

Sonoma County Bluegrass and Folk Festival, March 10, 2007 Any Old Time String Band headlines

Story on A-6

Any Old Time String Band



Valerie Mindel and Suzy Thompson



Sue Draheim and Genny Haley



Kate Brislin

SuperGrass 2007 special features: Day to day guide

By Craig Wilson & Hal Johnson,
Co-directors

Our 2nd SuperGrass in on the way – February 1-4, 2007. the planning team has been doing all things possible to pull off a great CBA event. In addition to a fantastic line-up (see the ad in this issue), each of the four days has a special feature. Read on.



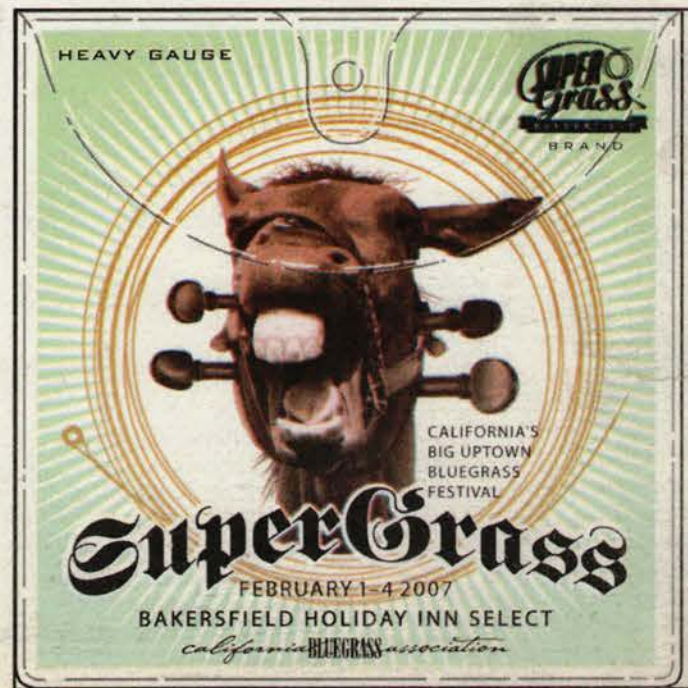
Foghorn Stringband

Day one – Thursday, Feb 1
- LoarFest West

Starting at 10:00 am there will be a special mandolin-centric gathering, in the Ballroom, focusing on the influence of Gibson acoustic engineer, Lloyd Loar, on the modern bluegrass mandolin. As most of you know Lloyd Loar was the designer of the Gibson F-5 mandolin that the father of Bluegrass, Bill Monroe, played. It became known for its ability to cut through the full band sound, creating another lead instrument voice (in addition to banjo and fiddle). These mandolins have helped shape the sound of bluegrass. Eighty-four years later, the Lloyd Loar signed Gibson mandolins continue to be the standard for the "ancient tones" most bluegrass mandolin players love to hear.

So, once again we honor this tradition by gathering all the mando-enthusiasts in a big room

Continued on A-3



Steve Johnson's T-shirt design for the Supergrass event

SuperGrass Offers "Bluegrass in the Schools Regional Training" for Artists

By Yvonne Tater

In their effort to involve more young people in bluegrass music, the IBMA is implementing a strategic plan through their Bluegrass in the Schools department for 2006-2007. One of the new programs within this strategic plan is a series of regional trainings that will give local musicians and bands some tools to develop effective educational bluegrass programs for students.

Nancy Cardwell, IBMA Special Projects Director, will be providing a Bluegrass in the Schools Regional Training Workshop during this year's SuperGrass festival.

The workshop will be held Saturday, February 3, at SuperGrass in Bakersfield, CA. from 9:30 a.m. – 2:30 p.m. There is no additional fee for the training, other than having a festival ticket for that day. Entire bands or individual musicians representing local or touring bands are welcome. The class size will be 20 (minimum) – 50.

Attendees will receive a Bluegrass in the Schools Certificate of Participation for the training session. Course content will include the following:

- Info on current IBMA tools available, including the Discover Bluegrass DVD & lesson plans,

Mini-Grant application info, regional teacher workshops, the Bluegrass in the Schools Implementation Manual online at www.ibma.org and more.

- A "tip sheet" for artists that includes ideas on how to develop and present educational bluegrass programs for students, based on a survey of bands who are currently doing a good job at this already.

- A live demonstration of a bluegrass program for students, from an experienced band, with a Q & A session

- A presentation on elements of motivation for students at differ-

ent ages, which will help equip bands to relate to younger audiences at various grade levels and ages

- Information on how to pitch Bluegrass in the Schools programs to local schools, and also ideas about how to fund them.

This workshop will provide an important "next step" in the effort to keep bluegrass alive and offer its qualities and benefits to the next generation.

For more information and to register, please contact Craig Wilson at 661-589-8249.

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CBA Fall campout and meeting
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CBA membership fee increase in 2007
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PLUS...

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- Luthier's Corner
- Recording Reviews
- Festival Focus
- J.D.'s Kitchen

Bluegrass Breakdown
California Bluegrass Association
P.O. Box 690730
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2007/2007 Leadership Team

Board of Directors

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

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

Don Evans
9851 Via Catalina
Silver Springs, NV89429-7444
kickinNbuckin@msn.com

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

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

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

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

Hal Johnson -- SuperGrass Festival Co-Director
744 Shoreside Dr.

Sacramento, CA 95831-1417
916-391-3042
haljohnson@sbcglobal.net

Bruce Campbell - Publicity Director
524 Masonic St
Martinez, Ca94553
925-228-1658
bc@bluemoonbros.com

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

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

Craig Wilson
8706 Lyn River Ct. #C
Bakersfield, CA93
661-589-8249
craigw1@sbcglobal.net

Officers

Ed Alston -- Treasurer
P.O. Box 6954
Santa Maria, CA 93456
805-349-8397
edalston@aol.com

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

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

Carolyn Faubel -- Membership VP
P.O. Box 5037
Marysville, CA 95901-8501
530-741-1259
CBAMembership@syix.com

Bob Thomas -- Statewide Activities VP
916-989-0993
sacbluegrass@comcast.net

Area Activities Vice Presidents
Layne Bowen -- North Coast
707-526-4397
lbowen@rbmco.com

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

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

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

Roger Siminoff -- Central Coast
siminoff@siminoff.net

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

John Duncan -- Goodwill Ambassador
2915 57th Street
Sacramento, CA 95817
916-736-0415

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

Year-Round Jobs

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

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

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

Mark Varner, Editor
Bluegrass Breakdown
831-338-0618
mrvarner@ix.netcom.com

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

Angelica Grim -- Teen Ambassador
209-581-0869
bluegrassbeauty2@yahoo.com

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

Steve Johnson -- T-Shirt Design and Production
415-927-3733

heysteve@comcast.net

John Erwin -- Mail Ticket Sales
707-448-1970
john.erwin@sbcglobal.net

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

Julie Maple -- Mercantile Coordinator
(209) 931-4592
juliemaple@comcast.net

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

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

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

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

Nancy Zuniga -- SuperGrass Advance Tickets
559-338-0026
57silverhawk@inreach.com

Festival Coordinators

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

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

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

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

Patti Garber -- Children's Program
650-577-0533
pgarber@bigplanet.com

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

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

Jack Hyland -- Gate Crew
209-602-1731

Debra Livermore -- T-Shirt Sales
916-825-9762
dlivermore@shra.org

Russell Loop -- Entertainment
916-276-3201
russloopcba@yahoo.com

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

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

Ingrid Noyes -- Music Camp Director
415-663-1342
ingrid10@sonic.net

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

Web Team

Bands -- Grant Johnston
livebluegrass@aol.com

Calendar -- Suzanne Denison
bgsbreakdown@volcano.net

Kids on Bluegrass Page
Jill Cruey
jillc@netvista.net

Sharon Elliott
shickey6@yahoo.com

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

Message Board -- Sharon Elliott
shickey6@yahoo.com

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

Radio Grass -- Darla Novak
Novak42@apol.com

Recorded Music -- George Ireton
george@shastawebdesign.com

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

Welcome Columnists
Bruce Campbell
bc@bluemoonbros.com

Mark Varner
mrvarner@ix.netcom.com

California Bluegrass Association Membership Application

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

Address _____ Chil(ren) _____

City _____ State _____ Zip _____ Year of Birth _____

Phone _____ Email: _____

Membership Categories:

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

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: _____

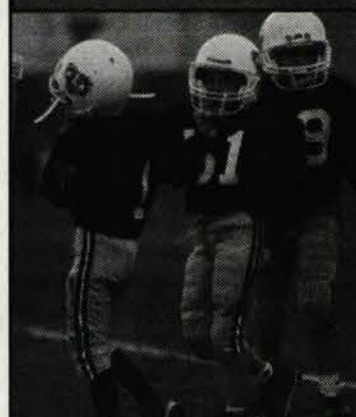
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Kids on Bluegrass Fund	\$ _____
CBA Heritage Fund	\$ _____
Kids Instrument Lending	\$ _____
Library Donation	\$ _____

TOTAL ENCLOSED \$ _____

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

Mail to: CBA Membership Vice President Carolyn Faubel
P.O. Box 690730
Stockton, Ca 95269-0730
For information, call 530-741-1259
or email CBAMembership@syix.com

Are you part
of the CBA
team?



Volunteer!

Contact Rosanna:
rosanna@
youngconstruction.
com

Editor's Corner

By Mark Varner

We get to produce twelve of these CBA newspapers a year and I like to think that each month has some *raison d'être* other than providing material to line the cage of your Norwegian Blue. This month is December, home of big holidays for most of us, so I got a little kid-centric in honor of Christmas. Look for that focus in the B-section this month.

The other significant factor of this month is it marks the end of the year. To review 2006 I asked the CBA leadership to give us their take on the organization's accomplishments and activities for this time period. I also reached out to the membership to share with us their biggest memory of 2006. The response was nearly overwhelming and I hope you'll enjoy reading your fellow's comments, cause I'm sure

not going to do this again! Ha ha, just kidding. There will be a drawing to see who won passes to the Father's Day Festival. Good luck and many thanks to the folks who took the time to share their experiences and feelings with Breakdown readers. Thanks to Rick Cornish for adding the extra incentive to our exercise in free speech.

I placed a photo spread with the retrospective section. After all the pix were in place I realized that the spread was almost entirely about us fans. I think next month we should have a spread dedicated to the performers who made the year special. If you have a story about or a photo with a bluegrass star or two please send it to me.

It's my pleasure to serve as your editor. Thanks for your help and support!

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

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

Please send all contributions and advertisements to:

Mark Varner, editor - P.O. Box 1245, Boulder Creek, CA 95006
831-338-0618 -- email mrvarner@ix.netcom.com

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Editor.....	Mark Varner
Columnist.....	Kyle Abbott
Columnist.....	Elena Corey
Columnist.....	Chuck Poling
Columnist.....	J.D. Rhynes
Columnist.....	Roger Siminoff
Columnist.....	Joe Weed
Columnist.....	Bruno Brandli
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Feature Writer.....	Sharon Elliott
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Feature Writer.....	Ted Silverman
Feature Writer.....	Cliff Compton
Feature Writer.....	Yvonne Tater
Photography.....	Bob Calkins
Photography.....	Darby Brandli
Photography.....	Randy Allen
Photography.....	Tom Twoerk
Recording Reviews & Interviews.....	Brenda Hough

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SuperGrass 2007: Day to day guide

and get crazy with all the mandolin personalities we can gather up again.

Take a look at the schedule:

9:30 - 11:00am LoarFest - displays, photo sessions, show and tell - all about the Lloyd Loar era mandolin with numerous Loar owners displaying these fine instruments.

11:00 - 12:15pm Luncheon lecture (sandwiches may be ordered) - We are combining lunch with a slide presentation by Roger Siminoff entitled "The Lore of Loar". This presentation delves into the life and work of Lloyd Loar as a musician, acoustical engineer, composer, and businessman. Roger actually has several of Loar's instruments as well as other memorabilia that shows the genius of this man.

12:30 - 2:30pm Loarfest panel discussion - Next Roger will facilitate a panel discussion of the impact of Loar's mandolins on modern-day mandolin lutherie. To address this intriguing topic are five of the top mandolin makers in the world - Steve Gilchrist, Lynn Dudenbostle, John Monteleone, Mike "Nugget" Kimnitzer, and David Harvey, Gibson Original Acoustic Instruments representative.

2:45 - 3:45pm Travelers Trio (Baldassari, Reischman, Nunally) - Two of the great "tone masters" are Butch Baldassari and John Reischman. In 1999 they cut a great CD called "Travelers" that also featured Robin Bullock. Robin moved to France so Jim Nunally will be replacing him for the performance. Both Butch and John have wonderful Loar mandolins that they will be playing for this concert. This will be the "tones to

remember" session!

4:00 - 5:00pm Nashville Mandolin Ensemble (NME) - Founded in 1991 by Butch Baldassari of the Blair School of Music, NME performs period arrangements for mandolin orchestra along with animated transcriptions of classical, jazz and pop music, along with new music from contemporary composers.

5:00 - 6:00pm Dinner hour, with regular SuperGrass stage acts to follow.

6:30 - 9:30pm Fireside chat - One-on-one with Roger Siminoff, Steve Gilchrist, Lynn Dudenbostel, David Harvey, Mike Kemnitzer, and John Monteleone. Location TBA.

Day two - Friday, Nov 2 - Dinner Concert 5:00-6:30

For those who want to have dinner AND enjoy live music, we have a dinner show planned for Friday night. Two bands will perform for your dinning pleasure - Johns Reischman and the Jaybirds - and - The Nashville Mandolin Ensemble. Both bands have high recognition and appreciation from bluegrass and old-time fans. Their polished musicianship creates a musical happening you will not soon forget. Please note that you have to order tickets for this dinner separately. Tickets are an additional \$20 - and they will go quickly. Tickets are available on line or by phone.

Day three - Saturday, Nov 3 - Old Time Dance Party featuring The Foghorn Stringband

Foghorn plays traditional old-time music with great intensity as well

as great skill. They are gifted musicians who know how to facilitate a great old-time dance experience. With the support of a professional dance-caller you will experience an incredible, delightful, old-time dance. Be sure to bring your dancing shoes. The dance starts at 9:30 and will most likely close around midnight.

Day four - Sunday Nov 4 - A GospelFest featuring The Isaacs

The mission of the CBA is to support and perpetuate bluegrass, old time and gospel music. We focus on the gospel portion of our charge on Sunday with Lost Highway, Kenny and Amanda Smith, and the Isaacs creating GospelFest from 12:40 - 3:15. These three national touring bands provide some of the best bluegrass and gospel music going today. The featured band, the Isaacs, tour with Bill Gaither and help fill arenas all over the US.

Well there you have it - really special stuff to support a superb line-up of great bluegrass performers. Don't miss this incredible bluegrass party in the Bakersfield Convention Center - a beautiful 3000 seat facility, perfect for this event. See you in Bakersfield.



Butch Baldassari and the Nashville Mandolin Ensemble

Bluegrass Breakdown Advertising Rates

Display Advertising

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

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Other sizes of advertising are available at \$3.80 per column inch based on a 5 column tabloid size. Please call 831-338-0618 or email: mrvarner@ix.netcom.com 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 other approved format) 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.

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P.O. Box 1245, Boulder Creek, CA 95006

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FROM THE PRESIDENT'S DESK By Darby Brandli

The leadership of the CBA strives to be accessible to the membership of the organization. We want the association to be transparent and invite the membership to question, suggest, volunteer, criticize and to communicate easily so that all have input into the organization which belongs to all of us.

When I first became involved in CBA events there was no Internet. All communication was by telephone or letter. Computers were primitive; there were no cell phones nor any instant means of communicating to or by the membership. There were Letters to the Editor for membership comments and that once-a-month means of communication meant that sometimes the issue was over by the time the Breakdown was published. Then came the Internet and communication became as fast as your server.

I received a half dozen or so emails after the Father's Day Festival with "complaints" about various aspects of the festival. Most of these had to do with the dust pro-

duced by vehicles driving through tent camping: the shuttle and the golf carts being the main concern. Voila...instant messaging...messages to me that could be presented to the Board of Directors for action. Fantastic!

Rick Cornish decided this could be yet another means of communication of the membership to the BOD and initiated Complain to the President Day and created the link, Complain to Darby. Rick telephoned me and told me that we were going to do this and that I could choose any day other than Sunday, the low traffic day on the website. I arbitrarily chose Wednesday as Complain to Darby Day.

My very first email was from a friend "Is this for real? I have no complaints." The second email was "Do you know about this?" the third was "Just testing, I have no complaints." There were a few more "complaints" along this vein and then I received my first real complaints. Celebration!

"I am not sure if this Wednes-

day 'complain to Darby day' is for real—maybe it is just Rick having some fun at your expense—but either way I'm going to take the opportunity to get something off my chest. I hate the 'Banjo Bob' logo." A few emails later (involving Rick in the conversation as well) and the last email was "Thanks Rick and Darby for your thoughtful comments on this matter. I appreciate your quick responses and action. Even though I still don't like Banjo Bob, it helps to know there's some logic behind it." Thanks again and keep up the good work."

"I was looking at the CBA website and saw 'Complain to Darby', which tickled my interest since almost everyone I know that's played bluegrass music a long time has something to 'complain' about. (from New Orleans, LA which then invited a month's worth of emails...the very best of the Complain to Darby experience for me.)

"Hi Darby, I don't have a complaint just a question. Whatever happened to the guitar that will be raffled to people who get a 5 year

membership?" (to be awarded at Father's Day 2007 so you still have time to renew)

"More old-time. There, I said it. Thanks for listening."

"I only have one thing to complain about, all the complaining, why can't we just get along." (This complaint was written when the Message Board was entertaining some very heated discussions and was followed by thank you comments about the CBA Suite at IBMA.)

"My complaint is that I cannot find anything to complain about!!!! Everybody is doing such a great job and everyone is so nice that I cannot complain!!!! Terrible, I must look harder!!!! Have a nice day!"

The "Complain to Darby" idea was a brilliant idea by Rick Cornish. Members have instant access to the Board of Directors and to me, the President of the CBA. The more avenues of communication we can provide for our membership the stronger we become as an organization. For those



Darby Brandli

of you who want the "dirt" of the Complain to Darby Day (my good friend Maria Hawkey from her message board communication) I have to tell you...so far there is no dirt, no deep dark secrets. I do welcome any and all input and will answer or direct your concerns to those who can answer you. We welcome "instant messaging" we welcome your concerns, suggestions, questions...we want to be accessible.

Five bucks more to belong to the world's best bluegrass association

By Rick Cornish

California Bluegrass Association membership fees will increase as of January 1, 2007. Fees will go up five dollars....from \$20 to \$25 for a single membership and from \$25 to \$30 for a couple membership. Children's membership prices will remain at \$1 for non-voting teens (13-18), and \$10 for voting teens (13-18).

So, why the increase? The short answer is, we need the money. The long answer's a little more complicated. For many years the revenue generated by our annual Fathers Day Festival (the difference between what the event costs and what we brought in ticket sales) has supported our other activities throughout the year. Surprisingly for some, the revenue generated from membership dues falls short of paying the bills for the Bluegrass Breakdown newspaper, much less the other costs associated with running a non-profit organization. So when ticket sales more or less peaked some years back but Grass Valley costs continued to creep up, the board of directors began eyeing an increase in dues.

Then last year happened. Basically a double whammy. First, we risked money on a new venture, the SuperGrass Festival in Bakersfield, and ended up losing about \$25K. The board knew there was risk and in fact figured that to get the major new event going we'd need to look at a subsidy early on. But what none of us predicted was a sharp decline in overall ticket sales at the Thirty-First Annual Fathers Day Festival. For the first time in the Association's history, Grass Valley actually lost money. We think the primary reason was the sharp increase in gas prices. This is substantiated by the fact that music festival attendance was down in 2006 nation-wide. But whatever the reason, it was a shocker. Very sobering.

Fortunately the CBA has always maintained a decent reserve for dealing with an unexpected turn of events, but obviously there's a need to look across our entire operation to

see where revenues can be increased and expenditures can be pared back. Membership dues, which have historically been set very, very low, were an obvious first step toward making up the difference. Beyond that, we're looking at a second SuperGrass that's been re-vamped to increase tickets sales; we're taking some pretty dramatic steps to ensure that attendance at the Fathers Day Festival becomes robust once again; and we've pulled together a small group of board members and a few others who will create a longer-range fiscal plan to present to the full board at its November meeting.

So, what can you, our members, do to help with the problem? First, you may want to consider renewing your membership for five years instead of one prior to January 1st. This will save you some money over the next five years, place your name in a drawing for that beautiful D18V Martin Guitar donated by the 5th String in Berkeley and provide the Association with some added revenue in the short term. Second, you can make sure you buy your tickets for SuperGrass and Fathers Day early....and then help a friend or relative or co-worker or the friendly grocery checker at SAV-MART decide it's time to go to their first bluegrass festival....either the one inside, at the nice hotel in Bakersfield, or the one out-of-doors, in the beautiful Mother Lode pine forest. Or both.

So there you have it. It's gonna cost you five bucks more to belong to the best bluegrass association in the world. Not too bad if you look at it that way.



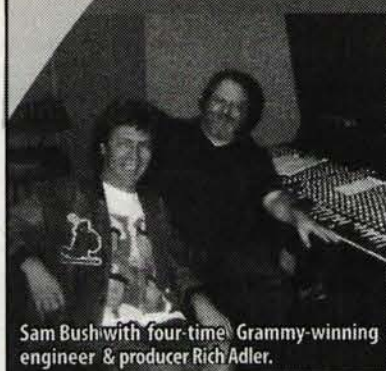
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House concert: Megan Lynch and Mike Anglin

Megan Lynch & Mike Anglin will perform songs of their favorite songwriters at a house concert on Friday, December 1, 700 PM, at the home of John & Loretta Hettinger (that's us), 113 Puffer Way, Folsom, 916-990-0719, bluegrass@shaunv.com. Megan is SIX-



Megan Lynch

time national fiddle champ and plays & sings with 3 Fox Drive, IBMA Emerging Artist of the Year nominee. Mike is a stellar multi-instrumentalist who plays & records with numerous bands and participated in the IBMA 2006 Album of the Year. Both now live in Nashville where they are professional studio musicians. \$15 at the door; seating is limited; call or Email early for reservations.

Andy Statman Trio in Northern California

Andy Statman is a master of American and Jewish roots music. A Concert of klezmer clarinet and American roots/progressive bluegrass mandolin music will be performed at Sacramento City College Auditorium. The show takes place on Monday, December 4, 8 PM. A house concert will also be presented the following night in Amador County.

The Andy Statman Trio consists of Andy Statman on Clarinet, Mandolin; Jim Whitney playing Double Bass; Larry Eagle on Drums and percussion

"He's one of the high priests of music ...he's been a huge inspiration to me." - Béla Fleck

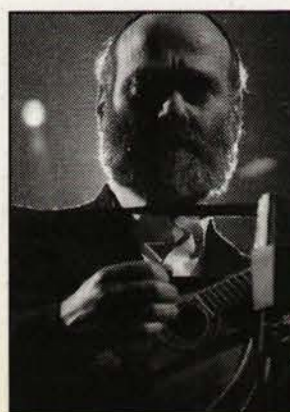
"The clarinet and mandolin virtuoso, Andy Statman, [plays] bluegrass, jazz, and klezmer music with inspired grace." - The New Yorker

"Andy Statman goes deep into old styles to renew them. As a klezmer clarinetist who was a major force in the klezmer revival, he studied with elders who were close to the music's Eastern European and Balkan roots, but recently he has been exploring klezmer as an ecstatic music, hearing cantorial echoes in John Coltrane. And as a mandolin player, he delves into bluegrass but also makes jazz connections." - Jon Pareles, NY Times

Dec 4, 8 PM
Sacramento City College Auditorium
3835 Freeport Blvd., Sacramento, CA
Tickets: \$20 available at Kline Music and at the door.

Information: (916) 642-2011
Directions: I99 south from Bus80/US50 interchange, 1st exit 12th Ave., proceed W. (right), cross over railroad overpass and turn right at the stoplight into campus.

Dec 5, 7 PM
House Concert in Amador County
Donation: \$25.00
Information:
(916) 642-2011



Andy Statman
photo: Christoph Giese

Shelby Ash brings bluegrass & country to SF in December

Dec 2nd, 9pm
"Americana Jukebox" (every 1st Saturday) \$8

EARL BROTHERS (SF) the best damn bluegrass band in the world!
MAD COW STRINGBAND (Davis) bluegrass for the next generation
AXTON KINCAID (SF) alt-country for whiskey drinkers

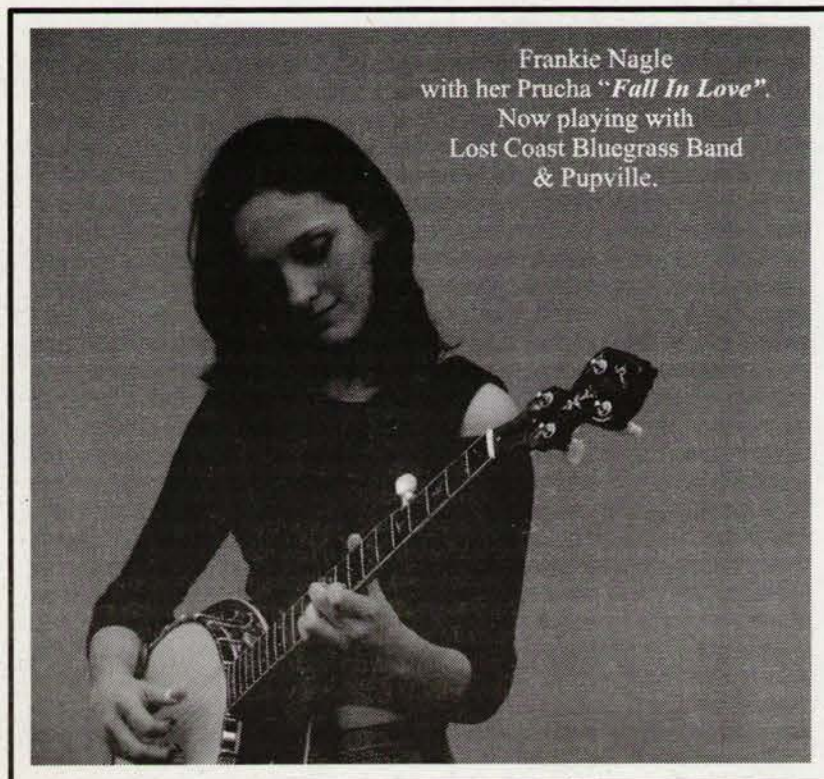
The Knockout, 3223 Mission Street, SF. (415)550-6994

Dec 15, 9pm
"Bluegrass Bonanza!" (every 3rd Friday) \$6

CIRCLE R BOYS (Bay Area) traditional bluegrass/record release party
BLUEGRASS REVOLUTION (Oakland) if Bill Monroe and Jerry Garcia had a baby...so to speak

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Any Old Time String Band reunites For Sonoma Fest

2007 marks the 30th anniversary of the pioneer all-female string band Any Old Time. Original members Kate Brislin, Suzy Thompson, Valerie Mindel, Sue Draheim and Genny Haley will revive their signature mix of rousing fiddle tunes and old-time songs, humorous novelty numbers, Cajun waltzes, haunting ballads, and hip-shaking classic blues songs during the 2006-2007 season.

The San Francisco-based quintet was formed in late 1976 and almost immediately managed to land a steady gig at Paul's Saloon, the Bay Area's hottest spot for bluegrass music. The band played to packed houses during the two years they held down the Saturday night spot at Paul's. Any Old Time toured up and down the West Coast, and shared the stage with Bill Monroe, Pete Seeger, Doc Watson, the New Lost City Ramblers, and many other folk icons. The band reached a national audience through their recordings and with their performance on *Prairie Home Companion* during its very early period (when Garrison Keillor still had a daily radio show in Minneapolis.) Any Old Time's two LPS have been reissued by Arhoolie on a single CD, "I Bid You Good Night." The band is also featured on the Grammy-winning Arhoolie box set, "The Journey of Chris Strachwitz."

During the past 30 years all five women have gone on to make their musical marks in a variety of ways.

Kate Brislin is nationally known for her many albums with partner Jody Stecher, two of which were nominated for Grammys. She and Jody perform at festivals, con-

certs, and a recent "Prairie Home Companion" cruise. She toured during the early 1980s with Blue Flame String Band (with Suzy) and also performed and recorded with Laurie Lewis and Katie Moffat.

Sue Draheim recently toured with British folk-rock legends John Renbourn and Jacqui McShee (of Pentangle). She has also done stints with various Celtic groups including the rock band Tempest and the acoustic trio Golden Bough. During the 1980s and '90s, Sue concentrated on playing classical music, played in several regional symphonies and toured with Western Opera Theater.

Genny Haley sings her 1920s blues with the New Orleans-style Zenith Jazz Band and raises llamas in the Sierra foothills.

Valerie Mindel specializes in teaching country harmony singing, with classes and workshops at Chicago's Old Town School of Folk Music, Puget Sound Guitar Workshop, Augusta Heritage Center and Village Harmony. She has worked with Henry Sapoznik's New York-based Brooklyn Corn Dodgers and performs and teaches with daughter Emily Miller.

Suzy Rothfield Thompson recently released two solo albums in quick succession. She performs and records with the Aux Cajunals, the Bluegrass Intentions, Thompson String Ticklers and in a duo with husband Eric Thompson. In the early 1980s she was part of the Blue Flame String Band with Kate. From 1983 to 2001 Suzy led the California Cajun Orchestra (featuring the late Danny Poullard); the band released two CDs, both of which won national awards.

Sonoma County Bluegrass and Folk Festival, March 10

Back with a new venue and a new attitude, the wine (and apple!) country's own Sonoma County Bluegrass and Folk Festival will be produced by Mark Hogan and the CBA for the seventh year. It will be held at the Sebastopol Community Center on Morris St., Saturday March 10 from 1PM to 9PM.

Featured performances include a reunion of the Any Old Time String Band, Adobe Creek Bluegrass with Ed Neff and Keith Little, High Country, Old-Time banjoist Dan Levenson, traditional Mariachi music by Los Centontles, Sidesaddle and Company, Rustler's Moon with Kathy Kallick and Bill

Evans.

Tickets will go on sale January first. Sales locations to be announced. General Admission \$28 advance/ \$30 door. CBA/SOCOFOSO members: \$25 advance \$28 door.

Directions. Hwy 101 N. to Santa Rosa. Take Hwy. 12 west exit to Sebastopol. Take first right turn on Morris St. Go to end of St. and turn into the parking lot of the Sebastopol Community Center.

There will be a food concession on site, jamming areas rain or shine plus workshops.

New venue. New attitude.

LETTERS TO THE CBA

One grateful member

CBA,

I am writing to tell you how thrilled my husband Jason and I are about winning the grand prize, a Martin HD28V guitar, at the drawing last Saturday night. I wish we would have been there so you could have seen our excitement! Jason has been threatening to learn to play the guitar for the last year. This will certainly inspire him. What a beautiful instrument, his instructor will undoubtedly be envious! In addition, our two year old son Wyatt, will have something wonderful to inherit some day.

Please extend our thanks to all the people involved with the raffle and the CBA, and of course to you, Mr. Kuhn, for all of your personal dedication to the organization.

Again . . . THANK YOU!

Melanie and Jason Litty
Huntington Beach, CA

One far away fan

CBA,

I wanted to let you know how very much I appreciate all CBA does to help promote Bluegrass music and its enjoyment through the showcases and hospitality suites at IBMA.

I discovered your association on my very first time at IBMA 13 years ago. The CBA welcome is so warm and the hospitality suites provide a great place to meet people and make important contacts as well as to hear the music in an intimate setting, often played without amplification. In fact, they are really one of the main highlights of my week and I often mention this on my radio show. Where else could I have sat right at the feet of the Lilly Brothers while they performed? It's also great to pick up copies of your newsletter and I'm inspired to visit one of your festivals . . . if only Australia wasn't so far away! This year I was given a copy of your CD of young musicians to play on my show. I would never

otherwise have known about this recording. Over the years I have made valuable contacts with west coast bands and learnt a lot about the music. Oh, I should mention those wonderful Californian wines you always bring. What a treat.

Anyway, thanks for being there at IBMA and I look forward to meeting you all again in 2007.

With best wishes,
Jan Dale
Southern Style
Tuesdays 1-3pm
www.pbsfm.org.au
Brighton North
Australia. 3186

Happy Winners Announced in CBA Annual Instrument Raffle

By Larry Kuhn

It was a warm Saturday evening in October at the CBA's annual Fall Campout at the Colusa County Fairgrounds. Following an incredible dessert potluck, a couple hundred happy bluegrass folks gathered in one of the halls for the announcement of the results of the voting for the 2007 Board of Directors. But they were also there to watch as the winners' names were drawn for the CBA's annual Instrument Raffle, held throughout most of 2006. Both events were filled with drama, excitement, and the usual CBA festive atmosphere.

Thanks to major donations from the Martin Guitar Company, The Deering Banjo Company, The Collings Guitar Company, and John Green's Fifth String Music Store in Sacramento, five lucky winners became the new owners of some high quality acoustic instruments.

Melanie Litty of Huntington Beach, California, is now the proud owner of an exquisite Martin HD28V Vintage model guitar. This instrument included a mother of pearl script inlay in the neck, expertly done at the Martin factory, which reads "California Bluegrass Association 2006".

James "Jim" Hilden of Carmel Valley, California, received a telephone call that night telling him about his new Deering "Maple Blossom" banjo, and of course he was incredulous. Thought it might be a phony call. But it wasn't.

Ralph Standiford of Rescue,

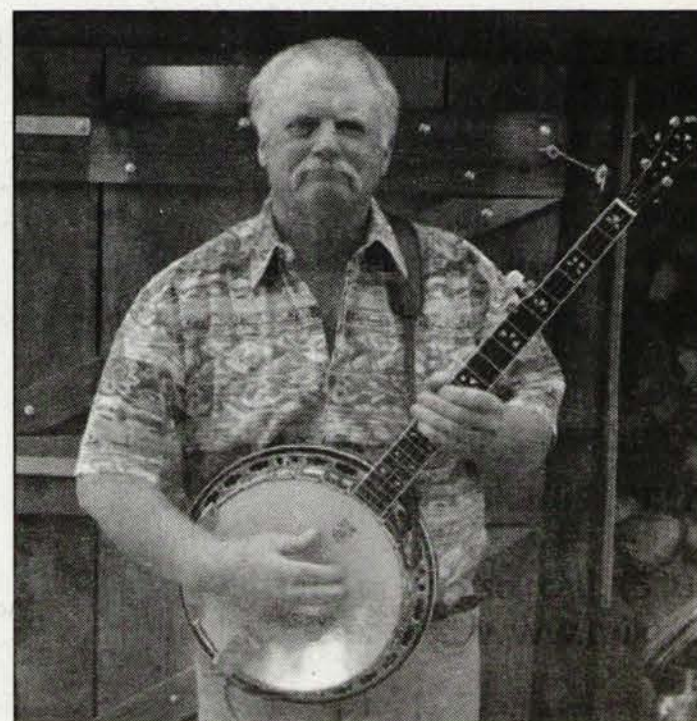
California won a brand new fiddle. It has great tone and balance, and sounds wonderful in the hands of a good fiddler. And as fate would have it, Ralph is the President of the California State Old Time Fiddlers Association, District 5, which meets in Orangevale each month.

Stuart "Slim" Sims of Boron, California, won a brand new Cremona upright bass. Slim is on record on the CBA website Message Board - prior to the drawing - pre-

dicting that "the bass was his!" He sure had some real positive mojo vibes going for him.

And then there's Tom Bockover. He purchased a ticket for the mandolin just a few minutes prior to the drawing, and . . . yup . . . he did it. His name came out of the box, even after a major shaking and mixing. So Tom was there in the crowd to claim his new Collings custom MT A-model mandolin.

Continued on A-7



Jim Hilden

Raffle winners

Continued from A-6

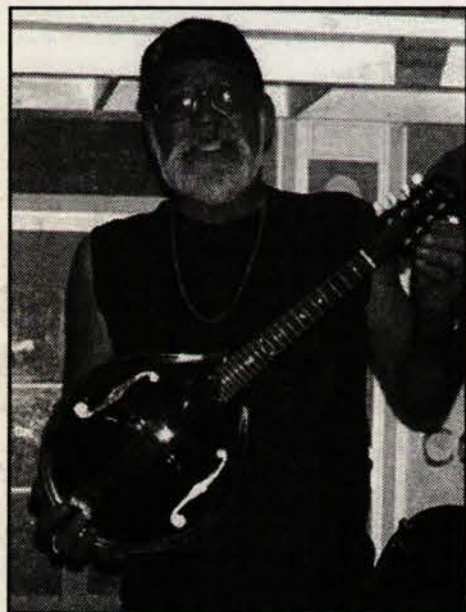
Tom's wife Patsy came to tears over the win because Tom had just won a new Martin guitar in another raffle at another festival earlier this year. (I rubbed my fingers all over his back and shoulders, hoping to extract some luck of my own!)

For all you who calculate odds and play with numbers, here are the pertinent stats:

Martin HD28V Guitar	667 tickets sold
Deering Maple Blossom Banjo	365 tickets sold
Collings custom MT A-model Mandolin	457 tickets sold
Bluegrass Fiddle	222 tickets sold
Cremona Upright Bass	74 tickets sold

Total Tickets sold:	1,985
Total Revenue for CBA	\$7,695.00

The CBA leadership team wants to thank each and every person who took a chance and purchased a ticket on this CBA fund raiser project. The revenue was applied to expenses associated with the CBA's presence at the IBMA's "The World of Bluegrass" convention in Nashville in September. The amount shown above covered more than half of the expense for this critical CBA project.

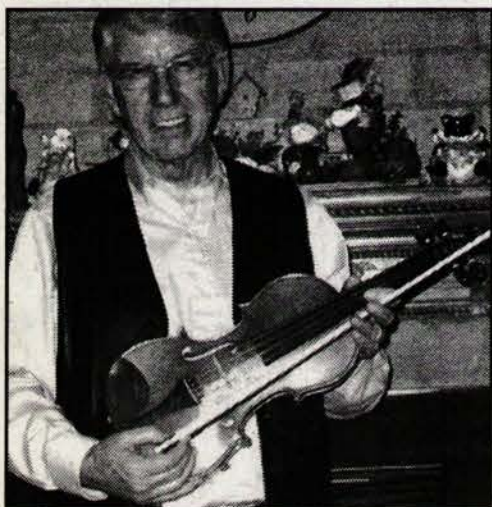


Tom Bockover

Not everybody's name can come out of the drawing box; but as raffles go, the odds on you winning any one of those instruments were pretty good.

Finally, please remember our sponsors of this raffle. Each one of them clearly recognizes and values the importance of the CBA being an

integral part of the annual IBMA weeklong event. They know that the proceeds support the CBA in this important way. The Martin Guitar Company, The Deering Banjo Company, The Collings Guitar Company, and John Green, proprietor of the Fifth String Music Store in Sacramento deserve your serious consideration the next time you are in the market for a new instrument, or even searching for parts and accessories. And Frank Daniels of Franks Fiddles in Meridian, Idaho, always present at our festivals, made a major donation to our IBMA fund too. His custom made fiddles are masterful instruments and popular



Ralph Standiford

with bluegrass fiddlers across America. These are the companies that support the CBA, and in effect, support each of us and the furtherance of the bluegrass music we love so much.

Ralph Stanley honored in DC

By Kitsy Kuykendall

Ralph Stanley has been selected by the White House to receive the 2006 national medal of the arts. The award was to be presented this morning in a private ceremony at the White House. Ralph is in very good company: dancer Cyd Charisse, photographer Roy R. Decarava, conductor Erich Kunzel, Preservation Hall Jazz Band of New Orleans, as well as several others.

Congratulations Dr. Stanley, we are proud of you!



Honoree Ralph Stanley with the Clinch Mountain Boys

Colorado's 22nd Annual

MID-WINTER BLUEGRASS FESTIVAL

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The Stairwell Sisters

Beppe Gambetta - Sons & Brothers

High Plains Tradition - Bluegrass Patriots

Long Road Home - Palmer Divide - The Mitguards

Loose Cannon Bluegrass Band - Steve Smith

Lonesome Traveler Bluegrass Band - One Lucky Guy

"SHOWCASE" BANDS: Spring Creek Bluegrass Band - Grant Gordy Quartet - Carbone Family

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Advance 3-day pass	\$50	\$65
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Under 6 - FREE

(Advance orders must be received by Feb. 10th, 2007)

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2006 Year-end Retrospective

The CBA Board Chairman looks back on the year

By Rick Cornish

If sometime in the distant future an historian were to look back on the California Bluegrass Association and its 2005-2006 season, I'm guessing she would categorize it as a year of major transition. (Sure there's a chance historians will be looking back at the CBA a hundred years from now, so everybody.... HEY, EVERYBODY! Behave and act normal.) Why transition? Well, let's start with the election of a new Association president.... a woman.... a woman not from the bedrock of CBA membership that is the greater Sacramento area, but a woman from the very urban, and for a while there very under-represented East Bay.... somebody so passionate about bringing younger people into the Association that you just can't shut her up about it. And who would want to? And now Darby Brandli has also been elected to the board of directors.... as she says, 'not just a pretty face any longer'.

And what could be more transitional than taking on the challenge of a second major, national bluegrass event? The decision to produce SuperGrass (which, by the way, was named by Suzanne Suwanda, one of the best namers I've come across) was monumental. Craig Wilson came to the board with the crazy notion of holding a bluegrass festival in the dead of winter, in, of all places, Bakersfield and at hotel/convention center with four thousand seating capacity. (We've since become convinced that Craig could sell alligators to Floridians.) Held on Super Bowl weekend, kicked off with the day-long Lore Fest West and drawing solid crowds from both Northern and Southern California, the CBA's newest event was a bluegrass, old time and gospel music success. And while it wasn't the financial success we'd hoped for, truth is most of us figured we'd be subsidizing SuperGrass the first year. Co-Festival Directors Craig Wilson and Hal Johnson and their army of volunteers have been working and planning like mad men and women since last March and we're on track for a bigger event, even stronger line-up, better food service and all around superer SuperGrass Festival than the original.

The TAG was also initiated in 2005-2006. The Talent Advisory Group, and the process hammered

out to guide it, emerged from a general feeling, articulated over a long time, that the process the CBA has used to select headliner bands, featured bands and California Showcase bands hasn't allowed the same flexibility enjoyed by independent promoters; being guided by strict numeric ratings and majority voting tends to limit the creative and strategic thinking needed to build a solid package of performers. By limiting the initial brainstorming and selection of acts to a small group of people (three), creating a line-up and then bringing it to the full board for approval, the board of directors believed a more complete, balanced an strategic product could be achieved. Will the transition to this new approach for building line-ups produce the desired effect? Join us in Grass Valley next June and you be the judge.

And speaking of Grass Valley, our 2006 Fathers Day Festival marked, in a very real sense, a transition for the California Bluegrass Association. No longer can we depend on the Grass Valley event to be an automatic money-maker. 2006 was the first year ever that the Fathers Day Festival lost, instead of made, money. Very sobering to say the least. So why red instead of black ink? Well, if we put three facts together, the answer to the riddle begins, we think, to emerge. Fact #1-The category of ticket sales that were down were three-day and four-day tickets. In other words, we attracted fewer campers.... the people who live far enough from Grass Valley to not want to drive back and forth every day. Single day tickets.... those typically bought by locals, or at least folks living in the immediate region, were, in fact, way up this year. Fact #2-In the preceding few months and weeks before the festival, it was virtually impossible to read a newspaper, watch TV or listen to the radio without being told that gasoline prices were going through the roof. And Fact #3-Almost without exception, bluegrass festivals around the United States experienced sharp declines in attendance this year. The exceptions? Festivals like Summergrass, which were held smack in the middle of huge, dense population centers and which, by their sheer location, encouraged 'commuter' attendance at the event. But whatever the reason, the attendance fall off at

GV '06 has gotten the attention of the CBA's leadership team and one thing is for certain-we will not sit by and simply wait to see if attendance picks up in 2007. Already we've identified a range of strategies for bringing three and four day campers back in greater numbers, and we've only just begun.

Of course the loss of members of our bluegrass family always brings on thoughts of transition and of inevitable change, and this past year was no exception. At the local, regional and national level we lost many who were important to our music.... too many to list here, but three stand out: Bruce Strand beloved friend, skilled and soulful fiddle player and a long time member of our Association; Vern Williams, arguably the single most significant figure in the history of West Coast bluegrass music; and Louise Scruggs, the woman behind the man who, along with Bill Monroe, created the unique sound upon which our organization is based. This past year was a costly one.

I think (I hope) that I've noticed another transition or trend this past year. For sure I saw it at Grass Valley this past June.... and that's an increase in younger folks. This is actually a movement that I believe had its start with our first CBA Music Camp 5 years ago. The twenty-and-thirty-somethings have come for camp, have stayed for the festival and, some where along the line, have gotten bit by the bluegrass bug. Look around - many have formed bands, both bluegrass and old time. And of course our Kids on Bluegrass Program, now supported by the Darrell Johnston Instrument Lending Library, increases in size each year. And at the same time, an increase in the numbers of members from the San Francisco Bay Area (the City, the East Bay, Peninsula and South Bay) appears to have begun. This is a good thing; it's bringing greater balance and coverage of our membership across our primary service area, Northern California.

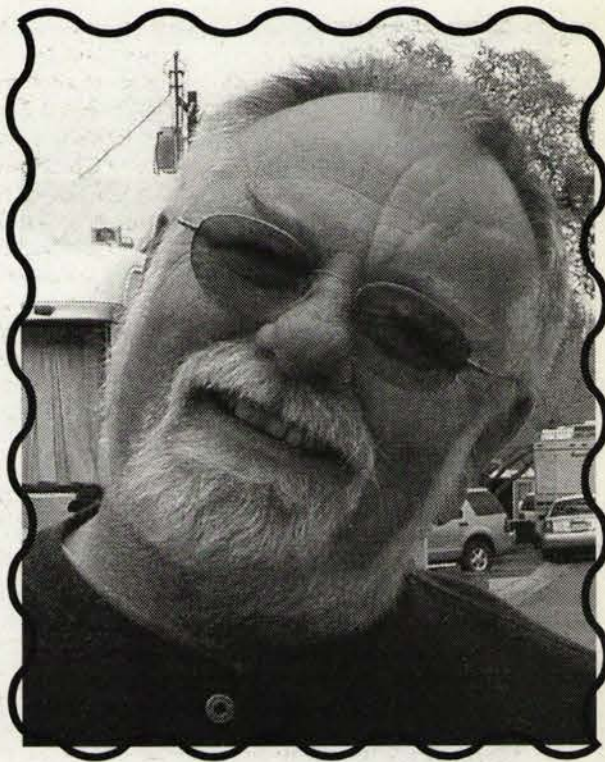
And in Southern California we saw a very welcome transition this year-the Summergrass Festival in San Diego evolved from an experimental, start-up event to a major West Coast bluegrass event. And in only four years.... very, very impressive. Both our congratulations and our thanks to the leadership of both the San Diego and North San Diego County associations for their achievement: congratulations because what they accomplished in a relatively short period of time is no small feat, and thanks because what makes bluegrass, old time and gospel music strong in Southern California helps make it strong throughout our state. And if you don't believe it, just check out the SoCal people you see at Bakersfield in a few months.

Of course there could hardly be a more visible and dramatic transition than the one we all wit-

nessed, first hand, from about May through October, and that was the hand off of the Bluegrass Breakdown from Suzanne Denison to Mark Varner. Carl Pagter, a founding father of the California Bluegrass Association, has a well-known mantra during any discussion of the Breakdown-'After Fathers Day, the Bluegrass Breakdown IS the CBA. It's how we tell the world who we are.'

Pretty compelling stuff.... and right on target. That's why we all held our breath when the hand-off began just before Grass Valley. And we watched all summer as Mark took over this little part of the Breakdown, then that little part, then this section, then..... and in October, we found an entirely Varner-created Bluegrass Breakdown in our mail-box. "Waaaaaaaiiiiiit just a minute," I can hear him protesting all the way from Boulder Creek. There won't be an entirely Varner-created BB for a long, long time to come. Suzanne's mark is all over this publication, from section to section, cover to cover. She created our newspaper, pretty much from scratch. And thankfully for the Association, we found someone who values what she's done enough to put his own blood, sweat and tears into it. Will it ever be Mark Varner's Breakdown? We hope so. But that'll be a ways down the road folks. Suzanne just seemed to have some sort of natural, born-with-it ability to tell the world who the CBA is.... what it is.... with our newspaper. It's pretty clear by now that Mark Varner does too. Somebody pinch me.

In recent years we've begun to gradually establish another means of telling the world our story, and that's cbaontheweb.org, our Internet web site. And, truth be told, 2005-2006 saw a couple of corners turned with this undertaking. This past summer, it was August 1 believe, we had a 10,000 "hit" day on the web site. First time ever, and the last time so far. But talk about a high water mark and a symbol of how far we've come in just four years. It's just very, very rare that a bluegrass web site, particularly a regional one like ours, garners that



Rick Cornish

much traffic. Our second high tech transition, (and this one is way more practical than symbolic) is that for the first time we've generated enough revenue selling web ad space that we have paid for, in full, the cost of maintaining cbaontheweb.org. Of course what's most important about our home on the Internet is that over the past three years it's become a place for our bluegrass family to come together; we have a chance to meet one another, to inform one another and yes, even to help one another.

But of all the transitions we've seen this past year, I think the one that's been the most significant and, ultimately, the most reassuring, has been the passing of so many torches. Kathy Kirkpatrick passed the Membership Vice President's torch to Carolyn Faubel; Suzanne Suwanda handed over the Publicity Coordinator's job to Bruce Campbell; Bruce passed off our web site's Photo Gallery job to Kenny Reynolds; Julie Maples was replaced by Jack Hyland as Mercantile Coordinator; Gene Kirkpatrick taught John Erwin how to do his Advanced Ticket Sales job; Bob Thomas stepped into the Statewide Activities VP position; Bruno Brandli took over Darby's East Bay Activities job. After thirty-two years, the cycle continues; talented, conscientious men and women continue to step forward to take on the work that needs doing. A sure sign of a healthy organization.... a healthy family



2006 Year-end Retrospective

The CBA Area Activity VP reports

Bill Schneiderman – Delta/ Sierra VP

As the area VP, I do a weekly newsletter which is published never later than Tuesday. I currently send the email to about 200 people. Many local bands and people contact me to publicize their special events. I try to limit the events to the five counties in my area. (San Joaquin, Stanislaus, Tuolumne, Amador and Calaveras) I also update the Delta-Sierra News on the CBA website. I distribute the Breakdown newspapers sporadically in a number of locations like bookstores and CD stores in the area.

I sponsor a Jam at The Smoke Café/ restaurant every second and fourth Friday of the month. We have had jams with anywhere from 5 - 20 people depending upon the week and weather.

I used to sponsor Bluegrass Concerts, but found that, we could not attract enough people for lesser known bands on off nights. However, we have the Black Oak Casino with a manager that likes Bluegrass Music. We are fortunate because they have hired some great bands for us. We have had Dan Paisley, The Gibson Brothers, Michelle Nixon and the Drive, Jerry Douglas, Valerie Smith and Liberty Pike, John Cowan, Ryan Shoup and The Rubber Band, The Green Cards, The F-150's, The Grass Menagerie, Whiskey Creek, Fiddlestix and Faux Renwah in the past. A few of the coming attractions include Blue Highway, Peter Rowan and Tony Rice, Marty Rabon and Hot Buttered Rum. With line-ups like this and the Casino assuming the expenses, it's a win-win. The CBA gets lots of recognition from the visiting bands.

Layne Bowen – North Coast VP

In the North Bay, there are a few jams going on. In Sebastopol, Coffee Catz continues to have a bluegrass jam on Saturdays from 2pm to 5pm, hosted by John Youngblood. A number of places feature bluegrass music in Sonoma County. Murphy's Irish Pub in Sonoma frequently hosts bands such as David Thom, High Country, Sonoma Mountain Band and others. Other venues including the Black Rose Irish Pub in Santa Rosa also have bluegrass occasionally. The Black Rose also has a bluegrass/old-time jam on the last Wednesday of every month. Several bluegrass bands have been featured at area wineries at public tasting events as well as others, and that seems to be a market that more bands are tapping into. In Marin County, there's a monthly show called Bluegrass Gold at the Sweetwater in Mill Valley. Both Bay Area and national touring acts are featured.

John Senior – Butte/ Tehama VP

Well Bluegrass in the Chico area has been a little sparse. Luck-

ily we are fortunate to have the Sierra Nevada Brewery and the big room shows. Ricky Skaggs recently played 2 sold out nights at the brewery. I have contacted the City of Chico and they have given the OK for the CBA sponsored monthly jams to be held in the new down town park amphitheater. The new amphitheater should have been completed before now but we are looking at spring 2007 when the weather gets warmer. I am hoping to have a CBA Xmas jam at a local coffee house name and date to be posted soon.

John Hettinger – Sacramento VP

Bluegrass music is indeed alive and well in the Sacramento area. The Sacramento area covers nine counties, so I've included concerts and festivals and such from all parts of our area. First of all, we have two outstanding ongoing festivals – CBA's crown jewel Father's Day Festival in Grass Valley and Larry & Sondra Baker's Bluegrassin' in the Foothills in Plymouth. New this year were the Auburn Bluegrass Festival (a great success) and the Far West Folk Alliance Festival in Rancho Cordova.

We have several area venues that feature live bluegrass music: Fifth String Music Store (Sacramento), Palms Playhouse (Winters), Sierra Nevada Brewing Co. (Chico), Center for the Arts (Grass Valley), Latitudes Restaurant (Auburn), Puerto Azul Restaurant (West Sacramento), and others. In addition to the festivals, we've had a veritable Who's Who of traveling bluegrass bands play these venues. Bands like Doyle Lawson & Quicksilver, Ralph Stanley & the Clinch Mountain Boys, Stairwell Sisters, Biscuit Burners, John Cowan, Chris Hillman & Herb Pedersen, Robin & Linda Williams, Long Lonesome Road, Dale Ann Bradley, Laurie Lewis & the Right Hands, Special Consensus, Peter Rowan, Bill Evans & Jody Stecher, Beausoleil & Michael Doucet, Natalie MacMaster, Dan Crary & Thunderation, Pine Mountain Railroad, Greencards, King Wilkie, Tim O'Brien, David Grisman Bluegrass Experience, Sam Bush, Jerry Douglas, Rhonda Vincent & the Rage, and Chris Stuart & Backcountry. Wow!! Probably the highlight of the year was the Ricky Skaggs & Kentucky Thunder concert in Granite Bay that drew an audience of over 1500. We've also had some outstanding house concerts with Dan Paisley & Southern Grass, Newfound Road, Frank Ray & Cedar Hill, Continental Divide, Megan Lynch & Mike Anglin, and Frank Solivan II.

There are a number of fine local bands performing in the Sacramento area. These include Mountain Laurel, Western Lights, On the Loose, Anderson Family Bluegrass Band, Natural Drift, Stoney Hill Bluegrass Band, Blue Canyon, Blueridge, and the Spillit

Quikkers. There are also several bluegrass jams that get together regularly. One of these is hosted by John Green at the Fifth String Music Store; John has been very supportive of the CBA by donating several fine instruments for CBA raffles. Another is a "slow jam" that moves around among various homes and welcomes pickers new to jamming.

If you haven't heard about these events ahead of time, then you're not reading the monthly Sacramento Area Bluegrass Newsletter. If you're not getting this newsletter and want to receive it regularly, contact John Hettinger at bluegrass@shaunv.com, 916-990-0917, or 113 Puffer Way, Folsom, CA 95630. This newsletter is supported by voluntary contributions.

Bruno Brandli – East Bay VP

Becoming a CBA Regional Activities Vice-President has been a very happy and busy way to participate in the music and culture which I love so much. The CBA Board nominated me without much fanfare and I was pretty much on my own. I had already been fairly visible at festivals as part of the sometimes notorious "Camp Spam" where musicians, both from on stage and off, would hang out and jam into the late hours.

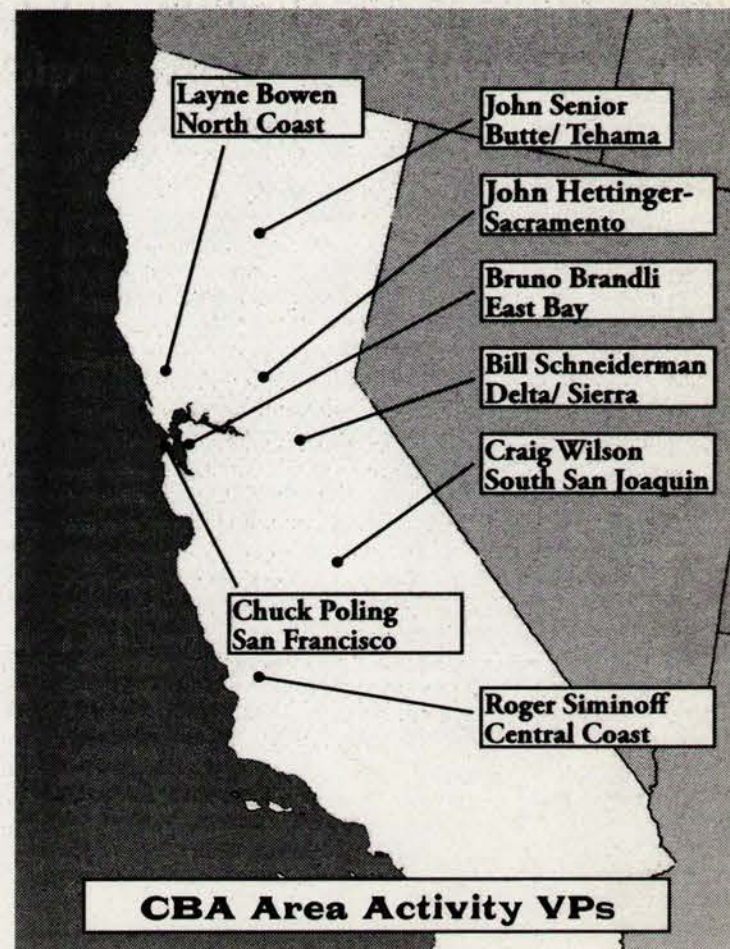
My first job was to help Peter Barnato at McGrath's Pub in Alameda build a bluegrass jam on what had been a slow Monday night for his business. After about 6 months, the jams grew from a handful of people to one requiring two basses as well as an extra room to accommodate the overflow of musicians. (If more than 12 people are playing at once, the group almost requires a conductor to keep it together.)

My role in the jams is to deliver a bass and to get the music going. I also try to make new people feel welcome and to get them to step up and play, no matter what their level. The CBA's Bluegrass Breakdown also gets foisted on them and they are encouraged to read and to join the CBA.

The wonderful and unheralded musicians we have in the East Bay and surrounding area, to wit – Mary Gibbons, Julay Brandenburg, Larry Cohea, Dan Norton, Gene Torturo, Larry Chung, Tom Diamant, Jennifer Kitchen, John Kornhauser and countless others, regularly join the jams and make it easy for the music to stay on target, ie, bluegrass.

I also hit them up to make sure they have paid their CBA membership dues. And when their bands played at local venues, I faithfully try to hear them as often as possible. This inspires me to learn more about bluegrass tunes as well as the history of the music.

One of my jobs is to distribute the Bluegrass Breakdown to places where live music is played. I also try to remind people of upcoming CBA sponsored events such as



Father's Day, SuperGrass and refer them to the CBA on the web.org where so much information which affects our community is posted.

I also try to have a few bluegrass parties at my house to celebrate the wonderful music and friendships. One should be coming up for the Xmas holidays this year.

The great Hardly Strictly Bluegrass Festival in San Francisco is also one of the activities for an area Veep. Each year now, since its beginning, Hardly strictly has had a CBA Booth present and I have manned it with other volunteers to spread the gospel of the CBA and to provide an oasis for the weary CBA festival goers. We hand out Bluegrass Breakdowns, enroll members and provide general information on CBA activities in the Bay Area.

Equally important for my job is to stay informed and this requires daily reading and sometimes posting on the CBA message board. This great website allows me to stay in touch with everyone in my area, as well as state and nation wide.

And when I read the announcement a local band is playing, I pack up my CBA newsletters, grab some SuperGrass flyers and head out for an evening of great bluegrass. What a wonderful fringe benefit of this job.

Craig Wilson – South San Joaquin VP

For 2006 the Bluegrass activities in the south end of the valley shifted in major emphasis from promoting and encouraging periodic Bluegrass concerts to establishing and organizing SuperGrass/LoarFest West, the largest major indoor Bluegrass festival in California. A good deal of effort has gone into SuperGrass team building, and we picked up a significant partner when the Arts Council of Kern agreed to assist in many of SuperGrass functions, from taking music into local schools to promoting our Friday dinner-concert to the locals, to general assistance with our marketing and publicity. With their help as well as our many CBA volunteers the SuperGrass event will only become bigger and better.

We still managed to see a few major Bluegrass acts in the area throughout the year, with appearances recently by groups including the U.S. Navy Band "Country Current", the California Reunion Band and the Isaacs.

Continued on A-10



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2006 Year-end Retrospective Friends

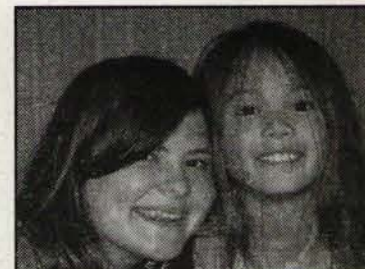


Ed Baker and Pat Calhoun
photo by Mark Varner



Steve Elliott, John Duncan, Ed Baker, Larry Kuhn, Frank Solivan, Jack Hyland, Sharon Elliott, Pat Calhoun, Gene Mason, and Carl Pagter - your CBA representatives at IBMA

photo by Steve Elliott



Angelica Grim and
AJ Lee at IBMA Fanfest
photo by Darby Brandli

2006 Year-end Retrospective The CBA Area Activity VP reports

Chuck Poling - San Francisco VP

Hello everyone and happy holidays. I'm Chuck Poling, the just-appointed CBA Area Activities Director for San Francisco. I'd like to use this opportunity to introduce myself and share with you my ideas for promoting bluegrass music and the CBA in the city by the bay.

First of all I'd like to say thank you to the Board of Directors for their vote of confidence. We have a great group of people on the board and I'm looking forward to working with them to continue the CBA's mission of spreading the bluegrass word.

I am was born and raised in San Francisco and, except for four years away at college, I've spent my whole life here. Bluegrass music first popped up on my horizon when I was a teenager back in the 70s. I'd pretty much become disgusted with the pop music scene by then and started checking out all kinds of roots music: blues, gospel, cowboy, country, old time and bluegrass. I knew about Lester and Earl from The Beverly Hillbillies and Bonnie and Clyde and I'd seen the Darlings on Andy Griffith, but I really hadn't connected the dots until a friend turned me on to the Stanley Brothers. Whoa!

Since then I've grown to genuinely love to play, write and listen to bluegrass music. My wife Jeanie and I have been CBA members for about ten years now and also belong to the Northern California Bluegrass Society and the San Francisco Folk Music Club. We've attended several CBA campouts and are regulars at Grass Valley.

I have been active as a volunteer in both the CBA and NCBS. I was on the board of this year's San Francisco Bluegrass and Old Time Festival and I currently write columns for both the CBA the NCBS. I've produced several bluegrass events in San Francisco, including a benefit for Hurricane Katrina victims in September 2005. I also do a lot of emcee work around the

Bay Area. Additionally, Jeanie and I host a popular monthly jam session in San Francisco and perform as Jeanie and Chuck's Country Roundup.

So we are knee deep in bluegrass here in San Francisco and I'm hoping that I can help establish a larger presence for the CBA in the city. There are lots of people playing bluegrass here, and if they don't know about the CBA yet, they'll be hearing about it shortly from me. A lot of people who come to our jam who are just getting into bluegrass, and many are in their twenties. I'm on board with CBA President Darby Brandli's emphasis on reaching out to a younger audience to bring them into the bluegrass fold.

At this point, I don't have any grandiose plans to elbow out Warren Hellman and take over Hardly Strictly Bluegrass as a CBA event. No, I think Warren is doing just fine there, so I'll leave that to him. Makes him feel important to have something to do. I'm going to work at the (blue)grassroots level to increase awareness of and membership in the CBA by San Francisco residents. My strategy is basically to be friendly and encouraging to any prospective member. If that doesn't work, I'll give 'em a banjo. If that doesn't work, I'll give 'em a second banjo. That always works.

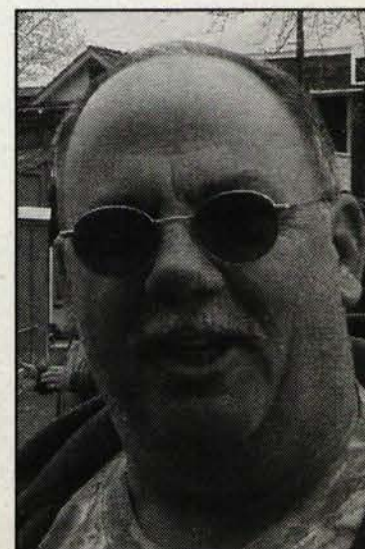
I'm hoping to host more events like the recent CBA pickin' party in Golden Gate Park, and I've got ideas for shows and maybe even a square dance here in the city. For the past several months now I've been distributing the Bluegrass Breakdown at cafes, bars and other music venues in town, and I'll keep doing that as well as finding new outlets for bluegrass music.

I look forward to representing the CBA and helping the organization grow and prosper. While I have a few ideas of my own, I'm open to any and all suggestions, as well as any offers of assistance. Stay tuned for more news on the San Francisco bluegrass scene.



CBA President and director, Darby Brandli
with Rob Ickes at Hardly Strictly 2006

photo by Bruno Brandli

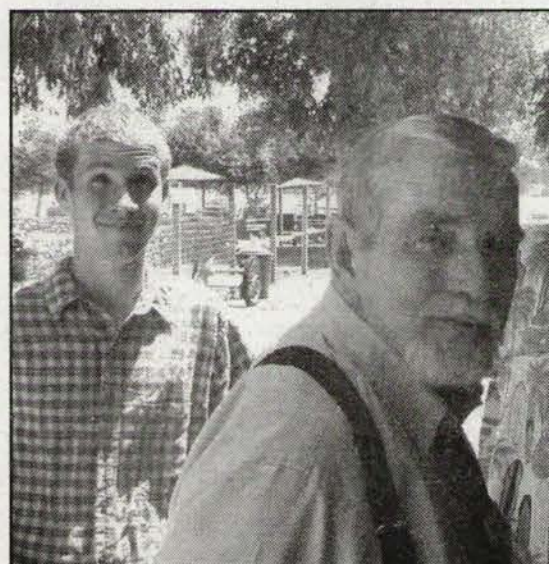


Ron Rose - Spring campout
photo by Mark Varner



Lisa Burns, CBA director and
Diana Donnelly, Secretary

photo by Mark Varner



Luke Abbott and Jake Quesenberry at the
Brown Barn Bluegrass Festival, San Martin

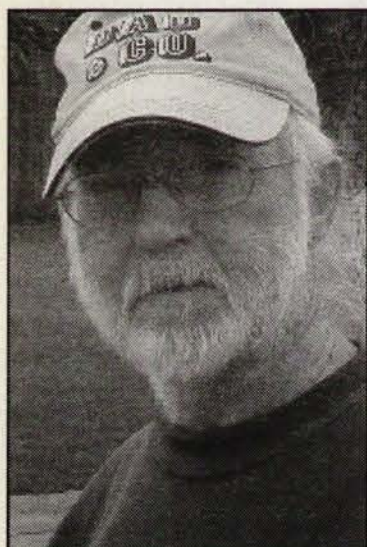
photo by Mark Varner



Betsy Riger and Rodney Lee
backstage at Supergrass, Bakersfield

photo by Mark Varner

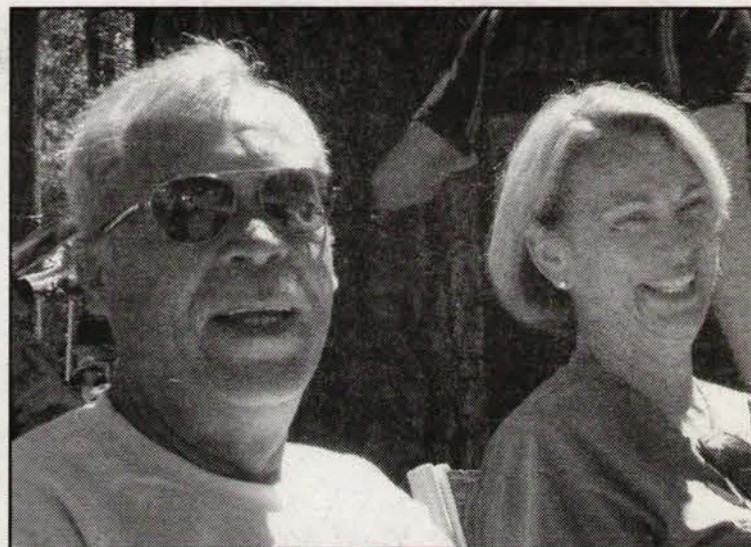
2006 Year-end Retrospective Faces



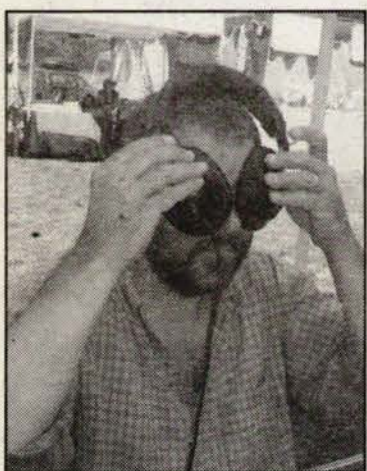
Wayne Nolan
photo by Mark Varner



Bill Buering, Carolyn Faubel and Kit Burton prepare for the student concert at CBA Music Camp
photo by Mark Varner



George Best and Mary Conn basking in the June sun - Father's Day Festival, 2006
photo by Mark Varner



Go-to soundguy, Paul Knight
photo by Mark Varner



Bob Thomas, Mike Brooks, John Wagner and Mark Hogan jam
photo by Bob Calkins



Bob James and Ernie Hunt, together again at Grass Valley
photo by Mark Varner



Deb Livermore and Melinda Stanley pretty up the CBA Fall Campout
photo by Mark Varner



.....
• Note to readers:
• This photo spread pays tribute
• to just a few of our bluegrass
• family members.
• Next month we'll present
• photographs of the musicians
• that made 2006 a year to re-
• member.
•

Youth gang, bluegrass style
- GOF 2006
photo by Norine Cepernich



Rick Cornish, John Duncan
Bluegrassin' in the Foothills
photo by Bob Calkins



CBA Treasurer Ed Alston and Wendy Stockton at Plymouth
photo by Bob Calkins



32nd Annual Father's Day BLUEGRASS FESTIVAL

June 14 - 15 - 16 & 17, 2007

at the Nevada County Fairgrounds in Grass Valley, California

Partial Line-up includes:



Rhonda Vincent & The Rage (Thurs. & Fri.)



Cherryholmes (Thursday & Friday)



The Dale Ann Bradley Band
(Saturday & Sunday)



The Del McCoury Band (Saturday & Sunday)



The Claire Lynch Band (Thursday & Friday)



The Greencards (Thursday & Friday)



John Reischman & The Jaybirds
(Saturday & Sunday)



Dan Paisley & The Southern Grass
(Saturday & Sunday)



Kids on Bluegrass (Friday & Saturday)

Plus more bands and a clogging group to be added!
Camping, Jamming, Workshops, Children's Program and much more!
4-Full days of Family Fun and Great Music!
 Early Bird Tickets will be on sale November 1, 2006
 For more information call (209) 491-2725 or visit www.cbaontheweb.org

Come and join us in our 32nd 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 Sunday, June 10 through Wednesday, June 13 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, 2007.
- 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.

~ EARLY BIRD TICKET ORDER FORM ~

CBA Member Early Bird 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 Early Bird Discount tickets is February 28, 2007** No member Discounts available at the gate.

Please send me the following Early Bird Discount tickets to the CBA's 32nd Annual Father's Day Weekend Bluegrass Festival:

Early Bird Discount Tickets (11/1/06 - 2/28/07)

CBA Member Tickets	
4-Day Adult.....	\$90
4-Day Senior (65 & over).....	\$80
4-Day Teen (13-18).....	\$45
3-Day Adult.....	\$75
3-Day Teen.....	\$38

Non-Member Ticket Prices

4-Day Adult.....	\$100
4-Day Teen (13-18).....	\$50
3-Day Adult.....	\$80
3-Day Teen (13-18).....	\$40

Advance Discount Tickets (3/1/07 - 5/31/07)

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

Camping is included in all 3 and 4 day tickets. Early camping opens Sunday, June 10. Camping fees are \$20 per night per unit (RVs), \$15 per night per unit (tents) on a first come, first-served basis from Sunday, June 10 through Wednesday, June 14.

Designated tent camping area available. Special campsites with guaranteed electricity spaces @ \$90 each with advance reservations (Monday thru Wednesday).

Handicapped campers who need special accommodations must make advance reservations by May 1, 2007. Please call Steve House at 707-829-9569 or e-mail: Mr_Bluegrass@comcast.net for information and reservations.

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.

CBA Member Tickets

4-Day Adult @ \$90	
4-Day Senior @ \$80	
4-Day Teen (13-18) @ \$45	
3-Day Adult (Th/Fri/Sat) @ \$75*	
3-Day Teen (13-18) (Th/Fri/Sat) @ \$38*	
3-Day Adult (Fri/Sat/Sun) @ \$75*	
3-Day Teen (13-18) (Fri/Sat/Sun) @ \$38*	

Non-Member Tickets

4-Day Adult @ \$100	
4-Day Teen @ \$50	
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*	

*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

Camping Reservations:

_____ nights Pre-festival tent camping @ \$15 per night (first-come, first-served) for a total of \$ _____
_____ nights Pre-festival RV camping @ \$20 per night (first-come, first-served) for a total of \$ _____
_____ RV space with full hookups @ \$200 each (6/10/07 - 6/17/07)
_____ Reserved space with guaranteed electricity @ \$90 per space. (6/11/07 - 6/17/07)

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
John Erwin
2172 Vineyard Hills Ct
Vacaville, CA 95688-8732

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

Early Bird Discount Ticket Order Form -- Deadline 2/28/07

2006 Year-end Retrospective

Most outstanding memory of the last year - asked of our membership

My most thrilling memory of the summer festival season was going to the Grass Valley Father's Day music camp and festival. I had never been to a music camp before, and I couldn't believe how fantastic it was. I learned so much from my bass instructor, Dean Knight. He was truly a dedicated teacher and went above and beyond the call of duty by offering free private lessons during his office hours. I also especially remember Alice Gerrard's oldtime vocal workshop. The depth of her knowledge, skill, and teaching ability just blew me away. That



Jessica Evans

was my first music camp, but it will not be my last! As for the festival, it introduced me to a band I had never seen before, Uncle Earl. These girls just knocked me out. Between the hot picking, the gorgeous singing, and the flat-out adorable stage presence, they have established themselves as my new favorite band to see in performance. All in all, I had a wonderful time in Grass Valley. See you there this summer!

- Jessica Evans

I loved LoarFest West I last year at SuperGrass. Most of the information I had about Lloyd Loar mandolins I learned from Cliff Sargent when I accompanied him on his rounds at various festivals. Cliff used to carry his Loar in a banjo case ("no one will ever try to steal a banjo"). Over the years Cliff would share how much his Loar was increasing in value. Cliff kept track of the various sales of Loars throughout each year and had a new figure each festival season. I heard it played by various mandolin players at record booths over the years. To tell the truth, my wooden ear could not tell you if it sounded better than the mandolins played by any of those players but I could tell that all the players were excited to play the instrument (and they were equally excited to play the mandolins that Cliff built as well).

I attended LoarFest as a volunteer security person. Wednesday evening men started arriving in Bakersfield carrying tiny little cases and by Thursday's event there were a couple of dozen of these guys...shaking and howdyng...each other and opening their little cases for a quick peek. Thursday arrived and the instruments and paraphernalia: photobooks, yellowed newspaper clippings, mandolin accessories, battered cases were all laid out on tables. Tom Eisenhauer from North Carolina stopped everyone in their tracks when he arrived dressed up in a mando shirt and mando suit and cameras flashed everywhere.

I felt like I had a front row seat at some men's fraternal organization (the only women carrying Loars were the occasional wife or daughter or traveling companion). I noticed no secret handshakes but the camaraderie was palpable and not just from picking the strings.

The Lore of the Loar presentation was totally fascinating: musical anthropology, the history of manufacturing and merchandising in America; music history and theory; spying and intrigue. I was mesmerized (and I am not a mandolin player). I call it niche knowledge.

I cannot wait until I attend LoarFest II. For those of you who did not attend last year's event because you were not aware of it or did not understand how it could possibly be interesting, I invite you to attend. I cannot wait to see if more people wear cool mandolin clothing.

- Darby Brandli,
CBA President

Scott Gates and Santa



Grass Valley 2006, Playing with Michael Cleveland, Audie Blaylock, Patrick Evan Ward and Barry Reed at Grass Valley for a long time was an amazing experience, they just kept pushing the music up and faster as the night went on. What an amazing rush to play with great musicians like that on a clear cool night in the Sierra Nevada Mountains.

- Scott Gates

I would have to say my favorite memory of 2006 was watching the Pacific Ocean Bluegrass Band really come together and give some awesome performances all over California. These kids have really grown as musicians and it was a lot of fun to watch them come through under pressure in all sorts of venues. They are a tribute to the parents and mentors who taught them to play and to share this great music.

- Andy Gates

I have many wonderful 2006 bluegrass memories. My biggest memory of the CBA in 2006 was going to IBMA and being on the "team". It was an event like no other. Our hospitality suite was a special place to meet and greet "brilliant" bluegrass talent.

My fondest memory of 2006 was taking Cooper (14), Luke (11½) and Zach (12½), to Yellowstone National Park and Mt. Rushmore. The trip was chuck-full of fun, life-time memories and the "bluegrass" kids were angels.

- Pat Calhoun

I don't know if I can zero in on just one favorite bluegrass moment in 2006. It is always a thrill to be at the Fathers' Day festival in Grass Valley. I look forward to it every year, and wouldn't think of missing it. I also had a great time at the Golden Oldies festival in Yreka, and at Bluegrassin' In The Foothills in Plymouth, plus a couple of events outside of California. I guess if I had to come up with a favorite moment for this year, it would be the thrill of seeing Super Grass become a reality.

- John Duncan

In Fayette County, West Virginia in the 1950's, bluegrass music wasn't something we bought tickets and went camping to hear. Bluegrass happened. It happened at church and family reunions. It happened spontaneously on somebody's grampaw's back porch. It issued from the radio on frosty cold mornings while we kids were getting ready for school; and on Channel 4 WOAY-TV on Saturday evenings. Bluegrass music was as much a part of our lives as Bugs Bunny cartoons, Jumbo Pies, and skinned knees.

Growing up, I explored many different kinds of music. The great rock era was on—the British Invasion, folk rock, Motown. I left Fayette County behind, got married, lived in big cities on two continents. During my busy years of working and raising children, once in a while I'd hear that sound again and be transported back to the days of canned beets and creek baptisms. Singing the old Gospel numbers in church and at home by myself or with my husband held the yearning in check.

We moved to California, about as far from my birthplace as I could go without dropping off

the continent. When my friend Michelle and I began to sing together almost two years ago, my bluegrass past caught up with me quickly. I couldn't believe the store of old time, Gospel, and bluegrass that had been imprinted in my soul. Once again I was 8 years old, listening attentively to my father's cousin Marie pick her mandolin and the old men with her saw their fiddles.

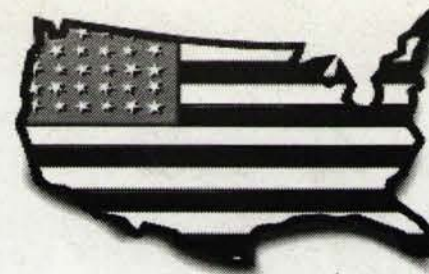
When Michelle suggested I attend the Father's Day Festival in Grass Valley with her, I was a bit intimidated. Camping? I was no camper. Jamming? Hmmm, what if I couldn't keep up? What if I couldn't remember the words to those old songs? But that yearning was pulling me forward. I rounded up a few items, bought my ticket, and set out on this new-old adventure.

Did I enjoy myself? Let's just say I went to not only Grass Valley, but Hollister and Plymouth, and can't wait for next summer so I can go again. Bluegrass is my heritage. In 2006 I rediscovered it.

- Sharon L. Shannon

Continued on A-15

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2006 Year-end Retrospective

Most outstanding memory of the last year - asked of our membership

I had a wonderful time at Wolf Mountain, a sweet jewel of a fall small festival. I sat next to a senior-aged CBA member from Idaho who travels with his wife in an RV from place to place, trying to get to as many bluegrass festivals as possible. She stays back at the RV and he places his chair up close early on, and chats with whoever sits next to him. There is a heap of learning in a person that age, what with the kids and the grandkids and great grandkids and the 30 years on the same job and the health and well being to chase bluegrass. The music was great, of course, but some how my chair-neighbor just made my day. That is what bluegrass is like.... And I'm hooked for sure!

- Sally Worland

I'd say the high point for me was hearing so many people say that the CBA Music Camp's staff concert was the best thing they saw on stage all WEEK, including all the acts at the festival. I'm very proud of my staff!

- Ingrid Noyes
CBA Music Camp Director

Thank You KKUP for announcing the south county bluegrass jam. Its been fabulous jamming on a regular basis. Everyone there is so supportive. Occasionally some really really good musicians come by and teach me new stuff or how to do it better. The song repertoire has definitely increased and I think the guitar playing has improved some I hope. (If I'd practice it might improve faster!)

What a fabulous festival the Wolf Mountain Festival was. The bands were as good as any of the really big national bands. Bob Black's (Perfect Strangers) "I Am Better Than You" has to be the best new song of the year.

- Larry Phegley

My biggest/fondest memory of '06 was seeing my old friend Walt Koken after 30+ years and meeting and jamming with him & the rest of the Orpheus Supertones, a great band and great folks. Kudos to Mark Hogan for bringing them out to the Sonoma festival- by finding dates so that they could afford the trip out.

- Bill Rogers

There were, as usual, many wonderful bluegrass experiences during 2006, but a particularly memorable one for me was the RBA concert on Oct. 14th with Mac Martin & the California Travelers. The band was a group of seasoned bluegrass musicians from Northern California who listened hard and tried to make Mac's music the best it could be: Keith Little, Kathy Kallick, Butch Waller, Paul Shelasky, and Lisa Berman.

Mac's long-standing and mighty band, the Dixie Travelers, is comprised of musicians who have been playing with him for many years -- fiddler Mike Carson has been in the band since 1954! -- but they couldn't make the trip here from Pennsylvania with him. So, these NorCal aces dug in and gave it their all.

The results were thrilling. Mac gave a master class in bluegrass singing, full of nuance and feeling and idiosyncratic touches. He has an extraordinary repertoire of (literally) thousands of songs, and runs the best show this side of Lester Flatt. He featured all the other players and singers, and found ways to have them compliment his distinctive sound. And these not-

so-young California pups got on board his train and rode it. Playing with -- and for -- Mac brought out the best in them, and they helped to make his music sizzle. The audience forgot that the bandleader was 81 and the band had only been together for a few days. Mac's influence runs throughout the bluegrass world (just check out the covers by the Paisleys, Longview, Open Road, James King, King Wilkie, and others), but this was immediate and powerful and just a bit amazing.

I wish everyone who loves "real" bluegrass could have been there. We're blessed with precious few of the masters from the '40s/'50s/'60s/even '70s. I'm grateful I got to experience one who was really playing and singing -- and passing on his music to a group of musicians grateful to experience it and learn from it. We were all enriched.

My additional hits of '06: four other RBA concerts -- Dan Paisley & the Southern Grass (March), Dale Ann Bradley Band (April),

the Bill Monroe Tribute (Sept.), and Peter Rowan & Rob Ickes (Dec./05, actually) -- plus videotapes of the Vern Williams Band at the Wolf Mt. booth on Father's Day weekend, the Kathy Kallick Band's Mother's Day weekend concerts at the Freight, Ginny Hawker at the Berkeley Old Time Music Convention,

the Vern Williams Memorial tribute at the Freight, the Paisley/Lundy boys (again) at IBMA, Earl Scruggs' (and Rob Ickes') tribute to Josh Graves at HS Fest, the 40th Anniversary issue of Bluegrass Unlimited, all the fine new releases and reissues, broadcasting

interviews with Jack Cooke, Curly Seckler, James Alan Shelton, Sam Bush, the Hunger Mt. Boys, Kenny & Amanda Smith, Mike Cleveland, Mac Martin, and others, the glorious run of the A's, and all the feedback regarding "Bluegrass Signal." Whew -- and onward!

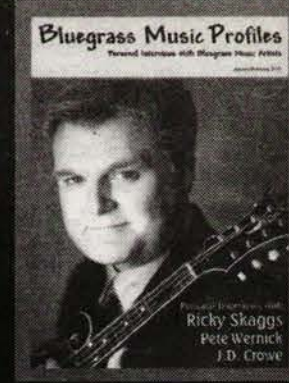
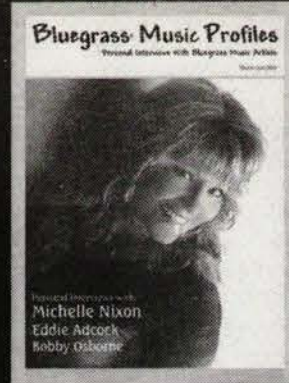
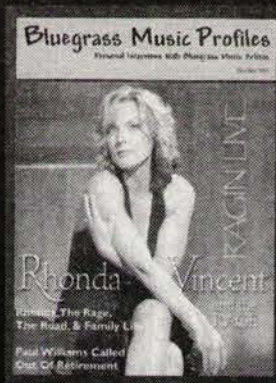
- Peter Thompson



Peter Thompson

Continued on A-16

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2006 Year-end Retrospective

Most outstanding memory of the last year - asked of our membership

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Seckler, James Alan Shelton, Sam Bush, the Hunger Mt. Boys, Kenny & Amanda Smith, Mike Cleveland, Mac Martin, and others, the glorious run of the A's, and all the feedback regarding "Bluegrass Signal." Whew -- and onward!

- Peter Thompson

For me, 2006 was filled with many great (and a few horrifying) bluegrass moments. One of the most enjoyable was being "stalked" by my first "fan" at RockyGrass. OK, maybe this gentleman had just had (way) more to drink than I had, but he complimented my banjo playing at one point, then again a few hours later at another jam, he said he'd been following me around!! If you've heard me play, you'll know I'm still "working on it," and thusly know why this was shocking / memorable for me.

RockyGrass was also the scene for the most horrifying moment, when, after jamming badly until sunrise (having been joined by a few other loud and harmonically-challenged night-owls), I popped my head out of my tent the next morning to find the great Edgar Meyer was camped right next door! I was mortified. Ever the gentleman, Edgar claimed he hadn't heard a thing all night. Poor guy.

But by far the best moment came at my 9-year old daughter's school. She had previously always declined playing fiddle in front of her classmates, dismissing it with comments like "Dad, playing fiddle is NOT cool." After joining Jack Tuttle's kids jam class and learning that one of her classmates also played banjo (KOB Victor Skidanenko's cousin Andrew Simpson), she reluctantly agreed to sit-in with the band during the school's Fall Picnic. Both kids played and sang their hearts out, and Anna's friends were incredibly supportive, even chanting her name and carrying her (literally) on their shoulders. At last, playing fiddle was "cool," and she's now on a different trajectory (one that thankfully requires less arm-twisting from Dad).

- Scott Dailey

My fondest memory of 2006 would be landing Bluegrass Etc. to come and play the Morgan Hill Concert. Actually, the biggest memory was in September 2005. While working on a jobsite in the middle of the afternoon, ... hot, sweaty, dirty....Dennis Caplinger called and FINALLY agreed to do the concert in March of 2006. I jumped up out of the trench and was dancin' like crazy. It took me two days to come down off that high. I pretty much got that same adrenaline rush this year when Marty Raybon agreed to do the show.

- Tim Edes
CBA Director

This year marked my second summer as a resident of Nashville. I learned so much - how to play some guitar, a few more bluegrass lyrics, and how to book a house concert. But my most valuable experience came from an unlikely source.

This summer I played a bluegrass festival (with the fantastic Chris Stuart and Backcountry) in Mt. Pearl, Newfoundland. It was beautiful there, and the people were so kind and welcoming. While I was there, one of the organizers of the festival, Ted Rowe, asked if I would accompany him to the home of a fiddle player named Don Randell. He told me that Don had played fiddle in Newfoundland's longest-running bluegrass band (Crooked Stovepipe) for over 25 years. He mentioned that in the past few years Don had retired from playing and was not able to get around much anymore. Ted thought it might be nice to go play some tunes for him. When we arrived, Don and his wife greeted us so warmly, and we commenced to playing a few tunes. It didn't take long before we were able to convince Don to get his fiddle out and join us. He was so modest, claiming to be out of practice and a little short on memory. But that's not what I heard. I heard a man with such soul, such timing, such feel, I could hardly pay attention to my own fingers. He smiled, and bounced around a little, and began to improvise on some great old tunes like Cabin in Caroline and San Antonio Rose. His wife beamed, and he beamed, and Ted and I both teared up. When we finally had to leave, Don managed to get up and walk a little, making sure to see us to the door. He waved from the doorway until we were out of sight.

When I returned to the States, my mom and I did some research and found out that Don Randell was more than just a local bluegrass fiddler in Newfoundland. He was a role model for generations of Canadian fiddlers, beginning his career in radio in the 40's and performing on CBC's Saturday Night Jamboree in the 50's, not to mention a long-running career in television on the show All Around the Circle. And I got to sit in his living room and play the fiddle by his side. That is my most treasured memory of 2006.

- Megan B. Lynch



Tim Edes

In my opinion the most significant event in the bluegrass world in 2006 was the passing of the greatest blue grass musician in California's history. A tribute to Vern Williams was held at the Freight and Salvage Coffeehouse in Berkeley at the end of September, organized by my friend Scott Hambly. This memorial event was very well attended (including much of the Williams family), confirming the profound influence Vern's music had on us all. It was a blast to watch his son Del sing as well as anyone I've ever heard all night long backstage and on stage, and an honor to be asked to play with Vern's granddaughter Jenny's band Rosebud Blue that night. Vern's music lives on!

- Matt Dudman

January we hit the ground running as we ventured to the southwest for our annual 4 month trip in the Arizona desert sunshine. The end of January brought our new Yuma, AZ "Bluegrass in the Park" with a great first year success. Early February we headed to Bakersfield for 1st Annual Supergrass indoor festival. A great highlight over the week-end, several of our bluegrass friends (20+) headed to the Crystal Palace in Bakersfield where we had a once in a lifetime chance to see & hear the great Buck Owens. He whaled on the fiddle, the banjo and of course his signature red, white & blue guitar. Buck even acknowledged the bluegrass festival and those fans in attendance. As we all know, shortly thereafter we lost the great Buck. This is an experience we will never forget.

As we approached March gearing up for our 4th Annual "Bluegrass on the River" in Parker, AZ we had a chance to attend other festivals in the desert meeting new friends along the way. Parker was a blast with record crowds and fond memories including a marvelous performance by Marty Raybon. After the festival it was RR for a bit until the weather improved in Northern Ca. when we returned around mid April. Not much time to get our feet on the ground until we headed to Plymouth for the spring campout where we had a chance to catch up with our friends that we hadn't seen in a while.

Before we knew it, it was time for Grass Valley where we had a great turnout of wonderful concessions including great food and an improved luither's pavilion. As we kicked into the summer months it was time for a new L&S venture in Jackson. In early August we produced the Jackson Wine, Art & Music Fest. We brought in a wonderful California Band "Bound to Ride" which pleased the crowds tremendously along with a blues and jazz band.

Before we knew it September was upon us and it was time for the

4th Annual Plymouth "Bluegrass-in" in the Foothills" where we once again had the 2005 IBMA Entertainer of the Year "Cherryholmes" along with the ever-popular Danny Paisley & Southerngrass. Our Plymouth line-up was as solid as they come and the crowd wasn't disappointed. The weather was great and the fan support was wonderful.

Home for just a week and it was time to head to Nashville for the 2006 IBMA awards and expo. What a marvelous time and very educational as well. Aside from seeing many people and bands from throughout the bluegrass community, hunting for new talent, the seminars were as good as they get. We always learn while attending IBMA. The nightly showcases were dynamite including the wonderful hospitality suite of CBA. CBA is very much respected in Nashville and throughout the bluegrass community, as they are the Ambassadors of the event and in my opinion their hospitality suite is worth every cent and ounce of hard work that goes into it to represent CBA and west coast bluegrass.

The highlight of the trip was the opportunity to go backstage of the Grand Old Opry for a pre-awards show reception. The likes of Vince Gill, Marty Stuart, Rhonda, Doyle and all the nominees were in attendance. A true bluegrass moment. Backstage at the Opry is magical with a room full of these great bluegrass icons.

As I write this review of 2006 we look to 2007 for equally great bluegrass experiences along the way. As we make our way around the country from festival to festival meeting new friends and catching up with old ones, we really know: LIFE IS GOOD!

- Larry and Sondra Baker

This Saturday marks the end of three years of jamming at The Brick with no end in sight. The CBA blessed Marysville with its longest-running monthly jam at The Brick Coffee House Cafe three years ago. Kit Burton and I now host it, keeping it alive and picking. Three things keep us all happy: all skill levels feel welcome, no microphones are allowed, and we like to pretend we're a band!

Of course there are a ton of other CBA highlights for me: music camp with Bill Evans at Grass Valley, sitting in on a private lesson Kit took from Mike Compton at Supergrass, getting tips from Alan O'Bryant on playing Crossing the Cumberland, the Colusa camp-out Friday night jam (where you sat with us only long enough to avoid your turn!), and realizing that sometimes when I pick banjo I'm so bent over, my posture resembles Bob the banjo picker on the CBA logo.

- Janet Crott

Continued on A-17

2006 Year-end Retrospective

Most outstanding memory of the last year - asked of our membership

This last year brought about many changes in my personal life, some good and some not so good. I'm sure that it's the same for a lot of us. The worst part of this last year for me was losing my daughter Elizabeth, my close friend and pickin' buddy Vern Williams, and eight other friends. Sad to say, but I'm in the age group that seems to see at least one person a month they know in the Obit. column. Be that as it may, I've always been one to look on the positive side of things, and there's two things that we can always count on and that's death and taxes. They are there. They're not going away, so we have to learn to deal with them, the best way we can. The best way that I have found is to surround yourself with positive thinking people, especially the ones that love Bluegrass Music. My Bluegrass family has always been there for me when life seems to have no purpose and the grief and misery seems endless. My music has always been able to lift me out of the deep pit of despair, and hopelessness. My music has seemed to be the one thing that makes me want to live and go forward to the next day! It's true, that Music is medicine for the Soul! I guess that's why most of us that love this music we call Bluegrass, go around with a smile on our face. Take for instance Ken Reynolds; He's always got a smile on his face. He doesn't know why, he just does. It's because of the music! That's why! There's no other plausible explanation for why Ken is always smiling. Look around you the next time that you go to a Bluegrass Festival, campout, etc. Everyone has a smile on their face! Even Rick Cornish has a silly grin on his face at these events. It's the music!

I have a lot to be thankful for in 2006 also. Number one is the fact that I got to go to a lot of Bluegrass events and be with my family and friends. The SuperGrass Festival was absolutely fantastic, although not a financial success. I got to go to two Strawberry festivals and enjoy A LOT of Hal and Adeline's Sourdough Hotcakes! This year also marked the start of the 21st year that I've been writing J.D.'s Bluegrass Kitchen, for The Breakdown, something that I'm VERY proud of. I was re-elected to the Board of Directors of the CBA, a trust that I take very seriously. We had a GREAT campout at Colusa, and to top everything off I finally received my custom made Hat and Boots that I ordered in September of 2005. I'm a happy camper!

Looking back on this last year, I'm reminded of the song that Lester used to sing, The Good Times Outweighed the Bad. Our Association is in very capable hands, and we have a board of Directors that I know will make some very good decisions to improve our financial health, as well as our standing in the music community as the leading Association that we have

proved to be in years past. We as an Association are truly blessed to have such a proactive membership that gets involved and enables us to get business taken care of! Without such an involved membership we would still be a very small organization, with no direction or purpose, and for that I salute our members for their interest!

I guess what I'm trying to say is that I'm glad to have been a part of this thing that we call The CBA for the last 32 years! As Gus told Woodrow in the movie Lonesome Dove, it's been one hell of a party, and I'm sure glad I haven't missed much of it! God bless you all for being there this last year, and lets get ready to Let 'er Buck in '07!

- J.D. Rhynes
CBA Director

Best moment was delivering a gopher sandwich to JD Rhynes on behalf of Larry Kuhn

- Mark Hogan

Grass Valley, CA. The bluegrass moment of 2006 happened right here. The best bluegrass break that I have ever heard was Michael Cleveland playing Old Dangerfield. I distinctly remember that it was third break right after Patrick McAvinue did a break that was also very good. And when I heard Michael Cleveland's break I was amazed because the break was so genius. It had all of these awesome licks that I could hardly imagine. It was a very good unique break. When everybody else heard it they were amazed as well. Then everybody stood up and gave him a standing ovation for that awesome break. It was like it was the final song of the final set it was so loud. And that's what I think was the bluegrass moment of 2006.

-Marty Varner
10 years old

When you're surrounded with mental mesas, and feeling very much on high ground overall, it is difficult to pick out the single highest point. Last year brought many

memories to be treasured and mental souvenirs. Among them was my experience with a little girl at Supergrass, about three and a half years old, who stayed by her mother's side the entire session she participated in our music program. It was obvious she was interested, but she was shy.

I had been demonstrating that with stringed instruments, the longer the string, the lower the pitch, and plucking the low open E of a bass as contrasted with a high open E of a violin. I took a guitar and plucked the high open E string, then sounded it again at the 12th fret, producing an octave higher E note.

With that, the little girl let go of her mother's skirt, which had been her security up to then, and touched a string of a guitar herself. She said "High." She then touched a string of a violin and said, "Higher" and grinned widely.

Her mother and I both were effusive with our praise, so bolstered with confidence, the child reached out again to touch the large bass and said, "Mine."

- Elena Corey

The biggest moment for me this year was the Slide and Steele Workshop in Port Townsend. Not only did I have the pleasure of two great dobro teachers in Sally Van Meter and Orville Johnson, but I was able to spend a whole week tagging along behind Mike Dowling an exceptional bluegrass bottleneck swing guitarist.

Hard to beat a workshop where everyone is sliding 24/7 especially with the likes of Bobby Black lap steel legend, the Campbell Brothers "Sacred Steel" on lap and peddle steel and Dan Tyack peddle steel and dobro.

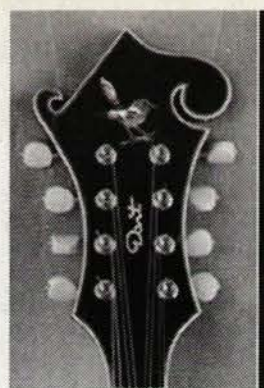
Musically a life changing event that I will be the first to sign up for this coming summer especially since my favorite dobro player Billy Cardine will be teaching there this summer.

- Darryl Bouchard

Continued on A-18



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2006 Year-end Retrospective

Most outstanding memory of the last year - asked of our membership

My biggest memory of 2006? Oh My! There are many!

While standing behind the curtain on the main stage with the Kids on Bluegrass, Paige and Aimee Anderson were singing a song, Brother Ethan and little Daisy were waiting to go on stage to join them. It was Daisy's singing debut at Grass Valley and the Andersons were going to sing 4 part harmony on the Del McCoury song, "Sinner Man" and Daisy was taking the lead part "Oh Brother, Oh Sister". Whenever she had sung this song with her family she had always had a stool to stand on so she could be close to the Mic. We didn't have a stool for her so I knew her voice might not carry very strongly up to the mic. As Ethan, Daisy and I stood behind the curtain, I took my pen and told Daisy to pretend it was the mic. I told her to point her mouth directly at the end of the pen and I moved it high, then low, then side to side and up and down again, all the while she giggled but kept following the pen with her mouth. I told her that when she went out to sing she had to point her mouth way up high right at the mic just like she did with the pen. Normally I stay behind the curtain during a performance, but this time I just had to slip out to the side and watch Daisy sing. She had learned her lesson well and her head pointed up so high towards the mic it was amazing she could still sing. The audience LOVED it! And there are some priceless pictures in the photo gallery and on the KOB site of Daisy's face lifted so high.

That moment backstage was a priceless one!

Every Kids on Bluegrass rehearsal and performance gives me something very special but there is always that very special moment when Frank Solivan and I look at each other during a show or a rehearsal when an especially magical moment occurs and it passes between us with no words, simply a silent understanding, of just how special this is. A sudden feeling of completeness. It is good.

Going to the I.B.M.A. as part of the CBA Host Team for the second year. And being there for the Kids on Bluegrass show again. We hadn't planned to go but just a few weeks before we went, Larry Kuhn called and asked if we would reconsider. Two people on his team had suddenly had to cancel. With my folks health seemingly good at that particular time we made a hasty decision to go. We were especially excited because Frank Solivan was once again taking some of our Kids on Bluegrass to perform at the Fanfest portion of the I.B.M.A. He was taking Angelica Grim, A.J. Lee and Scott Gates, and I desperately wanted to be there! On top of that Molly Turtle would be there too and two more California Kids, Christian and Austin Ward. Angelica just blew everyone away with

her powerful voice, A.J. just stuns everyone that hears her, Molly's voice takes you to the edge of old time and when the three of them sang together it was stunning. Then Scott plays his mandolin and starts singing and he has a wonderful voice, but when he suddenly turns his back to the audience and plays his mandolin upside down and backwards, the audience went wild. Priceless moments!

The special warmth you feel from everyone at the I.B.M.A. that comes to our Hospitality Rooms. Comments like "I always come to the CBA suite because you all make me feel like I'm at home", told to me by Vince Combs, or the comments about how we generous, kind and helpful the CBA is and how we are so welcoming to the young kids. It really made me proud of our organization.

The official opening of the Darrell Johnston Kids Instrument Lending Library, with all the donations of instruments and financial donations that generous people have made and the loaning out of so many instruments to children ranging in age from the youngest at 3 to the oldest at 17. The response of so many people offering their help to the library, luthiers as well just people just coming up to us and asking how they can help. An amazing experience.

Seeing the Bradley Walker show at the Ryman Auditorium while in Nashville for the I.B.M.A. Oh My!! What an incredible performer and what a voice. One of the most stunning voices I have heard in a long time. And what an incredible group of people he had performing with him! Alicia Nugent, 111rd Time Out, J.D. Crowe, The Grascals, and sooo many more! Wow! What a show. 20 standing ovations! A statement was later made that it was the most standing ovations that anyone has ever received in the Ryman Auditorium EVER!

A moment in time that I will never forget, while at Father's Day Festival in Grass Valley one night, my grandson had not checked in for quite a while and I was suddenly in need of some down time. I just needed to be alone for a while, so I walked around the campground just listening to the music. I started looking around for my grandson in all the usual places but couldn't find him. I finally wandered up a little hill where I heard kids laughing and hollering and followed the sound to a wooden picnic area. There Carl Pagter and, his son Corbin and several others were playing old time music and about 20 or so kids along with my 16 year old grandson, Cory and some adults were dancing and having a great time. I stood back behind the railing not wanting to embarrass him and just watched. Within moments he saw me and smiled. He nodded to the kids he was with, said something and jumped up, came over to me,

took my hand and led me onto the dance floor. There, in the moonlight, we danced, grandmother and grandson. It was and is a treasured moment.

Another very, very special moment for me was getting the chance to sing our National Anthem at the Opening Ceremonies of Larry and Sondra Bakers Bluegrass in the Foothills Festival in Plymouth. My parents had been trying to get me to audition to sing it for the football and baseball games that take place in the Bay Area for the past 35 years, but I just never went and did it. Now with my mother's 93rd birthday and my father's 89th birthday, their 67th wedding anniversary and our own wedding anniversary occurring at the same time as the festival, I said yes and they were there at the festival to hear me finally sing the song they had dreamed to hear me sing for so long. Thank you, Pat Calhoun for pushing me to do this and Thank You to Larry and Sondra Baker for taking the chance when you didn't even know if I could sing. You three gave my family a beautiful gift.

The best of these memories was the gift of sharing them all with my husband, Steven who brought me into this world of Bluegrass.

I know there's more; it's been a great year!

- Sharon Elliott

I guess my biggest memory of 2006 was at SuperGrass in Bakersfield, last year when I went out to dinner to the Crystal Palace with my good friend Doug Montgomery.

For a very long time, I had wanted to see Buck Owens and go to his Crystal Palace. So finally, we are there and many of our CBA friends are there as well. Some of our friends were on the dance floor and I was a little disappointed not to be dancing with them because our dinner had just been served. Just before we left I was standing on the edge of the dance floor clog dancing in place, when Buck Owens noticed me and pointed at me, and said into his microphone, "Get over here!" Like a tracking beam, I went to where he pointed, to the front of the stage and the center of the dance floor. I danced. I clogged. I did my fancy West By God Virginia steps. I did not fall down! As the music speeded up, I stayed in time wondering if I was gonna fall down and I looked at Buck who was looking down at me, the music tempo picked up more and then he said, "Shake it Mama!" So I shook it and danced for Buck Owens! The great thing about this story is, not only can I brag about it, but thanks to Mary Kennedy, I also have a photograph of me dancing for Buck Owens! Buck Owens was wonderful that night. I'll never forget dancing for Buck - or that night at the Crystal Palace!

- Regina Bartlett

Early this spring, my son Tristan announced that he wanted to learn to play the banjo. What a thrill for me, as I love the sound of the five string banjo! When I asked him why he chose the banjo, he said, while cackling gleefully, "Because it's loud and obnoxious!" I considered how to guide him in this and decided to steer him towards Bluegrass Scruggs style instead of clawhammer, which is what I do. I knew we would try to come up with a starter banjo somehow, and then upgrade when the time was right. And then a lovely thing happened. I called the Darrell Johnson Memorial Kid's Lending Library, and they had a Deering Goodtime Bluegrass Banjo to lend him! We found a wonderful teacher, Janet Crott, who is so patient and skillful in working with him. Each day he practices, I can hear the incremental improvements, and the highlight came when I heard him run through Cumberland Gap, one of my favorite tunes, with a fairly even and peppy tempo. I love it!

- Carolyn Faubel

Community is right! Just like neighbors. Sure there's problems every now and again, but once the pickin' starts the troubles quickly vaporize into thin air. Say a gig is coming up and one of the band members just can't make it. Or maybe two can't make it. Anxieties can dominate if you let them get a foothold. But then a miracle happens and maybe you get a stunt banjoist to stand in. And maybe he forgets his banjo, but just happens to have a comb and a piece of wax paper in his pocket. The next thing you know, everybody's whoopin' along and having a great time. It happens that way more often than not. Some of the best gigs happen when a group of musicians play together for the first time. It's all fresh and ripe for pickin'. Like last weekend, Chojo and Adam came down from up north and joined Ken, Joni and me for the Blue Water Festival on the Santa Cruz Wharf. Life is sure good when you feel like the last gig you did was one of the best ever. The bikini fashion show probably helped a little though.

- Jim Davies

It has been a wonderful year in my bluegrass world! When I think of all the wonderful moments I have shared with so many beautiful people, I am grinning again! Friday night at Grassvalley, the kids on bluegrass primetime show finale, Frank Solivan and Angelica Grim sharing a love and appreciation of each other that came through years of hard work and a true love of the music and an understanding of God's gift to give! It was like they saw each other through my eyes!

- Jack Hyland

2006 will stand as a water-mark year for me, because it's the year that I scratched the last thing off my list of bluegrass goals.

When I started playing bluegrass in 1993 or so, I had some goals for myself with regards to what I might accomplish in this musical genre. I wanted to get to a working proficiency (I knew excellence would take the rest of my life!) in guitar and banjo, and then bass. Once I joined a band and got involved in the bluegrass "scene" in the Bay Area, it was specific venues I coveted.

I wanted to play at the Freight & Salvage Coffee House in Berkeley. I wanted to play the hallowed stage at the Sweetwater in Mill Valley, and the pinnacle - I wanted to play the Father's Day Festival in Grass Valley. I figured these three things were lofty enough that I could spend the rest of my life pursuing them, and that would make for many years of fun.

Years went by, and I paid some serious dues, playing in numerous bands all over the region. I learned a great deal about playing and performing Bluegrass music, and it was (and is) very satisfying. In the course of my extended apprenticeship, I did get the chance to play the Freight and the Sweetwater, and those experiences were VERY memorable and are treasured memories. But Father's Day remained the Holy Grail.

I would tell friends and relatives I play Bluegrass and they would often say, "Oh, Bluegrass? You ever play at that festival they have up in - what is it? Oh, yeah, Grass Valley?" And I'd chuckle and say "I wish! That's for the big guys!"

On 2003, I joined the Alhambra Valley Band on bass, and I realized that here was a band that had the chops, the history and the presence to dare dream of playing Father's Day. And, we did submit for that festival - but always someone else got the call. There's no shortage of Bluegrass talent, and we just didn't make the cut.

Then, we played an absolutely blistering set at the 2005 Bluegrass in the Foothills (the day my granddaughter was born!), and the excitement about the band went up a notch, and people were saying "You guys gotta submit for Father's Day!", so we did it again, expecting the same result. After all, Einstein said the definition of insanity is doing the same thing over and over and expecting different results.

But this time WAS different! We made the cut for the California Showcase Bands, and it was a thrill many times over. I savored every single minute of the 2006 Father's Day Festival, and when I got home, I tore up that old list of goals, and I am working on a new list.

- Bruce Campbell

Continued on A-19

2006 Year-end Retrospective

Most outstanding memory of the last year - asked of our membership

When Mark asked for reflections about the last year in bluegrass, I thought of making a list of my favorite CDs and the music that inspired me in the last 12 months. But the image of my second graders listening in a circle during a presentation brought a new thought to my mind.

The speaker was telling the students about the "circle of life" that the Mexican Dia de los Muer-



Brenda Hough

tos (Day of the Dead November 1-2) celebration represented. He told them about the remembrance of family and the passing of traditions from parent to child. And then I thought of how bluegrass does the same thing for me. My "circle of life" has extended beyond my own family to many of you. The musicians who compose songs about their lives and loves, stories of people living in hollers, hills and towns give us a connection to parts of ourselves as well.

I've been delighted to share my circle with you through my writing about the new albums, the

interviews I've had with the singers and musicians exploring their craft and the "shake hands and howdy" that I've had at the many shows and festivals I've attended. If you see me at a festival or show, please join my circle with a hug, howdy or handshake.

- Brenda Hough

2007 was an interesting year for me. While I played fewer gigs than I have in any other year in a long time, two of the shows were most memorable. In May my Keystone Station band performed a few bluegrass songs at a ballet fundraiser for the Marin Dance Theatre. The director of the theatre, who happens to be the son-in-law of Hardly Strictly Bluegrass benefactor Warren Hellman, got the idea to choreograph some ballet dances to bluegrass music. It was a lot of fun, and definitely one of the classiest gigs I have ever played.

Then, in October, we got to play once again - after being part of fests I & II - at Warren's Hardly Strictly Bluegrass Festival VI in Golden Gate Park. Keystone Station was the only strictly traditional local bluegrass band on the bill of the fest, and it was definitely the highlight of the year for me, being part of such a wonderful event.

After decades of playing standup bass and some guitar, last March

I decided to try out a new instrument, and I went out and bought not one, but two, Kentucky mandolins. I was having so much fun with the one that I decided to buy a second one that I could leave in the office where I work. So now I have a home and away version as well as a valid reason for going to the Marin bluegrass jam as often as possible. As an added bonus, I came to the earth-shattering conclusion that a mandolin is a little bit easier than a doghouse bass to be carrying around at bluegrass festivals...

The most exciting news for me arrived in late October. A friend of mine has been working on a documentary of Peter Rowan for the past few years. Along the way I had been advising her some, and then she called and asked me to help her out with the project, so I am now co-producing the film. As luck would have it, Alison Krauss & Union Station were playing in SF in early November, and we got to interview Alison, dobro player Jerry Douglas, and percussionist Larry Atamanuik. This was a real treat, as besides being topnotch players, they are all real nice people as well. The working title of the documentary is "Peter Rowan, Blue Grass Boy." Projected completion is sometime next summer.

- Larry Carlin

Kong hits the big 60 at Parkfield

Nick named "King Kong Quealy" by none other than Sonny Osborne during a show in Eminence, Missouri when Joe was doing sound for the Osborne Brothers. Joe celebrated his 60th birthday at the Parkfield Bluegrass Festival in real style.

Festival promoter, musician, audio engineer and great BBQ chef Joe was presented with a large birthday cake on stage by Tom Tworek and Ed Alston while Lost Highway looked on. The cake, bearing the inscription "Happy Birthday King

Kong Quealy" was then shared with the audience along with Ed Alston's famous homemade vanilla ice cream. Lost Highway played their final set for the festival as folks enjoyed the cake and ice cream. The band was joined on stage by guests Gerry Higbie (audio engineer for the 06 Parkfield Fest), Joe and little Eddy Uglum (Eric Uglum's son) who sang happy birthday for Joe. Joe sang a few songs with the band to highlight the occasion including his rendition of "Idaho" originated by The Zuil Bros, which Eric Uglum joined in on.

- Joe Quealy



King Kong Quealy exalts. Eddy Uglum, Tom Tworek, Mike Tatar Jr., Ed Alston, Eric Uglum quake with fear, offer cake.



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FESTIVAL FOCUS

New for the SF Peninsula: Lumberjack Bluegrass Festival, February 17, 2007

The Lumberjack Bluegrass Festival/Event is off and running. Keep your Saturday, 2/17/07, afternoon free to enjoy 5, venerable, California Bluegrass Bands.

We'll be starting off with Autumn and The FALL GUYS. Autumn Rose has put together some very talented Composers/Lyric Writers from the East Coast and Mid-West. I join them with my Dobro and Musical Saw to produce a Set of truly unique Old Timey & Americana Music. Bring your musical mind to this Band.

The Alhambra Valley Band is a name that breeds enthusiasm for the larger Bluegrass audience. With a "Kids Music" branch of the Band, these folks are an amazing compilation of Talent, Vision and Sensitivity that makes California Bluegrass a force.

Diana (Donnelly) and The Yes Ma'ams are a long time favorite of mine. I know most of these folks and Diana has been a long time Bluegrass Icon for me. I'm hoping to persuade some old-time Country Music out of their Lj BGF performance.

Cabin Fever is still another Bluegrass Staple of the SF Bayarea. The addition of Bryan McClennahan is a stroke of Bluegrass genius.

I've known Bryan for decades, having attended the Friday Night, BG, Jam for 30 years. You needed to be there to appreciate the contribution that Sunshine has made to the Bluegrass Universe.

Lastly, Sidesaddle and Co. is blessing this event with their incredible music. I remember these folks from the "Barney Steel", Redwood City, Bluegrass Sundays. I was part of the "Bluegrass Clown" squad that performed between the real Bands taking the stage. Sidesaddle put up with my Spike Jonesesque clowning with the Ohio version of the Hose-O-Phone. No hype involved, these folks are a valued heritage, for Bluegrass, in this area.

Jamming throughout the day.

General Admission is \$15.00. Seniors, 65 and older, are at \$12.00 and kids under 12 are Free. Seating is limited to 211. Please (recommended) send your RSVP and money for tickets to Patrick W. Weldon, 1479 Sierra Street, Redwood City, Ca., 94061.

This event takes place at: The Peninsula Christian Center 1305 Middlefield Road Redwood City

Brookdale Bluegrass Festival, December 1-2

By Mike Hofer
WARNING! Bluegrass Music Played Here WARNING!

That's what you'll see if you go to the "downloads" page at brookdalebluegrass.com... This website has been set up to give people an idea of the fun that we have at this festival. With tongue in cheek, the "warning" reminds the true fans of how unique and misunderstood the bluegrass world appears to be to most outsiders, which is exactly why the new version of the website has been filled with fun things for people to see and do, and to make them feel welcomed.

Besides the usual band bios and links, you will get a feel of real bluegrass music, and of the impromptu participation that the musicians are known for, along with interactive pages that are designed to make the visitor feel as if they are a part of the family.

The "Fun with Eric Burman" part of the site gives newcomers an opportunity to acquaint themselves with the organizer of not only the Brookdale Bluegrass Festival, but also the Good Old Fashioned Bluegrass Festival, (GOF), and recently the Roaring Camp Bluegrass Festival. Eric plays and writes songs, and will be performing at the show, with the Brookdale

Bluegrass Band.

Links to past events are filled with candid photos of people actually having fun, which is what we guarantee will happen for anyone who decides to give us a try. The



Brookdale boss
Eric Burman

Brookdale Lodge takes on new life as longtime friends team up with newfound ones, and music is heard from most of the rooms throughout the weekend, with most doors open to fans who stroll the grounds: The musicians prefer an audience, and are quite friendly... Try it, you'll

like it...

So back to the downloads page: Here you will find traditional music from Bill Monroe, Flatt & Scruggs, the Stanley Brothers, etc, along with originals from Eric and Dam Dave, and an amazingly beautiful version of "Whiskey 'fore Breakfast" featuring Joe Walsh (!).

There is a slideshow of pics of past performers, such as The Sibling Brothers, Hightone Sinners, Lunatic Fringe, The Earle Brothers, NormalFlora, and more...

The links page will direct you to bluegrass societies, mp3 sites, lyrics, help pages, art, and fun stuff associated with bluegrass music. The tickets page has PayPal, and you can save \$5 on a pair of 2 day passes if you purchase them online before the show. Kids 16 & under are free.

Do stop by the new brookdalebluegrass.com for a peek into the wonderful world of bluegrass, and for a taste of the fun you can expect at the upcoming Brookdale Bluegrass Festival, to be held on the first weekend of December, 2006. (That's the 1st & 2nd) Sunday is free, with our famous Underwater Banjo Contest, and a Band Scramble hosted by Banjo Barb....

Life is Good! Bluegrass on the River March 2-4 in Parker, AZ

By Larry Baker

Once again the line-up for "Bluegrass on the River" in Parker, AZ., will feature the best of IBMA 2006. The IBMA 2006 Entertainer of the Year "THE GRASCALS" will hit the Parker stage fresh off their October award. This band brings great energy, professionalism, hard driving and smooth sounds with lead vocals of Terry Eldredge. Terry's soulful vocals and easy going stage presence have earned him not only the loyalty of bluegrass fans and the appreciation of fellow bluegrass musicians, but the admiration of a stunningly wide variety of entertainers. The Grascals have hit the top at a rapid pace with a quick emergence that comes as no surprise for these are musicians whose roots reach back over more than two decades of bluegrass history, as their paths have crossed and re-crossed in bluegrass ensembles like the Osborne Brothers, Larry Cordle & Lonesome Standard Time and the Sidemen. Thanks to those experiences and those friendships, the Grascals embody a profound grasp of and familiarity with country and bluegrass tradition that made them a natural choice for Dolly Parton to turn to for recording and tour support not long after the group was created. Their weekend's performance will include a special 1 hour set and 2- 45 min sets.

The superb balance of powerful talent also includes the Great Danny Paisley & Southerngrass, fresh off their stellar performance at the 2006 Plymouth "Bluegrassin'" in the Foothills festival where they rocked the crowd. Lou Reid & Carolina will feature their recently named number 1 bluegrass song for 3 months in a row on Bluegrass Unlimited Magazine's National Bluegrass Survey "Time". The ever popular Bluegrass Brothers return with their traditional hard-driving sounds. Nothin' Fancy which was formed as a bluegrass band in September of 1994. Since their auspicious debut, they have grown in popularity with their great blend of outstanding singing by Mike Andes and comedy they bring to the stage. Special Consensus with 30 year veteran Greg Cahill and newly added Ron Spears has this band on top of its game pleasing audiences throughout the country. A California favorite and 2005 Plymouth Bluegrassin' in the Foothills emerging artist participant Homespun Rowdy with their professional approach and great sounds will open many eyes in the southwest bluegrass community. The legendary Vince Combs & Shade Tree Grass will head to the Arizona desert from his Ohio home bringing great traditional bluegrass sounds. Making their first ever trip west of Texas, Louisiana Grass with their

motto "Where Cajun meets BLUEGRASS" will entertain the fans with great music and lots of great fun.

For those of you have not yet had the chance to attend this festival you will be in for a treat, the Arizona desert in the winter will give you not only great bluegrass music but sights and experiences you will not soon forget, such as beautiful sunsets against the rocky terrain of the desert mountains to the smooth sights and sound of the great Colorado River with wonderful sounds of guitars, mandolins, bass's, banjos and more in the background. Parker and the surrounding area has a great deal to offer from sightseeing in the beautiful desert, golfing at one of Arizona's favorite courses, to fishing, to taking in the sights in Lake Havasu City 33 miles north including the popular London Bridge. It's time to schedule your winter vacation to enjoy the southwest while taking in "Bluegrass on the River" March 2-4, 2007 held at the scenic La Paz County Park, Parker, AZ. Phase-two of a three-phase sunshade project will be added after last years phase-one was completed by L&S Promotions and La Paz County Park.

For the 5th consecutive year the popular "Old Blue Sound Co." will provide sound reinforcement with upgraded equipment provided by John Senior.

For those of you who have at-

tended in the past, and for those of you who will be first timers we welcome you with open arms and big smiles as early camping opens Monday February 26, 2007. We are mindful of your continued support, suggestions & thoughts as we make every effort to bring you premier festivals, because without all of you we could not bring you this exciting event, as well as "Bluegrassin'" in the Foothills held annually in Sept. Plymouth, Ca. You are the heart and soul of our festivals. Our festivals are shaping up to be "Don't Miss" Festivals. The weather in March is generally in the upper 70's to low 80's so be sure to pack your sunscreen. La Paz County Park has great facilities with wide-open campsites, nice showers, clean restrooms, lots of room to roam and the beauty of the Colorado River. Dump station & water on-site and yes, even in the desert there is green grass and trees for our audience area and the park is easily accessible from AZ Hwy. 95.

In addition to the wonderful music, we will again feature great Band Workshops. As a fan favorite, the classic car show will return Sat, our superior art's & crafts vendors are returning for a dynamite show along with the tasty food vendors. The Parker Rotary Club will man the beer concessions. Ice will be available for purchase. A honey wagon & water truck will be

available. Our new Shuttle Service within the festival grounds proved to be a valuable addition to the festival and will return in 2007. Raffles to include a handcrafted Ranch Mandolin by Tex Dasher valued at \$2500 as well as other premium instruments to be announced shortly, 2007/2008 festival tickets, cash prizes & more. The jamming at this event has blossomed to major levels and expects to be even greater in 07. The jamming around our PICKN' PIT continues to be a great meeting place to visit and jam with old friends while making new ones. Tickets can be purchased on-line via our web site www.landspromotions.com, for credit card orders call 1-866-463-8659. New this year you can pre-reserve your site along the popular lagoon and/or river area. Visit our website for details or call to reserve.

The interest and fan support in our festival continues to be wonderful as we look to return for our fifth year. Early camping/jamming is welcome beginning Mon. Feb 26, 2007. Music starts at 10:00 am March 2, 2007. Bring your lawn chairs and blankets for grass seating and most important have FUN! For additional festival information call L&S Promotions-Larry & Sondra Baker (209) 480-4693 or e-mail us at roaddog@caltel.com. Get your Early-Bird tickets today! See you there!



FESTIVAL FOCUS

Bluegrass in the Park, Yuma January 07

By Larry Baker

After a successful first year in Yuma, AZ., L & S Promotions is excited about the return of one of our two great winter festivals in the warm southwest desert. The 2nd ANNUAL "BLUEGRASS IN THE PARK" will return January 27, 2007 at the Yuma Crossing State Historic Park, 201 No 4th Ave. Yuma, AZ. This year's one-day festival will feature: The 2006 IBMA "Fiddle Player of the Year" Michael Cleveland & Flamekeeper featuring Audie Blaylock (IN.). They are scheduled for two great sets. In addition, Michael Cleveland also earned IBMA 2006 Instrumental Album of the Year for "Let 'Er Go Boys". Returning for an encore performance the energetic Bluegrass Brothers (VA). This band has rocked both the Yuma & Parker, AZ. crowds with their high energy and fabulous traditional hard driving sound. The consistent, professional and popular sounds of Lost Highway (So. CA.) have never disappointed a crowd. The smooth sound of Ken Orrick on lead vocals will keep you wanting more. Joining these powerful bands we also have the ever talented and superb Honi Deaton & Dream (GA). Honi has become known as one of the finest vocalists in all of bluegrass, with a sincere desire to please and respect all audiences. You will see a band presentation of excitement and upbeat material, full of quality music that offers something for bluegrass music lovers of all ages. Rounding out this great line-up will be the exciting and high energy sounds of Cliff Wagner & Old # 7 also from So CA.

With the return of this great one-day event, the interest and excitement is shaping up for a wonderful day of great bluegrass music in the warm southwest desert. This event is becoming another great L&S Promotions festival to put on your bluegrass calendar as we enter the 2007 festival season. This one-day event promises to have a little something for everyone including art's & crafts, excellent food and beverage, great raffles, including 2007/2008 Parker, AZ & Yuma, AZ festival tickets and more. A shuttle service will be available for those who may need help from the parking lot adjacent to the festival grounds. Sound will be provided by a southwest favorite and Colorado's own "Old Blue Sound Co." Bring your lawn chairs and blankets for grass seating. NO PETS are allowed in the Park. Most important have FUN! This will be one you don't want to miss. One-day early-bird tickets are only \$15.00 per person or \$18.00 at the gate and can be purchased on-line via our web site: www.landspromotions.com, for credit card orders call 1-866-463-8659. For additional festival information call L&S Promotions-Larry & Sondra Baker (209) 480-4693 or we can be e-mailed at: road-dog@caltel.com. Get your tickets today. See you there. Life is good!

SFBOT schedule - locations TBA

Feb 1 - Dark Hollow (SF)

Howdy! (SF)

Bob Carlin & Dan Levenson

Feb 2 - The Cowlicks (SF)

The Whoreshoes (SF)

Merle Jagger (Los Angeles)

Burning Embers (SF)

Breakfast With Enzo (kids' show)

Feb 4 - Town Mountain (NC)

Feb 5 - Town Mountain (NC)

Dust Bowl Cavilers (Los Angeles)

Busted Hearts (Arizona)

Feb 3 - Poor Man's Whiskey (SF)

Feed & Seed (Washington)

Clampitt, Gaddis & Buck

(Portland)

Mighty Ghosts of Heaven

(Portland)

Still Searchin' (Santa Cruz)

Feb 6 - The Earl Brothers

Dyad (BC, Canada)

Foghorn Stringband (Portland)

Huckleberry Flint (Humboldt)

Feb 7 - Huckleberry Flint

(Humboldt)

Feb 8 - The Breakmen (Canada)

Flat Mountain Girls (Portland)

Squirrel Butter (Seattle)

Cindy Woolf &

Mark Bilyeu (Ozarks)

Rita & Cousin Jack (CA)

Ida Viper (OR)

Diana Jones (MA)

Feb 9 - The Breakmen (Canada)

Stairwell Sisters (SF)

The Hot Strings (CO)

Mighty Crows (SF)

Feb 10 - Peter Rowan &

the Rowan Brothers (CA)

Munly & Lee Lewis

Harlots (CO)

Triple Chicken Foot

(Los Angeles)

The Hot Strings (CO)

Hillstomp (Portland)

Pine Box Boys (SF)

Kemo Sabe (SF)

Square Dance with Foghorn

Kids' Show with Gayle Schmitt &

Toodala Ramblers



Saturday, March 10, 2007

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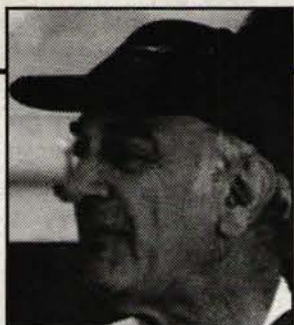
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The Luthier's Corner

By Roger Siminoff



Q: Last month, you showed a picture of a test mandolin with paper shims to hold the backboard on. Is the idea that you could then sand away all the paper, put the mandolin together, finish it, and it would play okay? How would you fill the holes in the one with screws?

A: Well, yes, and no (and these photos have brought up lot of questions – thanks to all). Actually,

the idea is not so much to tune an instrument you plan to finish, but to use an instrument of this type as a test instrument for research and development purposes. You certainly could build a mandolin like this; tune its parts, remove the backboard to make adjustments (by separating the paper shim), and then put it together and finish it. But more commonly this would be done to develop some structural standard tunings, do tests on tone bar and brace placement, modify backboard thicknesses and tunings, and so on.

However, I don't think I suggest the screw on method. It would just end up being an unsightly mess. Also, these test instruments really get kicked around and are not treated as nicely as our pride and joy instruments. For example, if you look closely at the instrument in last month's Fig. 2, you'll notice (as someone did in an email to me – good eye!) that the lower half of the soundboard is different wood than the upper half. To test different soundboard woods on this mandolin, it was easier to cut the soundboard across and attach a new lower portion of the soundboard, than to remove the neck and the part of the soundboard that attached to the head block. As you can see from the front of this instrument (Fig. 1), there was not a lot of care in joining the new lower half of the soundboard. For test purposes, it didn't matter to me what it looked like as long as the soundboard was accurately constructed from a graduation, contouring, and tuning standpoint.



Fig. 1. Test instruments are important to the building process. This test F5 mandolin was first tested with a wide-grain spruce soundboard; later a narrow grain Douglas Fir soundboard was grafted on.

Lastly, if you are toying with the idea trying any of these test constructions, I'd recommend the paper shim method over the screw-on method. The massive load of the strings on a mandolin (about 130 lbs of compressive force) presents a significant torque or twisting moment to the body. If well connected, the backboard serves to keep the instrument (and neck alignment) straight. The paper shim method is far more stable for keeping the alignment intact than the screw-on method.

Anyway, without belaboring the point, test instruments are a good way to understand what happens when you change things. But, they will always be test instruments, and I don't think you'll find me playing one at a festival!

Q: I'd like to remove the pickguard from my early A-style Gibson mandolin. I can get the bracket open but I can't see how to lift or pull the pickguard from the soundboard. Can you help?

A: Sure. But let me clarify something first because I was a bit taken back when you said "pickguard." Actually, an elevated "pickguard" is called a "fingerrest." If the guard is attached to the soundboard, as on a typical acoustical guitar, it is called a "pickguard." (When I was at GPI Publications doing FRET'S Magazine, we had a "format book," and the editorial staff was very conscious of various key words. For example, we would use "fretboard" to talk about that part of a fretted instrument and "fingerboard" to talk about that part of a viol-family instrument.) So, when you said you wanted to remove the pickguard from a Gibson A-model instrument, my mind immediately flashed to the very early A-models that did, in fact, have a pickguard embedded into the soundboard. But, when you said clamp, I knew you meant the elevated fingerrest. I thought this point might be helpful.

Now, back to the question. The fingerrests on early Gibson mandolins are actually pinned into the fretboard, with the pins entering at an angle downwards. So, the pins pass through the fretboard and down into the soundboard. The pins are about 1/2" long and are permanently affixed to the fingerrest, not the fretboard.

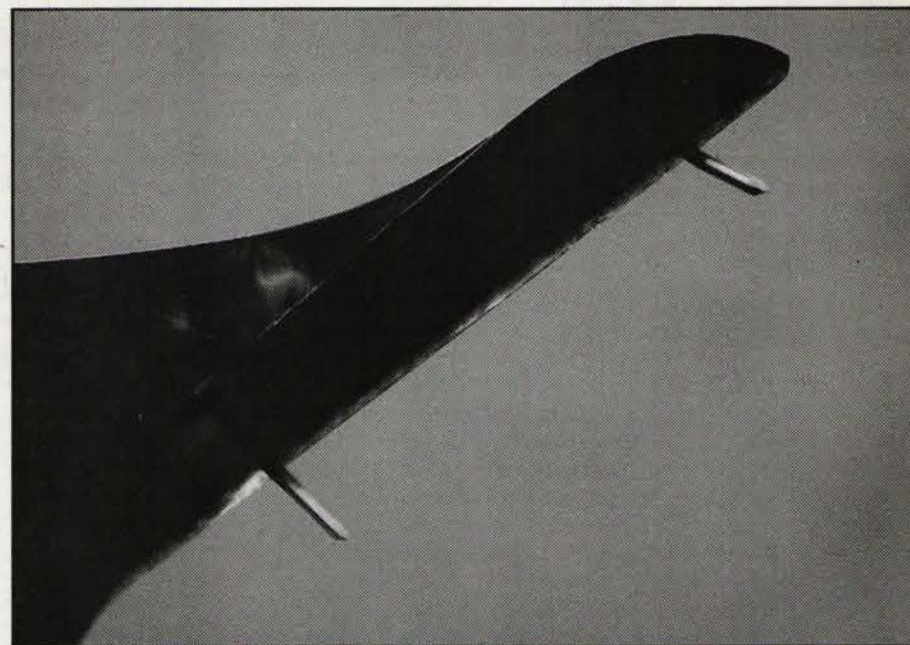


Fig. 2. This test mandolin has a backboard that was attached to the rim with screws (screws were used in every hole before the instrument was strung).

To remove the fingerrest, open the clamp (note that F5 mandolins did not use the patented Gibson clamp, but had a fingerrest support that either screwed into the top of the soundboard [early version] or into the side of the rib [later version]). Using a plastic spatula (do not use a screwdriver), carefully pry the fingerrest away from the fretboard, working a little bit at each of the pin locations (see Fig. 2). Do not apply pressure to either end of the fingerrest – you could do damage. The fingerrest is going to want to come up and out, not just out sideways as it might appear. As the opening gets a bit wider, you can use a small piece of wood to work it free, working a little bit at each pin as you proceed. Hopefully, it should come loose without too much effort. If the fingerrest has been in the instrument for a long period of time, there is a good possibility that some corrosion around the pins might hinder the removal process a bit. Clean the pins before you re-install the fingerrest and just reverse the process to put the fingerrest back in place. Push carefully on the entire fingerrest and not on the little pointed end. These fingerrests are made of celluloid and are very strong, but aged celluloid can be brittle so be careful!

See you next month

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

Roger Siminoff was the founder of Pickin' and Frets magazines and has written several books on instrument set-up and construction. His latest book, *The Art of Tap Tuning* (Hal Leonard Corporation) is a 56-page text that features an accompanying 50-minute DVD with acoustical tests, set up and use of electronic tuning gear, and an actual demonstration of the tap tuning process. The book is scheduled to be released in December 2006 and will be available at most music stores and luthier supply houses. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.

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J.D.'s Bluegrass Kitchen

By J.D. Rhynes

Howdy, howdy, howdy! Well folks, it's seldom that I start off two columns in a row with the same story line, but its true, its raining again here in the mountains. Not the sudden abrupt storm that hit here with a bang last month. This one is one of those that kinda sneaks up on yer senses nice and quiet, until you realize; Hey, it's raining outside! I awoke this morning around 4:15 to the smell of rain, rather than the sound of it. The early morning breeze brought the quiet pitter patter of a slow rain falling on the Oak leaves beneath my window, and the sweet smell of rain freshening the parched woods. I feel like the richest person in the world on days like this! Sooo, out of the comforts of my down comforter, throw on my sweats and sheepskin slippers, dash/limp to the kitchen and turn the fire on under the big 'ol speckled coffee pot and get the day rollin'! Shave, shower, shine my shoes, and we're rollin'-now Baby! [You do shine yer shoes every day dont you?]

Actually what awoke me this morning was the sound of Acorns falling on my roof. There is a huge Black Oak tree next to my house and its loaded with Acorns this year, and do they make a racket on the roof when the wind blows, and they fall. However, the Deer, squirrels, turkeys, pigeons and other wild life thrive on them. As I write this, out side my window are about a dozen deer foraging for Acorns. Later on this morning there'll be Band Tailed Pigeons coming in to get their share of natures bounty too. Then there is the ever present Grey Squirrels. They always seem to remind me of Banjo pickers: Always making noise and looking for something to eat! Boy, that ought to get me on a bunch of Banjo pickers hate mail list! I've never set down and figured up how many Banjo pickers that I know. Hmmm. Must do that some day when I'm severely depressed. However, right now tie yer pony in the shed out of the rain and come on into the kitchen where its nice and warm and I've got a big batch of good 'ol Sourdough hotcake batter settin' here jes a bubblin' its little heart out fer us! I'll cook us up a stack of Sourdough's and we'll "make medicine" over some good 'ol Christmas vittles while we stuff ourselves!

This has always been my favorite time of the year to stay inside and cook up some holiday fixin's fer family and friends. Although most of you folks my age have seen a lot of your family "go over Jordan", we still have family and friends that we love to spend time with, when the Holiday season comes around. These are precious times to me and I look forward to them more each year it seems. The memories that the season conjures up are some of our favorites, I'm sure. Who among us cant remember the best Christmas meal your mother fixed? Mine is the time that my mother fixed a

Crown Roast of Prime Rib, rather than Turkey. [Mom wouldn't cook a Turkey for about 6 months after Xmas. She got tired of eatin' it.] So, with that said, lets get down to making some new memories, and boy do I have some special recipes to do that with this month! Some of these are from my mom's recipe file and some are those that have come my way over these last 50 odd years.

I've shared a lot of ways to cook Turkey with you folks over the last 20 years, but this year I'm gonna share some of my favorite recipes for Chicken. If you're not having a big crowd over for Xmas dinner, why cook up a Turkey that you are gonna get tired of in 2 or 3 days? Why not fix a nice Chicken dinner, and whatever left overs you have will be gone by the next day! Heres one of my favorite ways to fix chicken, and it's as easy as fallin off a peeled foot log over 'ol Piney Creek!

Crockpot Chicken Stroganoff

6 Chicken legs and thighs
16 ounces plain Yogurt
1 Can condensed cream of Mushroom soup [10 3/4 oz.]
1 6 oz. pkg. dry Onion Soup mix

Put chicken in crock pot. Mix up everything else and pour over chicken. Cover and cook on low for 6 -7 hours, till chicken is done.

How easy can that be! This comes out perfect every time. The only way to ruin this dish , is for the power to go off! I fix this a lot in the winter months. Put this on in the morning, and when I come in from the shop, all I've got to do is cook some Rice and supper's ready! Get back, cause the bones'll be a flyin! This was one of my moms recipes that she got from somewhere. I think that mom bought the first crockpot to hit the market. She loved hers and used it a lot to feed a bunch of hungry little red necks.

Here's one of my "calendar" recipes that I got off of a calendar some years ago, cant remember who put it out.

Chicken in a Pot

2 carrots sliced
1 tsp salt
1 onion sliced
1/2 tsp coarse black pepper
2 celery stalks sliced
1/2 cup chicken broth or white wine
1, 3 lb chicken, washed, dried, rubbed with Olive oil
1 tsp Basil

Put veggies in crockpot. Place chicken in pot. Mix everything in liquid, and pour over chicken. Cover and cook on low for 8-10 hours. [On high for 3 1/2 - 5 hours using 1 cup of liquid]

Remove to serving platter and carve. Wow!

There's another EASY way to cook up yer holiday Bird! No wonder my mom loved her crockpot, with a main course so easy to fix as this, every day is a holiday!

Now that we've got the main course out of the way, now comes the goodest part! [That's for you Ron] Now fer the Dressing recipe. It's only stuffing when you stuff the bird with it. I like to cook my dressing in a heavy castiron skillet. It comes out nice and crunchy on the bottom and cooks good all the way through. Here's a dressing recipe that'll make you slap yer Granny fer some more, cause its that good! **THIS ONE REALLY LIVENS UP A SPECIAL MEAL TO WORLD CLASS STATUS!** [Oops. I must've hit the capitol button on my cackalator by accident.]

Shitake, Apricot Dressing

1/2 lb. Bacon
3 cups chopped leeks
3 celery stalks chopped
1 tsp salt
1/4 tsp black pepper
1 tsp dried thyme
1 tsp ground cumin
1 lb. Shitake mushrooms, stems removed, caps cut in thin slices
1 cup dried Apricots, cut in thin slices
1 lb. French bread cut into 1/2 inch pieces
2 1/2 cups chicken broth
2 tbsps. melted butter
2 eggs, beaten

Cook Bacon in a large skillet, remove and drain good and chop. Add Leeks, celery, salt, pepper, thyme and cumin to skillet. Saute 10 minutes. Add mushrooms and cook 5 min.'s or until softened. Remove from heat, and stir in Apricots and bread. Heat the oven to 350. Toss the mixture with the Bacon, broth, eggs, and butter. Transfer to a buttered 9 X 13 baking dish. Cover with foil and bake for 15 minutes. Uncover and bake for 20 minutes longer, until heated through and crisp on top.

This is a real nice change from the dressing recipe that you dust off and make at least once a year. Come on! Live a whole lot, and try something new fer a change! This one is worth it!

Since you're trying something new for yer Xmas dinner, let's go another step down the road of gastronomic adventure! Lets replace yer tired old recipe for gravy that you've used since yer momma in law gave it to you, lo these 30 years ago!

We're gonna whip a nice sauce of Pomegranate and Port Wine that'll throw a case of the "slobbers" on you every time that you think of it from now on.

Pomegranate Port Wine Sauce

2 cups pomegranate juice
1 1/2 cups Port wine
2 tbsp Balsamic vinegar
1/4 cup honey

1 tbsp cornstarch
1 cup chicken broth
3 tbsp butter

Combine juice, wine, vinegar, and honey. Bring to a boil, for 15 minutes, or until sauce is reduced to about 2 cups. Combine cornstarch and a little broth and add to the mixture. Cook for about 2 minutes until it will coat a spoon. Stir i n the butter until smooth.

There you have a nice sweet fruity sauce that is a nice change from the tired old greasy gravy you have traditionally served every year. You can put this on one of Cousin Al's BBQ'd ribs and it would even taste good!

Well we've covered some of the goodest parts of a Christmas supper, but now it's time fer the goodest of the goodest! You guessed it, Dessert time!!!! [Jump up from my cackalator, and do some Dillywhipper's and Doodad' s around the living room!] Yesss DESSERT! The best part of any meal, let alone Holidays! Now you can have any thing you want fer Dessert, but fer me, I'll just have PIE. That's right, PIE. Cake is okay fer birthday's I guess, but the rest of the time just give me some pie and I'm as happy as a hog knee deep in slop!

Here's a couple of world class pie recipes that I collected out of The Stockton Record last week. They are the work of one Judith Ogden Larsen, who has the pie shop, The Village Pie Maker, in Eustis, Nebraska. This gal has got it together when it comes to pies! Judith, if I'm ever in Eustis, Neb., you can bet that I'm gonna try some of every pie that you make! With that said, here's two of her very best.

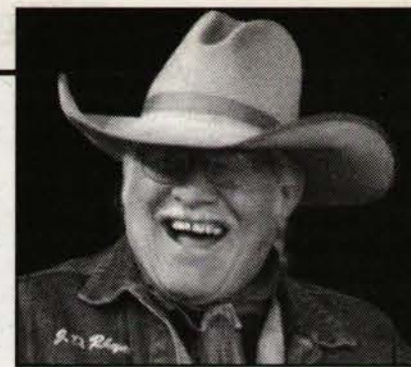
Eggnog Custard Pie

1, 9 inch unbaked pie crust
2 cups eggnog
3 eggs
2 tbsps brandy or rum
1 tsp vanilla extract
1/3 cup sugar
1/8 tsp salt
1/4 tsp nutmeg

Topping

1 cup whipped cream
3 tbsps confectioners sugar
1 tsp brandy or rum
Nutmeg

Heat oven to 350. Prick holes in bottom of pie crust. Bake 15 minutes to partially cook. Beat the eggnog, eggs, brandy, and vanilla together. Add sugar, salt and nutmeg, and mix well. Pour into crust. Bake 25 minutes. Cover with foil and bake 30 to 40 minutes longer until a knife comes out clean from the center. Whip the cream, add sugar and Brandy and whip till soft peaks form. Garnish pie with the cream and sprinkle with Nutmeg. Place on the kitchen floor, get up on the counter and do a 1 1/2 gain-



JD Rhynes

photo: Bob Calkins

er right into the middle of it! Wow! Custard pie is one of my all time favorites! When my mom would bake these, she would make one for me and one for the rest of the family! Otherwise, they wouldn't see a crumb of one,

This next one is one that I'd never even heard of, so I just had to bake one up as soon as I could, to see if it was as good as Judith claimed it was. Well folks, she was right! They dont call her the village pie maker fer nothing!

Cinnamon- Carrot Pie

2 cups cooked, mashed carrots
1 12 oz. can evaporated milk
1 cup sugar
2 eggs, beaten
1/2 tsp salt
1/4 tsp ginger
2 tpsps cinnamon
1 10 inch unbaked pie crust

Heat oven to 400. Mix everything together. Mix for 2 minutes. Pour into unbaked crust. Bake 15 minutes. Lower heat to 350 and bake 45 minutes longer, or until filling is set. Zowie!!! Pumpkin Pie was NEVER this good!

Well folks, there's another edition of the 'ol Bluegrass Kitchen and I hope you fix up some or all of these recipes fer yer family and friends this Holiday season. Especially the pies. Another year has come and gone again, and I've sure been blessed to have all of you folks as part of my extended Bluegrass Family. What would we do without each other? A few closing words for the year end , that I feel is appropriate , and applies to all of our members of the Bluegrass community. The author Walter wrote:

I would be true, for there are those who trust me;
I would be pure, for there are those who care.
I would be strong, for there is much to suffer;
I would be brave, for there is much to dare.

Until next time that you join me here around the 'ol cook fire, may GOD grant us all peace and health. Remember those who are far from home, in the service of our great country. May they all return in health and safety. GOD bless America.

Yer friend, J.D.Rhynes

RBA: The Websters & Scott Nygaard with Brittany Haas and Cindy Browne

What do you get when you combine a soul/country singer (Chris Webster), a Baroque opera singer (Cassie Webster), a bluegrass guitarist (Scott Nygaard), an old-

calls it "... a genre-defying repertoire requiring bluegrass' rhythmic tenacity, jazz's improvisational wit, chamber music's dynamic control, and the emotional commitment of the blues."

On their debut album, "Ten Thousand Miles," the wondrous Webster sisters, Chris and Cassie, two of the Bay Area's best singers in any style, join forces with eclectic flatpicking guitar virtuoso Scott Nygaard to reinvent traditional songs from the Appalachian mountains and choice gems from the great American songbook (in addition to some originals from Chris and Scott). The whole thing is held together by the remarkably versatile Cindy Browne on bass, with spice provided by the young fiddling phenom Brittany Haas. Since Cassie moved to Montreal, and Brittany is now a sophomore at Princeton, The Websters & Scott Nygaard are not often able to perform in the Bay Area, which should make their upcoming RBA show extra exciting.

Chris Webster is best known as lead singer with the Cajun/country/R&B/swing dance band Mumbo Gumbo. The success of her solo release, *Drive*, inspired the Gavin Report to name her as one of the best Americana New Artists of 1999, and her recent live CD, *Now Playing*, showcases the sweet, soulful

style and witty stage manner that has enthralled audiences throughout Northern California for more than a decade.

Cassie (Catherine) Webster (Chris's sister) is known throughout the Baroque music world for her delightful soprano voice. Whether solo or in concert with other singers, Bach and Handel never sounded so good. When she teams with big sis' Chris, however, it's an entirely different story. Hand-in-glove harmonies seem to spill from their mouths like honey, and there is no song that doesn't sound new and fresh when they get 'hold of it.

Scott Nygaard is one of the most inventive and original guitarists in the bluegrass/acoustic music scene. He's currently a member of Darol Anger's Republic of Strings, the Bill Evans String Summit, and Eric Thompson's Kleptograss, and played for years with Tim O'Brien & the O'Boys and Laurie Lewis & Grant Street. Quoth the Edmonton Journal, "As adept at creating magnetic rhythms as he is knocking off stunning solos, Nygaard is

possibly the best acoustic guitarist to come along in bluegrass music since Tony Rice."

Brittany Haas also fiddles with Darol Anger's Republic Of Strings, Yonder Mountain String Band, Danny Barnes, and Alasdair Fraser, among others. She and Jack Tuttle (and Frankie Nagle) have frequently dazzled South Bay audiences during the past decade. Mike Marshall sums up her contributions: "To hear Brittany play this old style is to be taken back in time to the original feeling of this music. A selfless, ego-less sound is born when she rocks these tunes that is oh so rare in just about any style of music. It makes me love this simple beautiful music again. There is a depth of feeling that surpasses her age as she taps into a much older feeling to this music. I just hear the music - the honest, fluid, groovin' sweet tunes with incredible pitch and tone and rockin' rhythm."

Brittany and Scott open the Dec. 16th show with a set of fiddle-guitar duets that will knock your socks off.

Cindy Browne has been an

active free-lance performer and recording artist in the San Francisco Bay Area since 1979. Her jazz credits include performances from Jordan to Japan. In recent years, she's also toured and recorded with Due West, Bill Evans String Summit, Wake the Dead, The Quirks, Kaila Flexer's Next Village, Kathy Kallick, Chad Manning, Rick Jamison, and many others. A noted jazz instructor and clinician, Cindy holds a Masters Degree in classical performance, currently teaches jazz history and music appreciation at two Bay Area colleges, and is the Director of the jazz workshop at Las Positas College.

Sat., Dec. 16 at 8:00 pm (Doors open at 7 pm)

First Presbyterian Church of Mountain View, 1667 Miramonte Ave. (at Cuesta Dr.), Mt. View
TICKETS: \$15/advance, \$18/day of show. Half-price for teens, free for under-13 and music students. Information/reservations: www.rba.org, 650-691-9982



Chris Webster

time fiddler (Brittany Haas), and a jazz bassist (Cindy Browne)? It's hard to define, but easy to enjoy. The music is based on bluegrass and old time songs and tunes, but, not surprisingly, with some unusual twists and turns.

The San Francisco Chronicle



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THE CBA SPRING CAMPOUT

April 13-15, 2007 - Stanislaus County Fairgrounds - Turlock, CA



Auburn Bluegrass Fest Brings Bountiful Harvest

By Carolyn Disney

The words of Laurie Lewis' song added magic to the autumn air. "Leaves are falling and turning in showers of gold" described the scene Saturday morning as the sun smiled on worker-bee volunteers setting up the stage and grounds for the first-ever Auburn Bluegrass

Fest. It was the culmination of several months of watching my little idea "take on a life of its own". Momentum had grown each week as new people offered time, money, talents, passions. Teamwork—the fuel that enables common people to achieve uncommon results—was defined as each person added

a critical ingredient. My original thought was to have the local bands get together for a benefit concert for rebuilding the Old State Theater into a premier performing arts center. Then someone called Laurie and Tom they happened to be available for the day, so the event surged forward. We were lucky enough to secure Paul Knight for sound, top of the line expertise!

Common Sense, featuring event organizer Carolyn Disney, Spillit Quickers, Mountain Laurel, all-star band, The F-150s entertained the audience. Laurie Lewis, Tom Rozum and Todd Phillips headlined the show.

Throughout the day many new inductees to bluegrass listening reported their delight with the music and spirit of the Fest. All the bands and activities continued without a glitch. One fan from Sacramento commented it was a



Jamming at Auburn - Jim Allison and Carla Calkins

Photo by Bob Calkins



Laurie Lewis
Photo by Bob Calkins



F-150s Steve Spurgin & Charlie Edsall
Photo by Bob Calkins



Mountain Laurel at Auburn
Photo by Bob Calkins

shame that double the amount of people weren't there to experience the incredible opportunity to have access to such top-notch performers up-close and personal.

The Thunderfoot Cloggers took over the cement "dance floor" in front of the stage to display their fancy footwork. The luthier Cyr peddled his wares. Laurie gave song-writing workshop, while Tom and Todd demonstrated some hot mando and bass licks. Pam had to make 2 more food runs to feed the hungry crowd. Monroe sold a steady stream of beer and wine. Greg put on a workshop—Bluegrass 101, and coached a young group—the Placer County Porch Pickers. Every single person was grinnin' when they left and ready to return next year.

Bands, vendors and sponsors have already contacted the committee to participate for next year, so if you missed it this year, it will be bigger next year. I don't know how it could be much better! ... on with the show



The Spillit Quickers
Photo by Bob Calkins



The CBA election, 2006

The election of the 2006-2007 CBA board of directors was held at the annual CBA fall campout and meeting in October. The number of votes, especially online votes was relatively high. Voters chose from a field of fourteen candidates for eleven available seats. Voting was quite close and one incumbent, John Duncan was inched out.

2006-2007 CBA board of directors

(#) = Number of votes

Montie Elston	(580)
Lisa Burns	(580)
Tim Edes	(554)
Rick Cornish	(554)
Darby Brandli	(535)
Hal Johnson	(525)
J.D. Rhynes	(506)
Rich Evans	(471)
Craig Wilson	(456)
Don Evans	(436)
Bruce Campbell	(434)

Also ran

John Duncan	(421)
Ed Baker	(330)
Jack Hyland	(239)

Write in votes were received for Mark Hogan, Jerrod Butler, Lolan Ellis, Larry Kuhn, Bob Ratliff, Sharon Elliot, Ryan Richelson, Rick Nagle, Regina Bartlett, Masha Goodman, Larry Baker, Karen Quick, Herb Pedersen, Fred Stanley, Frank Sullivan, Frank Solivan, Diana Donnelly, Carl Pagter, Brenda Hough, Angelica Grim and Al Knoth.

see page 2 for CBA appointments

The CBA 2006 fall campout and meeting

Thanks to the many bluegrass fans and pickers who made it to the CBA Fall Campout. It was fantastic. It was suggested that this year was the highest attendance of any past campout. The days were hot and the nights warm and the picking was...well, hot.

One of the focuses of the event was the yearly CBA meeting when results of the board of directors election were announced. Anne Dye, Robert McCoy, Dorothy McCoy, Judy Pemberton, Donna Quartier, Pat Phillips and Ronnie Freeman took time out of their campout weekend to act as election officials, tallying the votes and submitting the results to the association-wide meeting. Saturday evening the attendees gathered in one of the fairground buildings to hear the results. Let's take this opportunity to congratulate the new California Blue-



Steve West, Sharon Elliott and Dan Martin
picking at Colusa
Photo by Mark Varner

Also in the B section...

CBA Fall Campout and Annual Meeting 2006

Studio Insider

Music Matters

Bluegrass 'n Stuff

Brenda Hough's album reviews

Joel Ross's Best of 2006

The CBA calendar

and many more features, photos and articles



Continued on B-2

Older than dirt! Tired and retired Editor responds to accolades

By Suzanne Denison

I recently saw a T-shirt in one of the many catalogs we receive in the mail that said "Older Than Dirt"; followed by a list of things you might remember if you qualify for this title. It seemed to fit my situation and here are some of the reasons I am OTD because I remember:

1. When the CBA had 685 members in the fall of 1988 when I first started editing the Bluegrass Breakdown as a volunteer.
2. When I sat in my kitchen sticking the address labels on each copy, sorted them by Zip code and delivered them to the bulk mail office.
3. When all of the copy submitted by writers and columnists was delivered by mail, FAX or in person for me to type.
4. When the Bluegrass Breakdown was 12 to 16-page magazine size publication printed at the UOP print shop every month after I had pasted it together and delivered it to them.
5. When we had very few volunteers contributing to the content.
6. When I scanned the publications from other bluegrass associations and national magazines every month to have enough copy for every issue.
7. When I had to beg every month for more news items, columns, reviews and calendar dates.
8. When our home phone rang non-stop daily, especially as the Grass Valley festival was coming up.
9. When the entire CBA "leadership team" was very small, overworked and each person took on two or more jobs to make sure that things got done.

All of these conditions have changed over the years – and for the better. The last time I saw a membership count on the CBA website, we were more than 3400 strong. While I still produce the mailing label list each month, the

printer now puts them on, sorts them and delivers them to the post office or sends boxes of them via UPS to the great team of folks who make sure they are distributed in their areas or at their stores or music venues.

All of the columns (even J.D.'s Bluegrass Kitchen), stories, reviews, photographs, music tablature, ads and other contributions are now received via e-mail and there is always more than enough copy to fill a 48 page tabloid newspaper every month. In addition, about six years ago, the newspaper that prints Bluegrass Breakdown informed me that they were going "totally digital". What that meant is that I had to learn how to convert the newspaper I produced on my computer into a PDF file and then upload the files to their FTP site. All of this computer jargon simply means that I no longer had to print out the pages, paste them (actually wax) onto newspaper grid sheets and drive them 85 miles one way to the newspaper office to be photographed and printed. What a concept – and now the Breakdown is available on-line for members the day after it goes to press!

Rick Cornish and his programmer, Molly Espinosa are to be commended for making the pages available on the web. Mark Varner should also be commended for working with them to make this happen. I have been sending Rick PDF files of every issue for the past six months or so, but now all of the complex coding has been done to make them accessible to members every month – not only in a timely manner, but way ahead of their snail mail copies. Members can no receive either both versions or cut down on cost and paper by downloading each issue and printing them if they wish.

When I read all of the beautiful things that people wrote about me and my tenure as editor and direc-

tor of operations for the CBA in the November Bluegrass Breakdown, I was both touched and astonished. I'll have to admit that a few tears were shed as well. Thank you all for your kind words and fond memories, they mean a great deal to me. To think that the work that I have been doing for the CBA over the past eighteen years as a volunteer and a contractor has affected so many people is astounding.

There have been times that I thought I was working in a vacuum in my home office here on Blue Mountain. All of the words I wrote, edited and published as well as the hours spent designing and producing ads, graphics and a finished product were apparently read and enjoyed by many more people than I knew.

Thank you to all of the talented writers, photographers and musicians who have contributed your time and talent to make the Bluegrass Breakdown a readable newspaper with a wide variety of information for our members and other Bluegrass people throughout the years. We have been a great team and I truly appreciate all of your efforts.

As a mother of grown children, I know how hard it is to see them grow up and leave home. Well, I feel the same way about the Bluegrass Breakdown, but now that the board has found Mark Varner to take on the editorship, I feel like I can let go and let Mark. He is a talented writer and graphic artist and it has been a joy to work with him for the past several months as he gradually assumed the reins as editor. I wish Mark every success and know that our publication, the voice of the CBA is in good hands.

P.S. I'm just tired and retired – but I'll still be a CBA volunteer as long as I'm able. I hope we'll see you at a CBA event real soon.

CBA fall campout and meeting

Continued from B-1

grass Association Board members and officers. The new board is Rick Cornish, returning as chairman, J.D. Rhynes, Tim Edes, Montie Elston, Lisa Burns, Hal Johnson, Craig Wilson, Darby Brandli, Don Evans, Rich Evans, and CBA website welcome columnist Bruce Campbell. New officers are Bob Thomas (VP State-wide Activities), John Hettinger (VP Sacramento Area Activities), Carolyn Faubel (VP Membership), Chuck Poling (VP San Francisco Area Activities) and Angelica Grim, reappointed as Teen Queen for another year.

To be thanked for their beyond-the-call-of-duty-style service are exiting board members Mark Hogan, Larry Kuhn and John Duncan. The CBA also sends its appreciation to super vol Kathy Kirkpatrick and Don Denison who are retiring from their "official" positions.

The new board of directors and any interested members met again

on Sunday morning. A light agenda included appointment of officers and assignment of the association's year round jobs.

The Fall campout wasn't all business. The jamming was great and the weather was better than any of the summer festivals, inspiring plenty of late night jamming.

On Saturday afternoon there



The Circle R Boys performed for campers.

Photo by Mark Varner

was a performance by the Circle R Boys and the fine new band Adobe Creek. The gospel sing on Sunday morning was a real inspiration. Thanks to Randy and Penny Allen, Ed Baker and Rich Ferguson for leading.



The Alhambra Valley Band - tricked into looking up at Colusa.

Photo by Mark Varner

"Taco" Joe Padilla passes

Dear Bluegrass friends,

Thank you so much for your kind words for our family. The bluegrass concerts was a very special place in our hearts, not only mine and Joes but also my sons. Of all their memories of growing up it is their memories of the concerts that they cherish the most.

After we sold Taco Joe and we moved on to New Mexico and then on to Texas Joe would continue to cook where ever we would be for family and our new friends that we would make and of course along with every meal would come stories of yesteryear of when we did the bluegrass concerts and of how SideSaddle wrote a song about Taco Joe and would sing it for him. That was always a high light for Joe and something that he held dear to his heart. When he would tell the story of it his eyes would light up and a big smile was on his face.

The last Taco Joe meal he cooked was in July of this year when my sister came to visit from California and

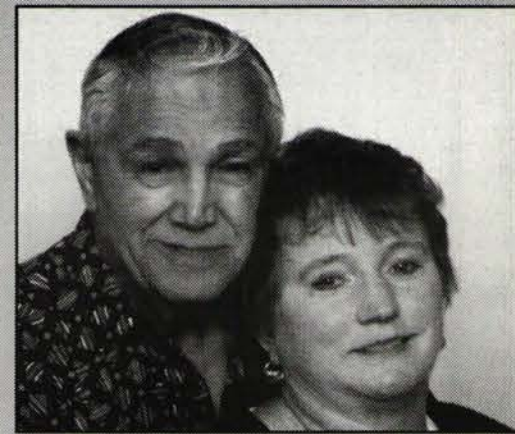
that was when he told me that this was the last time that he would be cooking because it was just too hard for him to do it any more and it was the last time he did it. It was while she was here visiting that he had a doctors appointment and that was when the doctor took me into a room and told me that Joe only had 3 to 6 months left to live. I felt like a bomb had hit me. I was not ready to give up the love of my life but I guess when God gets ready for us we have no choice. But I do thank God for giving me the best 25 years of my life with Joe and that we did get to celebrate our 25th wedding anniversary together. It was June 13 and our sons gave us a Silver Wedding Anniversary Party and it was really nice. Joe was the best husband and father that anyone could ever wish for. I just was not ready to give him up but I know that he is in Heaven and is in peace and looking down on us now.

Joe had a very nice funeral and is buried in the DFW National Cemetery. He had full Military Honors. It was

a very beautiful Military service.

Thank you again for your kind words,

Helen Padilla



The CBA election prize winners

CBA Members participating the in the annual CBA election were entered in a drawing for many prizes. Gifts were generously donated by Copper Creek Records, Mark Hogan, Spiritwood Music, Sugar Hill, FGM Records, Rebel Records, County Records, Lost Highway Records, L & S Promotions, Michael Lewis, Hendricks Banjos, 5th String Music Sacramento as well as the CBA's festival staff, mercantile, and membership. The following winners will be receiving their prizes soon: Nancy Osborn, Carolyn Faubel, John Rundlett, Patricia Anderson, Mike McKinley, Arnie Gamble, Margie Proctor, Mildred Criswell, Desiree Forde-Silva, Bonnie Stewart, Leroy McNeese, Jane Gridley, Sydney K. Evans, Marsha McMullen, Bill Bledsoe, Erma Conner, Dennis Vied, Mike Sands, Harry Chalmers, Kwai Nishi, Nita Kennedy, Steve West, Lorraine Gunther, Suzanne Dennison, John Blacklock, Robert J. Mount, Mary Tilden, Susan E. Rea, Gary Shook, Suzanne Coulombe, David Field, George Martin, Joseph Kramer Jr., David Furlong.



Chef Mike at the Gospel sing.
Photo by Mark Varner

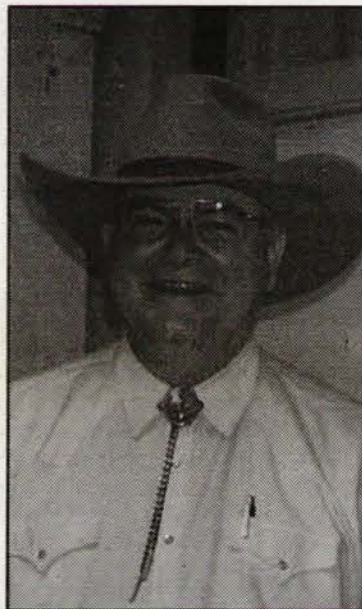


Echo chillin' in between tricks.
Photo by Mark Varner



The 2006-2007 CBA board of directors. Not pictured: Hal Johnson.

Photo by Mark Varner



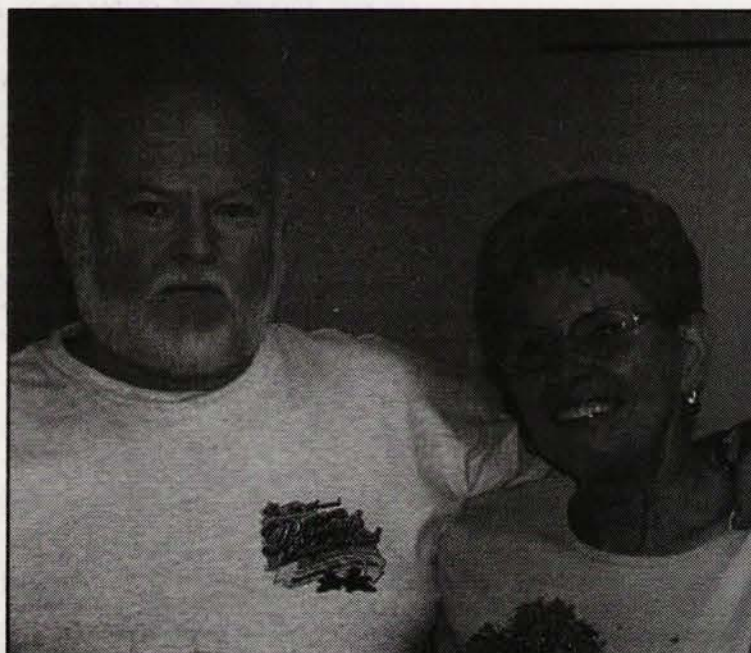
Proud new board member
Don Evans.
Photo by Darby Brandli



Ed Baker leads the Gospel sing's guitar section.
Photo by Mark Varner



Serious.
Photo by Mark Varner



Gene and Kathy Kirkpatrick overwhelmed by CBA's appreciation.
Photo by Darby Brandli



Terry Crouson and Cliff Compton
Photo by Mark Varner

2006-2007 CBA officers & year-round job appointments

Officers

Chairman of the Board	Rick Cornish
President	Darby Brandli
North Coast Activities VP	Layne Bowen
Statewide Activities VP	Bob Thomas
East Bay Activities VP	Bruno Brandli
Delta Sierra Activities VP	Bill Schneiderman
Central Coast (Coordinator)	Roger Siminoff
Sacramento Area Activities VP	John Hettinger
So San Joaquin Activities VP	Craig Wilson
Butte-Tehema Activities VP	John Senior
Investment VP	Kelly Senior
Contract Legal Advisor	Whit Washburn
Entertainment Contract Reviewer	Rich Evans

Development and Sponsorships VP

	Lisa Burns
Membership Vice President	Carolyn Faubel
Secretary	Diana Donnelly
Treasurer	Ed Alston
Ambassador At Large	John Duncan
Ambassador At Large	Frank Solivan

Year Round Jobs

Organization Liaison	Larry Kuhn
Publicity Director	Bruce Campbell
Music Camp Liasion	Lisa Burns
DJ Kids Lending Library	Steve & Sharon Elliott
Education Coordinator	Elena Corey
Insurance	Allen Light

Kids on Stage
Advanced Ticket Sales
Comp Tickets Coordinator
Mercantile
Official Photographer
Official Photographer
Volunteers

Grass Valley Festival

Festival Director	Montie Elston
Assistant Festival Director	Tim Edes
Backstage Manager GV	J.D. Rhynes
Entertainment Coordinator GV	Russell Loop
Asst. Entertainment Coordinator GV	Steve Hogle

Fairgrounds Negotiating Team	Lisa Burns
Fairgrounds Negotiating Team	Rich Evans
Fairgrounds Negotiating Team	Montie Elston
Electrical/Trans./Comm. Coord	Rich Evans
Children's Program	TBA
Gate Ticket Sales	Mike McGar
Gate Crew	TBA
Handicapped Camping	Steve House
Ice Booth	Bill Arbaugh
Ice Wagon	TBA
Security	Tom Bockover
Stage Construction	Ron Custer
Stage Lighting	Tom Parker
T-Shirt Sales	Deb Livermore

Frank Solivan
John Erwin
Bill Meiners
Jack Hyland
Bob Calkins
Tom Tworek
Rosanna Young

SuperGrass Festival

Co-Festival Director	Craig Wilson
Co-Festival Director	Hal Johnson
Entertainment Coord. SuperGrass	Tim Edes

Sebastopol Festival

Festival Director	Mark Hogan
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Web Team

Bands	Grant Johnston
Calendar	Suzanne Denison
E-Commerce	Esther House
Kids on Bluegrass Web Page	Jill Crucey
Kids on Bluegrass Web Page	Sharon Elliott
Links	Bill Downs
Message Board	Sharon Elliott
Photo Gallery Manager	Ken Reynolds
Radio Grass	Darla Novak
Recorded Music	George Ireton
Splash Page/MP3 Manager	Pat Garcia
Web Team Leader	Rick Cornish
Welcome Columnist	Bruce Campbell
Welcome Columnist	Mark Varner

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

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

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

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



cbaontheweb.org

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CBA ADVERTISERS**



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

Photo by Bob Calkins

Darrell Johnston Kids Instrument Lending Library

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

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

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

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

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



art by Robt. Armstrong

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1978 DOBRO 'THE ROSE' MODEL 36S -- fine engraving on body; rose engraving on back; impeccable shape; square neck; all nickel-on-brass body; OHSC. This instrument is in like new condition, will send jpg pics by email on request. \$2,000. Rob Shortwell 530-273-5879 or email rob5string@comcast.net

Fiddle - Frank Daniels, "32, blonde wood, one piece back, perfect condition, new strings, pretty look and sound. 1900\$ Karen 530 558 5470

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

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

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BLUEGRASS BANDS with terrific vocalists (male and female) wanted for a variety of album length projects. We are an independent label with national distribution looking for a number of talented bluegrass bands to join our growing roster. Own recording facilities are preferable. Contact: comassola@yahoo.com.

WWW.RBA.ORG

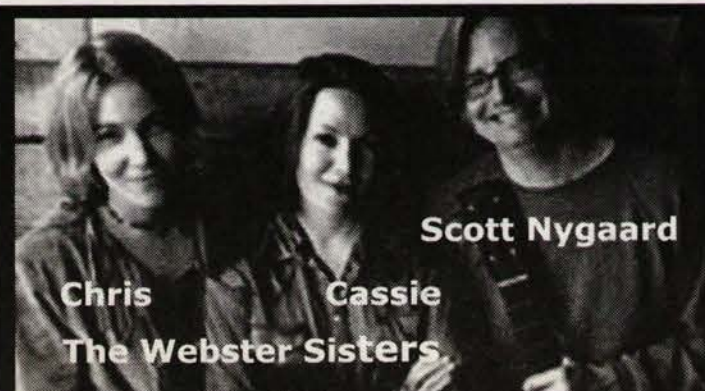


Redwood Bluegrass Associates Presents

The Websters & Scott Nygaard

December 16th, 2006

Co-sponsored by the Northern California Bluegrass Society



Chris Cassie
The Webster Sisters



Brittany Haas Cindy Browne

Scott Nygaard

Bluegrass in Mountain View

at the

First Presbyterian Church
 1667 Miramonte Ave at Cuesta Dr
 Doors Open at 7:00
 Shows Start at 8:00

Tickets for Shows

\$15 in Advance
 \$18 Day of Show

13 - 18 Half Price - 12 and under Free

What do you get when you combine a soul/country singer-songwriter (Chris Webster), a Baroque opera singer (Cassie Webster), a bluegrass guitarist (Scott Nygaard), an old-time fiddle prodigy (Brittany Haas), and a jazz bassist (Cindy Browne)? It's hard to define, but easy to enjoy. The music is based on bluegrass and old time songs and tunes, but expect some unusual twists and turns — and a memorable evening! The San Francisco Chronicle calls it "... a genre-defying repertoire requiring bluegrass' rhythmic tenacity, jazz's improvisational wit, chamber music's dynamic control, and the emotional commitment of the blues." Brittany and Scott open the evening with a set of fiddle-guitar duets that will knock your socks off.

Jan. 27, 2007 Prairie Flyer

From eastern Washington, members of Prairie Flyer have been playing together for many years. The latest of their five CDs in print is "Just an Old Dog." According to the Island Bluegrass Newsletter of Vancouver Island, British Columbia, the group's music is characterized by "vibrant solo work, close harmonies, and instrumental magic. Jim Faddis, the band's lead singer, has a haunting voice that stays with you, and Jim and Richard bring a unique vocal blend to the group." Jim Faddis (guitar), Andre Vachon (mandolin, fiddle, dobro), Jason Stewart (banjo), Dave Hackwith (acoustic bass), and Steve Blanchard (lead guitar) wow'd RBAers at last year's WinterGrass, and we're proud to sponsor their Bay Area debut.

Feb. 17, 2007: Blue Highway

One of the most esteemed and influential groups in contemporary bluegrass, Blue Highway excels at every facet of the music, from instrumental dexterity to impeccable vocal interplay to literate, powerful songwriting. Tim Stafford (guitar, vocals), Shawn Lane (mandolin, fiddle, vocals), Wayne Taylor (bass, vocals), Jason Burleson (banjo), and the Bay Area's own Rob Ickes (Dobro) are "as close to a bluegrass supergroup as there is on the road today." (Billboard Magazine) Blue Highway has released six acclaimed albums, received a Grammy nomination, topped the Bluegrass Unlimited charts, and have won an astonishing 12 IBMA awards, individually and collectively. Brian Mansfield's review of their latest release in USA Today states, "The band boasts three first-rate songwriters, and they're even better pickers, providing an additional reason to listen to these tales of murder, long-distance heartache, and moonlit memories."

Tickets are available online from TicketWeb (www.ticketweb.com) and by mail order: RBA, P.O. Box 390515, Mountain View, CA 94039. Please enclose a self-addressed stamped envelope along with your check or money order, plus a note indicating what you want to order. Tickets are also available at Gryphon Stringed Instruments, 211 Lambert St., Palo Alto. Additional information: 650-691-9982, www.rba.org Thank you for your support!

STUDIO INSIDER - 2006 Audio Engineering Society Conference in San Francisco

By Joe Weed

In last month's "Insider," I mentioned the AES (the Audio Engineering Society, <http://www.aes.org/>). This year's AES convention was held in San Francisco from October 5-8 at the Moscone Center. As usual, I attended the conference, along with thousands of other audio fanatics. I kept my eyes peeled for technologies of interest to those of us working in acoustic music, and I noticed several trends emerging.

First, it seems that the "anti-digital audio" voices that were so loud just a few years ago have finally quieted down for the most part, as the advantages of working with audio in the digital domain have been demonstrated again and again, and the quality of the gear and procedures used to acquire (record) the audio have grown in sophistication, power, and grace. It's undeniable that certain analog devices can impart a recognizable signature to audio; however, the place of these devices is becoming relegated to that of "signal processor," much the same as a compressor, limiter, equalizer, reverb, etc. Most of the production process of making a record is now done entirely in the digital domain, and for good reason. In well-constructed and operated digital systems, the quality of the audio doesn't degrade as the project advances through its

various stages, and the advantages of signal purity, repeatability, and back-up just can't be approached in the analog production process.

Flash in the hand

One device that a growing number of manufacturers are bringing to market is the flash memory-based two-track recorder. If you're interested in making recordings of jams or live music events, or if you want a good replacement for the old cassette recorder to capture your ideas when you're writing, then this new generation of 2-track recorders will interest you. "Flash memory-based" means that these new devices record onto little memory cards, similar to those on which your camera may record pictures. Competing manufacturers use different types of memory, but the concept is similar in most: you record audio onto these memory cards and then load that audio onto your computer for processing and archiving via USB, with the recorder itself being the interface. Nagra, longtime manufacturer of location recording devices for film, makes a unit that only uses built-in memory. Many other manufacturers allow you to simply replace the memory cards when yours become full, dramatically increasing the versatility of the recorder. Some units include built-in stereo mics.

Some contain stereo mic preamps with phantom power, allowing you to use your own favorite microphones for remote jobs. Some have minimal on-board signal processing. Sennheiser makes a hand-held microphone that contains a flash-based recorder in the microphone body. Some of the devices allow you to record in mp3 format, which provides incredible amounts of recording time onto a standard 1 Gig flash memory card. When recording at 44.1K/16-bit (CD-quality) audio, you should allow for about 10 megabytes per stereo minute, which means that a 1-Gig card should provide about 90+ minutes of stereo recording. If you're headed out for some on-location recording, you could pack along a few 1 Gig or 2 Gig flash memory cards and capture an amazing amount of CD-quality audio. You may well be able to obtain a flash memory recorder for between \$400 and \$2,000, with the price depending on the features you want. Some of the manufacturers you might check out include Edirol, Fostex, Marantz, M-Audio, Nagra, Sennheiser, Sony, Tascam, Zaxcom and Zoom. I may be leaving my Minidisc behind in the near future!

Head gear

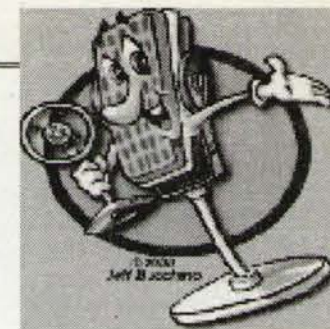
Another device that may be

of interest to acoustic musicians who play live is the head-worn microphone. Competition among manufacturers has led to a growing number of models with new and sometimes customizable features. While using a head-worn mic isn't for everybody, it does offer some advantages over working a stationary, stand-mounted mic. The sound of a cardioid mic changes greatly as the distance between it and the source changes. With lips caressing the wind screen, a mic will be boomy and loud. When the same singer/announcer moves back twelve inches, the sound will be much quieter and thinner. Getting good sound from a dreadnaught guitar in a noisy room with on-stage stand-mounted mics can be extremely difficult, with intermittent results as the guitarist moves around. And piezo or magnetic pick-ups just don't sound like the real instrument. So why not take advantage of the research and development that big-ticket manufacturers have done, and use their head-worn mics to pick up acoustic instruments?

Adapting a head-worn mic for fiddle can be pretty easy. You may be able to simply bend the wire-based suspension system and mount it onto the instrument or the shoulder pad. That's what I do. Some head-worn mics can be separated from their mounting system and mounted inside or just in front of an acoustic guitar, banjo, mandolin, or dobro. These mics, which were developed for high quality speech reproduction, are very small and very accurate. Some models have a sound tailored for male or female voice, but others have a flat response. Some are omni (they pick up equally from all directions) while others are cardioid, picking up mostly from one direction. Some work with standard phantom power, some need battery-powered preamps, and others are dynamic (no power needed.) Check out the web sites of AKG, Audix, Countryman, Shure, and Sony, and ask about field customizable options that might allow you to convert a head mount to a guitar, bass, dobro or banjo mount that can serve as a tiny but powerful and accurate microphone. Reps at the AES show were extremely interested in my comments and questions. Not surprisingly, companies seem motivated to find ways their mics can be used on high quality acoustic instruments—a market they would be foolish to overlook.

Boutique audio companies

The AES show provides an opportunity for many small companies to demonstrate their hand-built microphones, mic preamps, compressors, and equalizers to an interested and often well-funded audience. While a home or garage studio would be better advised to spend the big bucks on acoustic room treatments and a good digital



audio workstation, the appeal of one high-end, super-reliable piece of "signal acquisition" gear is undeniable.

As usual, quite a few "boutique" builders exhibited at AES. However, long-time participant John Hardy (www.johnhardyco.com) found himself without mic preamps to show because UPS had managed neither to find nor deliver the boxes he'd shipped out from Illinois.

Acoustic materials

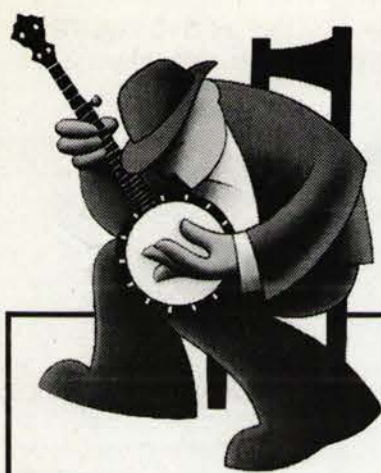
As at previous AES shows, a few distributors of room treatment materials showed their samples and catalogs. One company exhibited a 24" x 24" light weight diffusing panel that scatters sound in all directions of half space, and which can be hung in groups on walls or ceilings without permanently damaging or putting undue weight on the structure of a house or garage. A series of these panels, spray painted your favorite color and hung from your room's walls and ceilings, can dramatically improve the sound of a non-purpose-built room and make it a better place to record or mix.

What did you say?

The AES shows usually have a well-attended booth that offers hearing tests. While some unnamed industry professionals may want to keep their test results secret (especially those working in live sound), this testing facility points out the need for all of us to do what we can to preserve our most precious asset -- and to learn as much as we can about how we can keep our work and play environments healthy for our hearing.

P.S. I can hear you!

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 Applesseed Recordings, is "Spain in My Heart," featuring Pete Seeger, Arlo Guthrie, Laurie Lewis, Norton Buffalo, Lila Downs, and many other great artists. You can reach Joe by calling (408)353-3353, by email at joe@highlandpublishing.com or via the internet, at www.joeweet.com.



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WOULD LIKE TO THANK...

THE C. F. MARTIN GUITAR COMPANY for their generous contribution of two Little Martin LXM 3/4 size guitars to the Darrell Johnston Kids Instrument Lending Library. The gift of these two guitars helps provide our children with excellent quality instruments and will put music in the hands and heart of a young person and will help keep bluegrass music alive. Thanks also to Chris Thomas, Artist Relations and Publicity and Joe McNamara, District Sales Manager for their help. The California Bluegrass Association appreciates the support of the C. F. Martin Guitar Company for the Darrell Johnston Kids Instrument Lending Library.

Bluegrass in Belmont: 2nd Annual Holiday Hootenanny and FUN Raiser, December 15

Devil's Canyon Brewery Presents:
2nd Annual Holiday Hootenanny
and FUN Raiser
December 15, 6:00 PM to 2:00 AM
Stoney Mountain Ramblers
Wires-n-Wood
Pathetic Honey

YOU are cordially invited to celebrate the holidays with us!

The 2nd Annual Holiday Hootenanny & FUN Raiser will take place Friday December 15th, from 6:00-ish PM to 2:00 AM at the Devil's Canyon Brewery in Belmont.

This is a FUN raiser, so we will NOT be raising any of your funds at the door. That's right friends and neighbors, this holiday hoedown is FREE! (ed: almost - there's a cash bar).

The evening will feature 3 bands, special guests, an Open-Mic session, and a late-night all-star jam, so bring your axe!

Featured Bands:

- The Stoney Mountain Ramblers play energetic traditional and NON-traditional bluegrass, newgrass, JerryGrass, etc. High-lonesome harmonies, barn-burning instrumentals, and the "odd" cover. SMR includes Steve Joynes (fiddle), "Woodie" Woodell (mando), Gary Anwyl (dobro), Robert Zeien (guitar), Bill Hamburg (bass) and Scott Dailey (banjo).

- Wires-n-Wood is an acoustic quartet, playing a wide range of dawggy, swingy, jazzy grassy jazzgrass stuff that will have your head spinning and your toes tapping. W&W includes Ted Kratter (guitar, mando), Larry Weissenborn (bass), Steve Joynes (fiddle) and Scott Klein (mando, guitar).

- Pathetic Honey is a grassy, greasy, gooey rockin jam-band [Bluegrass Advisory Warning: Drums Ahead], featuring hot picking, singing, and great original material. Pathetic Honey is Dan Newitt (guitar, dobro), David Barrow (guitar), Greg Lauer (mando), Kevin Kelsey (bass), and Karl Jesse on drums.

Our hosts for the evening, and the site of our musical playground, the scene of the crime, as it were, or will be, is the Devil's Canyon Brewery. These super-nice guys are making some of the finest ales in the country, and the word is starting to get around! At the foot of the San Mateo Bridge at US Hwy 101 in Belmont, the DCB is an easy run from the South Bay, East Bay, the coast or the City! Note: be sure to check the brewery's website for directions - MapQuest et al give slightly wrong directions!

The brewery is only open to the public one day a month, so we're excited to be invited for the December edition of their "Beer Fridays" series (actually we just called them before they'd had the sense to book anybody else!). The room is half-brewery, half-bachelor pad, with a big comfy sofas, a huge projection screen, and a bar with fine ales flowing! What more could we want? Bill Monroe would be psyched! Well, OK, not certain about Bill, but surely John Duffey and Jimmy Martin would be stoked! So we'll be channeling them on this fine evening. Come help us. Bring your cape!

This Hootenanny is a present mostly to ourselves. Your presence would be the best holiday present we could ask for! For more information: www.banjarah.com. Hope to see you!

Devil's Canyon Brewery
111 Industrial Way #7
Belmont, CA 94002
650.592.2739
<http://devils canyonbrewery.com/>

Peter Rowan & the Free Mexican Airforce to land at Bluegrass Gold in Mill Valley

By Larry Carlin

On Saturday, December 2nd, the next edition of the Bluegrass Gold series will take place at Sweetwater in Mill Valley. The show is produced by Carltone Music, and co-sponsored by the Northern California Bluegrass Society. This show will feature Peter Rowan & The Free Mexican Air Force as the headliner, and The Rowan Brothers (Chris & Lorin) as the opener. 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 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. 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. For this show he has assembled The Free Mexican Air Force, an all-star band of Bay Area players.

Chris & Lorin Rowan began singing bluegrass on stage together as teenagers at the Club 47 folk club in Cambridge, MA. They learned harmony from brother duo acts such as the

Louvin, Everly, and Stanley Brothers. Lorin won a Grammy a few years back for his "Soldier of the Cross" song that Ricky Skaggs recorded. Their most recent recording is titled Now And Then.

Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. www.sweetwatersaloon.com.

**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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lus Kids On Bluegrass,
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Thursday...LoarFest West featuring the Nashville Mandolin Ensemble
Friday...Dinner Concert - Reservations required - Get fed for \$20
Saturday...Square Dance with Foghorn String Band
Sunday...GospelFest. Come and celebrate!

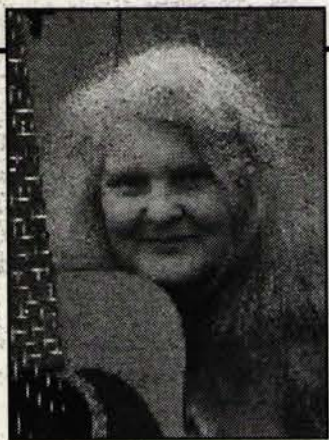
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559-338-0026**

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MUSIC MATTERS - Access—Not Assess—Your Creativity



By Elena Corey

We all have creative potential. We are given individualized areas of talent and aptitude and options for expressing those as we develop thru life. How we develop our gifts and become variegated, unique people is a continuing marvel and source of joy. But, sadly, once we reach adulthood, many of us forget about continuing to develop our potential. Our outlets for our creativity become rusty or clogged. We also forget how to gain reliable access to the deposits of creativity, and if we think about our creativity at all, we relentlessly push to assess it, rather than access it.

When this happens, learning to play an instrument becomes a 'chore.' We rush around with our eyes on other people, comparing and contrasting ourselves, asking them to reflect our unique identity

to us. Are we better at playing an instrument than that other person? Is our friend a better singer? Can our jam buddy learn new progressions faster than we can? Is our songwriting collaborator cleverer than we are?

Even when we have 'made it' to play at what we might consider a professional level, we often still let our minds dwell on the 'assessing' part. Does our playing show our own creativity or is it fairly derivative? Are the songs we choose all sounding alike to others? If we show individual flair, is it within the parameters of what will be marketable? We flood our minds with competitive and comparative thinking and forget that more satisfying paths are available to us.

Researchers and personality theorists have identified a number of methods to get a handle on our creativity. If we get access to our own creative niche, does that mean we'll stop comparing ourselves with each other or being competitive? No. It only means that we'll have viable tools to make our lives more interesting so that comparing ourselves with each other isn't the first option seized. Here are a few tips culled from the research:

Use music as a reward for yourself. Remember our old rural legends? After folks worked hard during the day, (e.g. being out in

the fields, plowing, hoeing or harvesting or being on a chain-gang breaking up rocks, or scrubbing clothes down by the creek—or whatever), they would gather in the evenings and play acoustic stringed instruments to relax with friends and celebrate the end of the work day. Not many of us attain physically active work anymore, but being able to relax and play a few tunes at the end of the day or sing with friends and neighbors still helps maintain our morale so we can get up the next day and go back to work.

Offer to your picking buddies the same praise and acknowledgement of skill, progress and talent that you would wish for yourself. Recognition is a fantastic energizer and empowering de-greaser of our clogged creative outlets. The feeling of satisfaction is very much like happiness—you can't pour it on others without also splashing some on yourself.

Since we are inevitably going to make comparisons, discipline yourself to compare yourself, first, with your own past self, before you look at other folks. Sometimes we neglect to acknowledge how far we've come. Give yourself credit for the things you've over-learned as well as the things you seem to know intuitively, but may not be able to articulate. If your hands

move almost automatically to the chord that sounds like it will come next, that reveals that you do possess a sense of chord cadence. If your fingers stretch to accommodate a scale note before you have to stop and find where that note is on your instrument, that says you're learning your instrument—even if you might have a hard time playing a scale on it. Our ears and our fingers know things, and we should trust them and build on them.

If you are playing music and a particular aspect of it catches your attention more than normally, follow that lead and explore that. Maybe a riff starts to happen and you want to stretch it out. Maybe you'll hear a possible shift or 'turn' in the feel of the song and wonder what would happen if you emphasized that. Motivation specialists tell us that when we follow our curiosity, our level of participation and commitment to our activity increase significantly.

Approach skill-building indirectly sometimes. Letting ourselves pursue what is inherently interesting also allows us to become proficient at the motions and skills involved in those activities without having to focus directly on trying to improve. When we face-off against something—even something we formerly regarded as fun—it begins to seem like a chore. So, let

your focus shift to having fun at least some of the time you're practicing. Again, this is comparable to happiness, if we pursue technical progress frontally, it may prove to be elusive, but if we do the things that build skills without focusing so much on the goal, our progress is easier and faster.

Dare to let little fragments of your uniqueness show. Only if you are doing exact covers of standards should you strive to rein in your own creative touches in your rendering of the songs. Remember the famous apocryphal tale of Elvis' version of 'Blue Moon of Kentucky?' Suppose, out of respect for Mr. Monroe, he hadn't offered his vision of how the song could sound? Have the courage to at least try what you hear in your head, and see how that fits.

Adopt the attitude that there will always be someone who does what you want to do better than you can, at any given time, but time is only one variable—and you can look ahead to the future and see yourself becoming increasingly proficient—so time can become irrelevant in the equation. Your contribution to your culture is valuable at whatever level you start contributing it.

Happy picking to you.

Jeannie and Chuck Poling Celebrate

5 years of Monthly Jam in San Francisco at the Plough and Stars

By Ted Silverman

San Francisco has a unique place in popular music history. Perhaps the most well known era of local music production occurred during the Summer of Love, when psychedelic bands like the Jefferson Airplane, Big Brother & the Holding Company, The Grateful Dead, Quicksilver Messenger Service and Moby Grape were collectively identified as the San Francisco Sound. What these bands had in common back then (besides a shared interest in psychotropic substances) was a strong sense of community. These bands actively socialized, jammed and performed together. As evidence of this shared mind mentality, the late rock impresario Chet Helms formed the Family Dog, a concert promotion collective that brought together this loose affiliation of like minded rock bands back in 1967. The rest is history.

You Bluegrass Breakdown readers may be asking yourself, what does this hazy recollection of a bunch of now defunct psychedelic bands have to do with the current state of bluegrass music in California? Well the answer lies in the unlikely personages of Jeannie and Chuck Poling. This faithful pair of bluegrass aficionados convenes a monthly jam every first Wednesday of each month at the Starry Plough on San Francisco's Clement Street in the Richmond District. On Wednesday, October 4, the Pol-

ing's celebrated the 5th anniversary of this community gathering with a raffle drawing, and birthday celebration complete with prize and drink giveaways, a cake decorated with edible mandolin art and a very fun jam featuring an amalgam of pickers representing more than a half dozen San Francisco based bluegrass bands.

Jeannie and Chuck have over the course of the last 5 years become the collective Chet Helms of the San Francisco bluegrass scene as their efforts have brought together a vast group of roots musician's who share a love for traditional bluegrass, primordial country and old time music. This is the Family Dog for the 21st century.

Jeannie Poling is a formidable vocal talent with sharp rhythm guitar skills and a deep knowledge of traditional country music; its history, practitioners and repertoire. Chuck Poling, the best dressed personality in the local roots music scene is a multi-instrumental talent, a terrific MC and also possesses a deep, resounding familiarity with traditional Americana, Bluegrass and Country music idioms. Their own group, Jeannie and Chuck's Country Roundup is a local favorite that has served the Bay Area with authentic traditional music performances for nearly a dozen years.

This 5th Anniversary monthly jam also served as a communal

birthday celebration for Katy Rexford, a talented fiddler with the great band, Eric Embry's Burning Embers. A rousing Happy Birthday was performed in Katy's honor and an uproarious jam followed featuring personnel from such disparate acts as the Burning Embers, Jimbo Trout and the Fish People, Belle Monroe & Her Brewglass Boys, Grizzly Peak, the Barefoot Nellies, Cabin Fever, The San Bruno Mountain Boys, Five Dollar Suit, the Shut Ins and of course Jeannie and Chuck from the Country Roundup. A number of other capable individual, unaffiliated pickers rounded out the proceedings and a good time was had by all.

Jeannie and Chuck have served as a nexus of this musical community and like their compatriot, Jimbo Trout, (who also organizes and runs a similar monthly conglomeration of pickers, the last Thursday of each month at the Atlas Café in the Mission District, incidentally now in it's 8th continuous year) these jams have become vital to the community. Monthly picks provide a networking opportunity for local musicians and as a result bands have formed, split up, reformed, revamped and morphed into new configurations all related to participation in these semi-regular happenings.

For those of you outside of San Francisco who are musically in-

clined these gatherings come highly recommended as they offer folks who share a love for the American Folk Music tradition, the bluegrass music of Bill Monroe and songs dating back to the Carter Family an opportunity to exercise their talent, knowledge, picking and social skills all within the friendly confines of neighborhood watering holes like the Plough and Stars and the Atlas Café.

Three cheers for the energy, time and effort of Jeannie and Chuck Poling for their community spirit, and the fun they help to promote, sponsor and bring to those in the overtly urban world of San Francisco. It's safe to say that this sort of community gathering will continue to thrive in the capable hands of the Polings. So next time you are in town, get out and make some music at one of these fun events. You won't be disappointed.

Key Links:

Jeannie and Chuck's Country Roundup: <http://www.countryroundupsf.com>

Jimbo Trout and the Fishpeople: <http://www.jimbotrout.com/>

Eric Embry's Burning Embers: <http://www.myspace.com/the-burningembers>

Belle Monroe & Her Brewglass Boys: <http://www.brewglassboys.com>

Grizzly Peak Bluegrass Band: <http://www.grizzypeakbluegrass.com>

The Shut-Ins: <http://www.thesutins.com>

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Top flight pickers make the Plough & Stars jam an on-going success
Photo by Chuck Poling

Bluegrass 'n Stuff...

By Kyle Abbott

Howdy y'all! Let me soothe your musical throat with my textual lemon drop that is Bluegrass 'n Stuff!

Snap! Ah! That's the third string you broke trying to doodle out the Seinfeld theme set to a waltz! No matter how many times you change 'em, they keep breaking! Why? Perhaps you wound the string around the tuning post the wrong way, or maybe you are always leaving your instrument in the blazing sun—presumably after installing that new 'outdoor music studio' you always wanted in your driveway. Or maybe you've been playing your clawhammer banjo with an actual clawhammer—great stage shtick, but it can wear out those strings. Well, like a toilet, proper care must be maintained to keep your instrument at its best and brightest.

Now, when you are playing a gig, it can be awfully disappointing to have a string break mid-song. I mean, it's not necessarily that a big deal because strings don't take too long to change. The problem is that I, for one, don't keep extra strings in my pocket (because it throws my hips off kilter) nor in my instrument case (because... well, I don't have a good reason for that). I regretted it one day when I was playing downtown. We were playing *Sitting on Top of the World* (despite my instrumentular protests) and *snap!* Off the string went! I had no extras so I had to borrow one of the banjo players extra strings. It worked and sounded fine, but I was lucky. Always have spares.

Consider this example: "Kyle, I've been playing my guitar for a couple years. When I first got it, I remember it sounding so clear and crisp. Well, I still play it now with the original strings and it

sure doesn't sound as bright and cheery as it did back then. Plus, back then, the strings looked so shiny, and now they're black! What should I do?" Well, like changing the air in your car tires, strings must be changed on your instrument every so often to keep it sounding fresh and lookin' good.

Now, how often you change your strings is up to you. It's actually quite a controversial subject. Some people change their strings every few months and some change strings every couple days. Personally, I like to change my strings no quicker than every three months. I like to leave them on as long as I can for different reasons. I don't like to change my banjo strings because old strings make the banjo sound older and vintage-er, and therefore, cooler. I keep my guitar strings on for a long time because when I use my flatpick with new strings, the guitar sounds too bright and tinny. I'm a bit more tempted to change my mandolin strings sooner because they get more out of tune as the months go by, but I still don't change them as a matter of principle [read: stubbornness—Luke]. As for bass strings: well, I haven't played bass in a long time but I encourage everyone to change their bass strings early and often because I'd hate to have one of those things snap while I'm playing it! Finally, don't throw away your old strings. Keep 'em because someday they may be so old that they'll become 'vintage.'

Another controversial topic is the whole "acid fingers" debate. Somehow this sounds like something of an old wife's tale. Apparently, some people have some salty, acidic goop that gets excreted from the fingers. The very instant this corrosive sweat touches strings, they suddenly go 'dead'—which is another word for old or worn out strings—in 10 minutes like Rice-a-Roni!

A few people won't even let me play their instruments because they say that they have to change their strings whenever I play them, because "they sound like they were strung with noodles." I mean sure, the strings wear out a little, but that's the point! It's called breaking them in! On a related note, this one guy said his fretboard was sticky after I played it, but that was more understandable because I accidentally played his guitar with nacho fingers, and I take semi-full responsibility for that.

To settle this debate once and for all, we have composed a test to prove or debunk this idea. Of course, the experiment is still in progress but I will let you know the results once it is complete!

Presuming for the moment that acid hands are a reality, I'll give you some tips on how to play your instrument without inflicting any unneeded wear-and-tear unto your strings.

First off, wear sterile acid-proof gloves or baggies. This may hinder your intonation, but I find that if you get gloves that are a few sizes smaller than your hands, the gloves will provide a skintight fit and won't wrinkle (and your circulation will return after you take them off). Of course, if your fingers are really potent, your sweat may sear right through the rubber gloves. In that case, you could try gauntlets. Another idea is to use nylon strings. Yes, they sound 'dead' already, but at least they are supposed to sound dead, and that means you didn't deaden them yourself! (I'm not sure if that made sense but it sounded pretty good in my head.) Finally, if that doesn't work, try cutting off all your fingers and getting prosthetics! Then you won't have any acid fingers since you won't have any! All right, enough about strings. Moving on.

If you have a fairly recent instrument, you may notice that your instrument looks very shiny. That might be because it has a plastic coating. We have a Tacoma guitar with a polyurethane coating that is starting to peel. It happens and, like a scab, it's hard not to pick at it. If a majority of the instrument's surface gets peeled off, you might have to get it replasticized. That could be quite costly. I have a good, affordable alternative. First, go down to your local thrift store and buy lots of plastic vases, globes and figurines. After you fill your car with all of that, you get a big pot or cauldron and make a fire. Your stove might be too small so have an outdoor fire—you could even arrange a little BBQ to make it all worthwhile. Next, put all the thrift store booty in the pot, along with two cups of water and a dash of cinnamon, and bring it to a boil. When the plastic is all melted, dip your instrument in briskly and pull it out. Don't even bother taking the strings off; the extra layer of plastic will give the strings extra protection. Now, set it on a rack and let it cool. Tomorrow, you'll have a plasticized instrument! Note: If you brought colorful opaque plastic junk, you can have your own tie-die mando!

Those are the two big problems that people have a hard time dealing with. There are other things that happen, though. For example, the neck can get warped, the bridge can crack, the frets can get worn down, etc. I've already covered the hard tasks in this article and what I just listed is simple stuff that you shouldn't have a problem dealing with (I hope so because I have no clue). Before I close, let me say one thing: if you have any trouble at all with your instrument maintenance and repair, don't hesitate to contact a qualified luthier to check your instrument out...

or, you can buy a new instrument and I'll try to fix your broken one!

Finally, as you read earlier, the Acid Fingers Experiment isn't over, and we're being very, extremely careful so we will have full proof and evidence. Current results are inconclusive and it may take a little while to hear back from the lab. (We accidentally locked the key in it.) So, while we're waiting, if you, the humble and gracious reader, have any true acid-fingers stories, now is your chance to have your story heard in Bluegrass 'n Stuff, and consequently, all across the nation! If you or someone you know had something tragic happen to your instrument due to your (or others') acidic grip, please send your story to kyle@playing-byeat.com. I'll pick out the best ones and include them in the article. Even if you think your story stinks, please submit it anyway because I may only get two stories.

Let's call in the dogs by telling them a Joke of the Month: "Two fellas are fishing in a boat under a bridge. One looks up and sees a funeral procession starting across the bridge. He stands up, takes off his cap, and bows his head. The procession crosses the bridge and the man puts on his cap, picks up his rod and reel, and continues fishing. The other guy says, 'That was touching.'



Big 'K' speaks the Grasspel

I didn't know you had it in you.' The first guy responds, 'Well, I guess it was the thing to do - after all, I was married to her for 40 years.' HEYYYYOOO!!!! That's enough.



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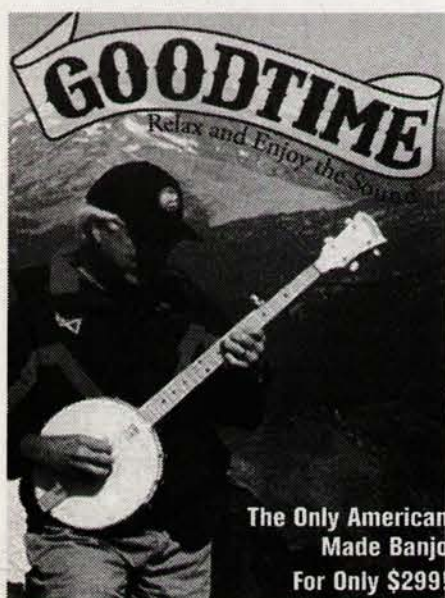
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Lending Library thanks donors

The California Bluegrass Association and the Darrell Johnston Kids Instrument Lending Library would like to thank the following people for their generous instrument donations. These donations were received at Grass Valley Fathers Day Festival, Plymouth's Bluegrass-in' in the Foothills Festival and the CBA Campout in Colusa this year. We are extremely grateful for these gifts as well as other donated instruments that were donated and listed previously. Some of these instruments have already been loaned out and we continue to get more requests. Some of these instruments are in good shape and ready for use and others will need minor to extensive repairs so we are grateful to not only those who have donated instruments but to those luthiers who donate their time to help with the repair of these instruments.

The spirit of giving has shown itself all through the year in the generous people that have given so much to the dream of Darrell Johnston in making the Kids Instrument Lending Library a successful reality, and many children will this year be making music in front of the Christmas tree because of such generosity.

On behalf of the Darrell Johnston Kids Instrument Lending Library

And the
California Bluegrass Association
We would like to say
Merry Christmas to All and
Thank You so Much for this Blessed Year!
- Steve and Sharon Elliott

Frank Davidson.....	4/4 fiddle with bow and case
Andy Gates.....	1/2 fiddle with bow and case
Dan Elkerton.....	3/4 fiddle with bow and case
Steve Johnson.....	3/4 fiddle with bow and case
Wayne Nolan.....	4/4 fiddle with bow and case
Ray Terry.....	3/4 fiddle
.....	1/2 fiddle with bow and case
.....	1 full size guitar
Steve & Donna Hall.....	4/4 fiddle with bow and case
.....	Horner banjo and case
Victoria Frankel.....	1/4 fiddle with case and bow
Cory Welch.....	1 Rover Mandolin with soft case
Patrice Webb.....	1 F style Epiphone Mandolin with hard case
Paul Indman.....	1 F style Johnson Mandolin with hardcase
Lochlan Thronson.....	1 1952 3/4 Kay Bass
.....	1 3/4 Baby Taylor Guitar
.....	Many miscellaneous items
Keith & Ellen Irwin.....	1 Horner banjo and 1 case
Doug Meek.....	1 guitar with hard case
Darrell Walker.....	2 guitars
Emil Nishi.....	1 Ventura banjo with hard case
Lisa Jacobson.....	1 Sigler fiddle with spare parts
Jake Heibert.....	1 Seville banjo
Colleen & John Gary.....	1/4 fiddle with bow and case
.....	1 1/2 size Lavern guitar
Charles Brusatori.....	1 Horner banjo with case
Howard Pinkston.....	1 Franciscan Banjo with case
.....	Tuner, picks & strap
Jill Crucey.....	3/4 size fiddle with case
Richard Smith.....	1 mandolin with hard case and 1 set strings
Doug Foster.....	1 Alvarez full size guitars
Steve and Mary Tilden.....	5 1/2 size Lavern guitars
Richard Hundley.....	1 Liberty squareneck resonator guitar with case
Bill Starr.....	3/4 fiddle with case & bow
David Zimmerman.....	1 Kentucky Mandolin with hard case
C. F. Martin Guitar Company.....	2 LXM Little Martin 3/4 size guitars
Jim Hyatt-5th String Berkeley.....	1 mandolin hard case
.....	1 banjo hardcase

If we have missed anyone on this list, please accept our apologies and let us know.

To Nurture The Soul

Cliff Compton 2006

And the Anderson family was playing onstage
There at that Baptist church in Napa
The girls in their pressed red and white dresses
And Ethan looking like a little man
And my four year Joe,
He's laying under the front pew
With his elbows on the floor, and his chin on his fists
And I realize it's the first time I've ever seen him
Sitting still in church
And he's watching Ethan, transfixed
With intensity, quiet as a church mouse
And he doesn't move for three songs
And I'm thinking, I'm witnessing something here
This is the birth of my son
He feels what I feel

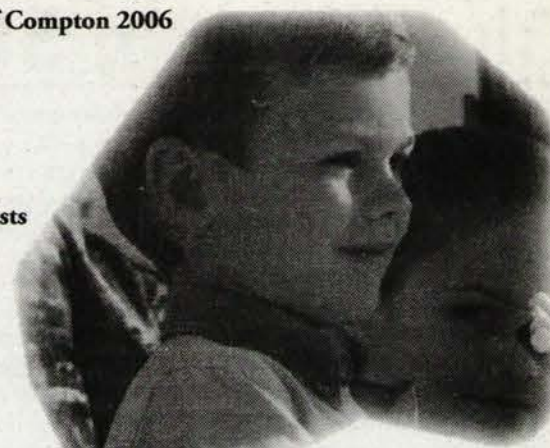
And I'm thinking how my daddy used to stand in church
Playing his banjo
Them old Carter Family songs
And I'd sit with my feet up on the theatre seats
Feeling more like I was in church
Than I ever did when he was pounding the pulpit
And there was something resonating
Something old being reborn
A soul tradition passing from his generation to mine
And I'm thinking, so it goes

And Scott Gates and Angelica Grimm
Showed up at Livingston at Wayne and Betty Nolans'
Big labor day bash
And we were picking up on one of those old rodeo stands
And Angelica picks up the bass
And Scott starts burning up that mando
And for three or four songs this bunch of broken down old pickers
Felt young
And we were too slow for them
But they were respectful enough to stay

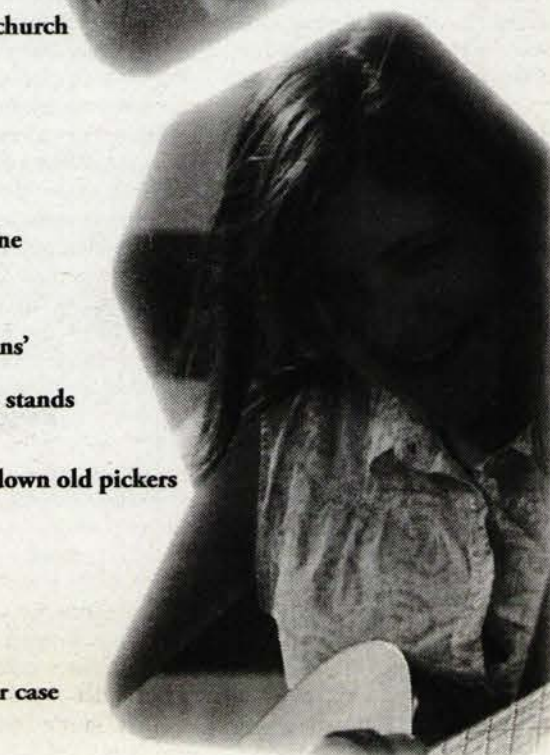
And at Colusa we were picking hard
Playing with some guy that played his guitar like
A machine gun, taking no prisoners and
I saw this kid standing in the back holding a guitar case
And I said "do you pick" and he said yeah
So I said come on in
And he smiled like I used to smile when I got to
Play my guitar for my dad
And Julian started picking and we
Were playing awful fast and he
Was missing some chords but he
Was serious and he wasn't gonna miss this
And he played until some adult told him to leave
But I could see in his eyes
That he got it

And later that night
I saw him drifting, jam to jam, with Marty Varner
The old pro, showing him the ropes
Letting him know that it's cool to do what we do
And he'll never forget this night
Not if he lives to a hundred

And I watched the kids, watching the kids on bluegrass
Sitting in front of the stage on their knees
With the same look that my Joe had on his face
Watching Frank Sullivan work his magic
Hearing these wonderful sounds coming from young fingers
And short people
And there were those kneeling there thinking,
"I wonder if I could do that"
And some kid went back to their campsite
And picked up their dad's old fiddle
And tried to make it sound like
Aimee Anderson sounded when she played her break on stage
And maybe Pat Calhoun heard her trying
And said come over here honey
And let me show you a thing or two
And maybe next year that kid is standing on stage
Playing with the rest of them
And I'm thinking
How lucky we are
How blessed
And this is no small thing
This is the nurturing of the soul
This is the renewing of the spirit
These old gospel songs
These old fiddle tunes
This wonderful music
These great kids



Ethan Anderson - photo: Randy Allen



Angelica Grimm - photo: Tom Tworek



Scott Gates - photo: Bob Calkins



Marty Varner - photo: Randy Allen

A child's garden of bluegrass

By Chuck Poling

This month we're going to examine the topic of children in bluegrass music. Because this edition is focusing on the young 'uns I thought I'd check in on bluegrass songs concerning children. Alas, I found it really is a series of unfortunate events for these children. The list of titles is long and usually morbid if not downright tragic. And while the maudlin nineteenth century nature of these songs may invite a humorous response today, many songs evoke powerful emotions of loss and longing.

That there are so many songs about dying children is not surprising, given the hard life and lack of medical care that millions of rural folk faced. Contagious diseases that are almost forgotten today took their toll on old and young alike. One family artifact that has always fascinated me is a photograph taken of my great-grandmother's family in western Pennsylvania in the 1880s. It's a typical family photo of the period, with about a dozen people, some standing, some seated. The most remarkable feature of the picture is that every man, woman and child in the photo has very short hair. They had survived an outbreak of scarlet fever, and shaving heads was one treatment available to relieve their high temperatures. Others in their community were not as fortunate, according to family lore.

"Put My Little Shoes Away" is a Victorian-era parlor song that was written in 1873 and intended for the predominantly urban sheet music market. It gradually made its way into the Appalachian tradition and was adapted to suit the folk instruments the locals played. It tells the story of a dying child, growing weaker by the verse, who instructs his mother to distribute his toys among his friends but, making a distinction between the lure of amusing trinkets and the value of quality footwear, to save his new shoes for his younger brother. It's easy to understand why Victorians were famous for their sentimentality.

**I'm about to leave you
mother,
so remember what I say
You will do this for me
mother,
put my little shoes away**

The song was an early product of Tin Pan Alley, that New York City center of popular songwriting that has influenced generations of Americans. It was probably originally arranged for piano or organ and its success was measured, in an era before recorded music, by sheet music sales. I'm guessing that it was considered a pretty corny song in its own day. Its popularity came and went in urban centers but lingered on in the rural south.

Why? Because country people aren't sophisticated enough to know what's out of style? Because they have a penchant for over-

wrought melodrama? More likely I think they related to these songs in a more direct way, born out of personal experience, which often times involved the death of a child. The melody of "Put Your Little Shoes Away" was easily adapted to guitar, banjo, fiddle or autoharp and passed along in the oral tradition. My favorite version of this song is on "The Seven Sisters" CD by the Crooked Jades.

Songs of loss were a common expression of a life that promised the grinding hardship of field or factory labor and the unpredictable twists of fate and nature. Even a well off farmer was only one flood or drought away from ruin. Speculators manipulated the market price of the crops, and railroads gouged the farmer to transport his harvest.

Others were vulnerable to occupational hazards that existed in a time before any workplace safety standards. Mill workers, coal miners and railroad men were considered lucky to have regular work, but it was low paying, backbreaking and above all, dangerous.

As we've seen, disease took a brutal toll, especially in rural areas where residents were not as frequently exposed as urbanites, and thus less likely to have built up an immunity to measles, mumps, chicken pox and other contagious diseases. Tuberculosis was also a major killer — and the fate of early country music star Jimmie Rodgers. The Callahan Brothers' "TB Blues (or They're Together at Rest)" is now a bluegrass standard.

Death could be as arbitrary as a stray bullet, a bolt of lightning or, in the case of one wee lass, the fatal bite of a serpent. "The Little Girl and the Awful Dreadful Snake" tells just that tale. The use of a snake as the instrument of death may be rife with biblical implications for some, but let's just say a child, full of joy and life one minute, walks into the woods, is bitten by a poisonous snake and dies soon thereafter in her grieving father's arms. The song, as performed by Bill Monroe, features his trademark high lonesome harmony on the chorus.

**I heard the screams of our
little girl far away
Hurry Daddy there's an
awful dreadful snake
I ran as fast as I could
through the dark and
dreary woods
But I reached my darling
girl too late**

Monroe's high tenor has often been described as "keening," and indeed the top of his vocal range and his style resemble the ancient Gaelic tradition of sung lament. The melody of the first line climbs to a pinnacle at 'screams' and is as haunting and primeval a sound as a wolf's howl.

The father berates himself for arriving too late to save the girl, but how could he know? His daughter was just doing what kids do, and

out of nowhere the reaper reaches down for her. It's not very helpful that the song ends with an admonishment to parents to watch constantly over their children. Any mom or dad will tell you that no matter how vigilant you are, it is impossible to protect your kids from everything. But what parent wouldn't feel remorse if, in a moment of inattentiveness, their child met with catastrophe?

Children fare no better in the category of event songs. These are songs that were hastily written and sometimes recorded and distributed within weeks or even days of a newsworthy occurrence and recounted the tale as a ballad. "Little Mary Phagan" relates the sensational tale of a twelve-year-old girl murdered in an Atlanta pencil factory in 1913. "The Lawson Family Murder" recounts a chilling true story of a deranged father shooting his wife and six children before dispatching himself.

The Stanley Brother recorded "No Schoolbus in Heaven" to commemorate a tragedy in eastern Kentucky that "left many parents weeping and mourning." As in many songs of this type, "No Schoolbus in Heaven" seeks to comfort the grieving adults by reassuring them that the deceased children have gone to a better place.

**The little school children
have gone on to glory
No lessons to study no
worries or cares
They're now rejoicing and
walking with Jesus
They won't have to ride on a
schoolbus up there**

If children themselves were not the victims of early death, they often experienced it indirectly and most tragically when a parent died. Frequently, if the mother was lost, the children were as good as orphans, as few men had the time and skills to both provide for and run a household. Nor were they necessarily expected to. Female relations would help out to varying degrees, but many times the younger children would be parceled out to family members, adding the pain of separation from siblings to the loss of parents.

The Carter family's heart-wrenching "Orphan Child" becomes all the more poignant when you realized that Sara Dougherty Carter herself was an orphan. Bill Monroe, the youngest of a large bustling family, saw his mother pass away when he was ten and his father a few years later. He briefly shifted between different family members before settling in with his now legendary Uncle Pen.

The topic of corporal punishment of children is featured in the Stanley Brothers' "Little Benny." While prevailing attitudes about sparing the rod and spoiling the child were much sterner than they are today, it was recognized that the punishment should match the crime. In "Little Benny" a young

boy, I'm guessing five or six, has repeated "bad words that he had learned from some old wicked men," and is now facing a whupping for it. The lad's predicament is all the more lamentable because his mother had previously been called away. A narrator pleads with the father to stay the hand of punishment, warning,

**Oh what if dear Mama in
heaven
Should be looking way
down from the sky
And see you whip little
Benny
I know it would make Mama
cry**

Honestly, listening to this song can make me squirm for several reasons. For one, nobody wants Little Benny to get whipped and for another, the slow waltz tempo adds a decidedly pathetic touch. And who is this anonymous third party imploring the enraged father to spare little Benny a thrashing? Isn't this punishment kind of severe for an unintentional offense?

Just reading the lyrics on paper, one could dismiss "Little Benny" as an over-the-top whiner. But the song is nonetheless moving because of its touching subject matter and its pleading, unembellished presentation by the Stanley Brothers. They sing it in their typical hard voices, no syrup added, and the instrumentation is standard bluegrass with no kiddie tricks involved. Fortunately, they abstain from any gimmickry, like the squalling baby who is featured throughout Molly O'Day's "Don't Sell Daddy Any More Whiskey," and rely instead on the intensity of the delivery and the sympathy of an audience whose members, more than likely than not, had been at the receiving end of a whipping before.

As noted above, the dangers of work touched children both directly and indirectly. Songs like "Weave Room Blues" and "Dark as a Dungeon" could be applied as well to the thousands of children who worked in mills, mines and other hazardous and exhausting jobs. Other songs tell of children who fear for a parent's safety. In "Dream of a Miner's Child," a daughter awakes from sleep with a prediction of danger for her father:

**Oh Daddy don't go to the
mines today
For dreams have so often
come true**

The song does not reveal what eventually happened to the father, but it's doubtful a coal miner could get a day off from work because his daughter had a nightmare. It is left to the listener's morbid imagination as to what happens next. Based on what we've covered so far, it's safe to assume the worst.

There are many more examples of these morbid tales of childhood suffering and it's remarkable how durable these old songs are.

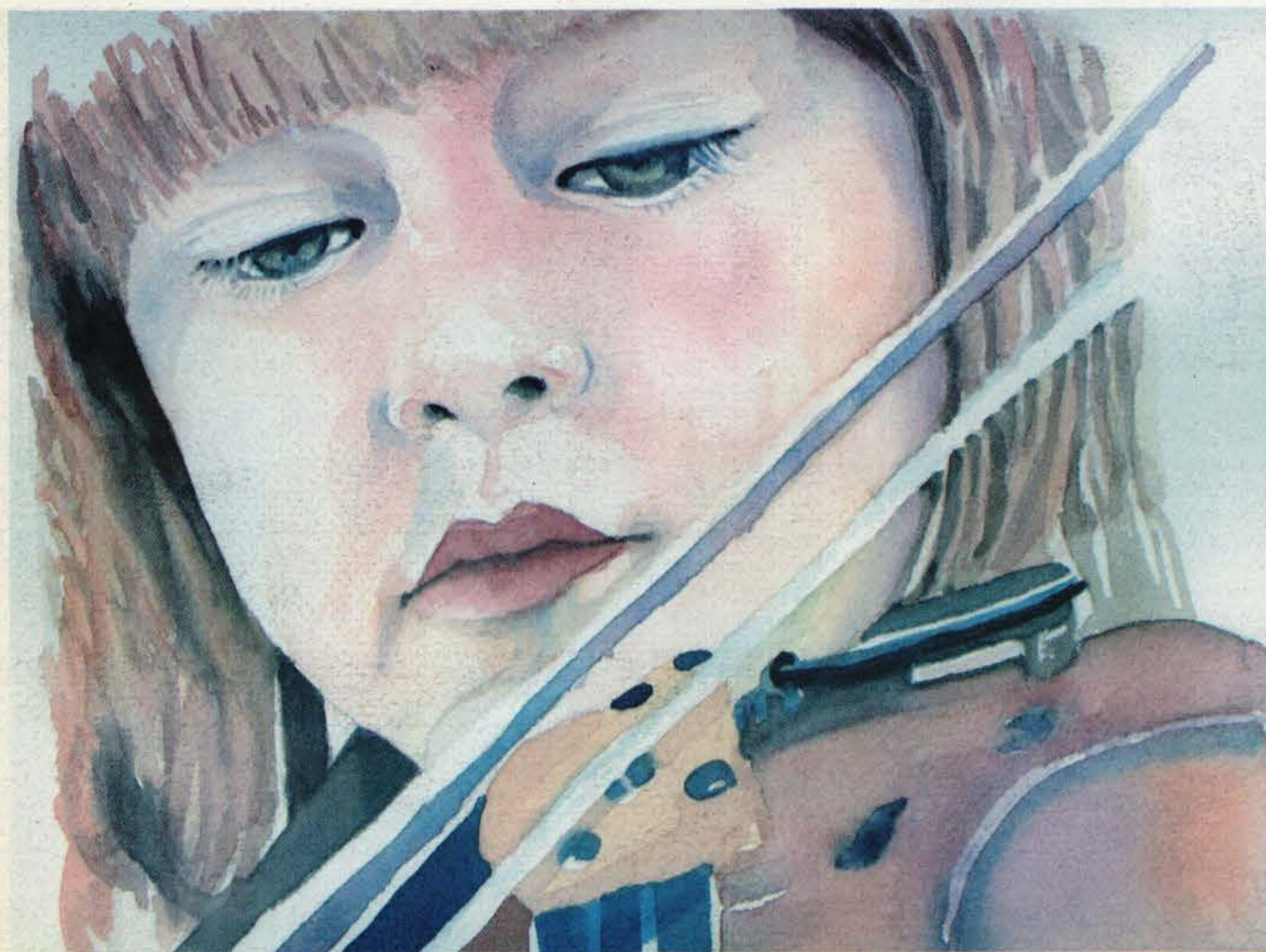
"Drunk Driver," a truly pitiful story of two children run over by their obviously drunk father, was recorded by Ricky Skaggs on his classic Bluegrass Rules album. It's a country music truism that most of the best songs are the sad ones and that adage certainly extends to bluegrass as well. For every upbeat sing-along like "Y'all Come" there are batches of weepers and wailers covering dead children, failed crops, jail time, drunkenness, infidelity, and the whole spectrum of human failings.

So what is it about children in peril that tugs our heartstrings and evokes such deep emotions? Perhaps it is that children represent the very ideal of innocence and that when their lives are touched by misfortune it triggers a response to defend them or set things right somehow. Charles Dickens, one of the best-selling authors of all time, surely understood this. In novel after novel his young heroes endure hardships a plenty, usually followed by several incredible coincidences that straighten out the mess.

Well, it seems an unhappy lot for children in bluegrass. Certainly there must be some cheerful songs about kids, but danged if I could find any. I hope I haven't dampened anyone's holidays with this woeful account of musical misfortune, and I hope I shed some light on what lies behind these songs. I'm sure we all agree that kids everywhere deserve not only the basic necessities of food, shelter and clothing, but also a chance to improve their lives, through education and economic opportunity. We are blessed in this country with so much yet there are many among us, children and adults, who live precarious lives. Let's all take time this holiday season to think about those who are less fortunate than ourselves and share what we can. Happy holidays to you and yours!



Bluegrass Holiday - our kids



Dana Frankel - painting by Lynn Cornish, inspired by a photo by Tom Tworek



Meghan Lange sings.
photo: Bob Calkins



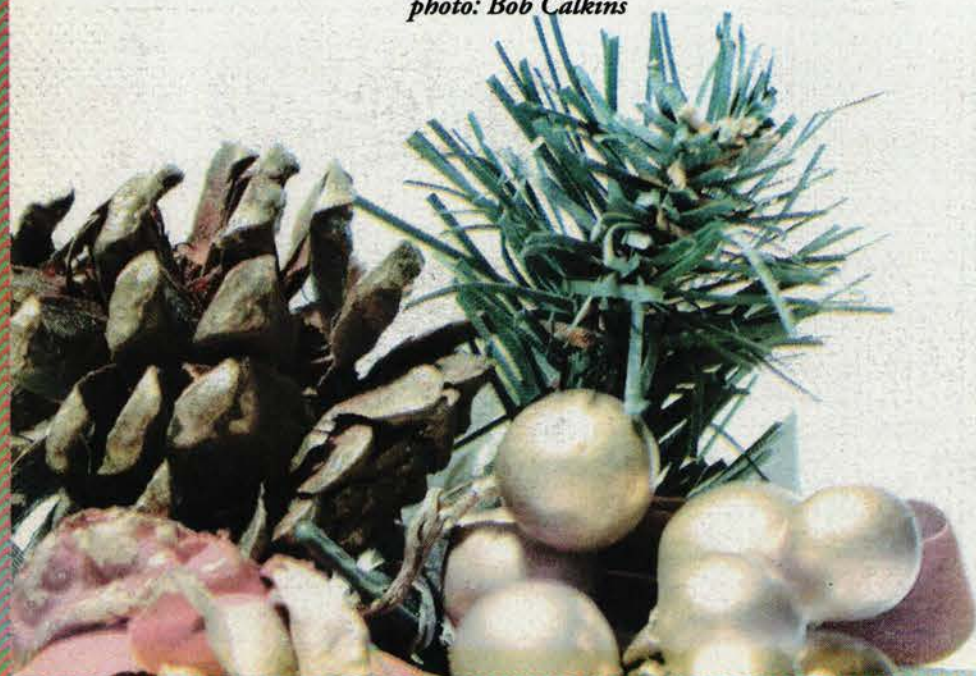
Nate Schwartz and Savanna Agardy
photo: Bob Calkins



Serious musician Justin Booth
photo: Bob Calkins



The long walk to the stage - KOB,
Bluegrassin' in the Foothills
photo: Steve Elliott



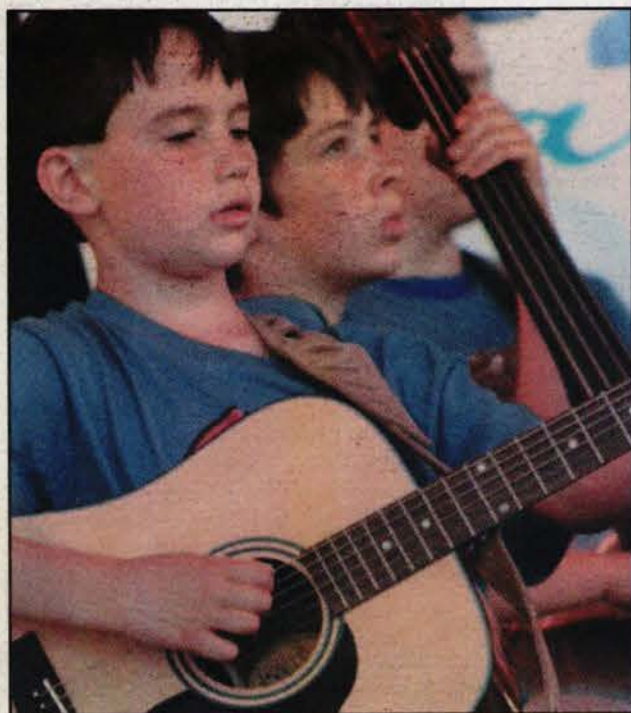
Mariah and Madison Skillman: natural performers
photo: Bob Calkins

Bluegrass Holiday - our kids



Aimee and Daisy Anderson

photo: Bob Calkins



Max Schwartz and Max Torke.

photo: Bob Calkins



A few years away from KOB.

photo: Bob Calkins



Bethany McHenry - talented bluegrass beauty

photo: Steve Elliott



Dakota Hensley: personality to spare.

photo: Bob Calkins



Alisha Copenhaver - painting by Lynn Cornish, inspired by a photo by Tom Tworek



Veronica Varner cracks a rare grin

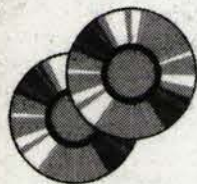
photo: Steve Elliott

RECORDING REVIEWS

By Brenda Hough

Stocking Stuffers: Sugar and Spice and Everything Nice

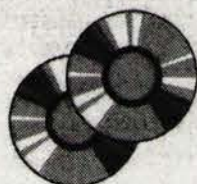
'Tis the season to be jolly and whether you're a bluegrass, blues, old timey fan or a would-be instrumentalist, here's a gathering of gift ideas for yourself or someone dear or not so nearby.



Sugar Hill Records: A Retrospective
Sugar Hill Records
 PO Box 55300
 Durham, NC 27717
 ©2006
www.sugarhillrecords.com

Forest Gump always talked about "life is a box of chocolates," and this superb collection of five discs that could easily be a box of life's special musical treats. The four music discs have 81 songs from Sugar Hill's 25 years of acoustic music and the wealth of songs includes selections from bluegrass stalwarts Doyle Lawson, the Nashville Bluegrass Band and the amazing Moscow bluegrass band Kukuruz and the Bad Livers. Barry Poss built the company into one of the best independent record labels on the belief that talented musicians would build a loyal fan base that would continue to support their favorites. As Barry explains in the liner notes, the label focuses on "contemporary music rooted in tradition." Some of the early artists signed to the label included Ricky Skaggs and Jerry Douglas in the band Boone Creek, Doyle Lawson, and Doc Watson. Doyle's "Mis'ry River" with its rich harmonies is included along with the high lonesome sound of Peter Rowan's "Moonshiner." Emmylou Harris is featured with the Seldom Scene in "Satan's Jeweled Crown" and Dolly Parton is featured in one song and a music video on the special DVD disc included in each set. Nickel Creek has one music video and the "House of Tom Bomadil." Tony Rice, Tim O'Brien, Sam Bush, Del McCoury and Jerry Douglas all have been on this label as well. Country star Marty Stuart sings "Hey Porter" and Rodney Crowell sings "I Walk the Line Revisited." Instrumentals include guitarist Bryan Sutton and Chris Thile on mandolin. Bryon Berline, Bill Monroe and Earl Scruggs get together to "Sally Goodin." The 66-page book included with the set gives a fascinating history of the record label and stories about the artists. With 81 songs, the list of songs would fill this page, but regardless of the artist, all the Sugar Hill songs have an

immediacy and story to share and each song is a treasure. Buy this set – you can use the little brown box to store chocolates – you'll want to keep the 4 audio discs or DVD in your player!

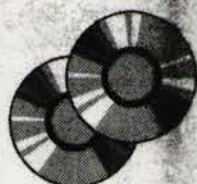


Dolly Parton: The Acoustic Collection 1999-2002
 ©2006 Sugar Hill Records

Dolly's decision to return to her bluegrass roots was influenced by a conversation with producer Steve Buckingham during a plane trip to Los Angeles. Within a month, Steve and Dolly assembled an all-star dream "bluegrass band" including Jerry Douglas on resophonic guitar, Stuart Duncan on fiddle, Sam Bush on mandolin, Jim Mills on banjo, Bryan Sutton on guitar and Barry Bales on bass. Amazingly, the songs were recorded in two days and then Dolly returned to the studio to redo the vocals. Harmony vocals were added from Alison Krauss, Dan Tyminski, Claire Lynch, Rhonda and Darrin Vincent and Patty Loveless. This magical blend of instruments, voices and Dolly's original songs won "The Grass Is Blue" the IBMA Album of the Year award in 2000. The following years brought two more albums, "Little Sparrow," and "Halos and Horns," and the acclaim for these two albums continues.

The forty songs on the three albums include 22 written by Dolly and the songs range from Cole Porter's "I Get A Kick Out of You" to Led Zeppelin's "Stairway to Heaven." It's a tribute to Dolly's vocal phrasing and stellar tone that each song sounds as if it was written for her interpretation. "Stairway" becomes a spiritual matched by Dolly's own "Hello God," which is a testament to a faith and hope that things can be better. "Little Sparrow" and "Silver Dagger" have echoes of the old Smoky Mountain songs and Dolly's voice has the softness of mountain whispers matched with the clarity of the mountain streams. "Seven Bridges Road" is an Eagles song, but Dolly adds vocals by Sonya Issacs, Becky Bowman and Carl Jackson and it becomes a choir song. "Down From Dover" was written by Dolly in 1970 and with its eerie Irish whistle accompaniment, it becomes a song of hope for a love to return followed by the loneliness of a reality almost too hard to bear. It's one of a handful of Dolly Parton classics that truly pulls at the heartstrings. But Dolly can have fun too. "I'm Gone" is a great I'm-leaving-you-song with the singer telling her lover to excuse her ab-

sence because she's in the Himalayas on a spiritual quest or in the FBI witness program. "These Old Bones" has two Dolly voices; she's the old mountain mystic and the young daughter entering the magical realm. The three CDs are packaged with a bonus DVD on music videos and tribute songs and it's a Dollyfest for all her fans.

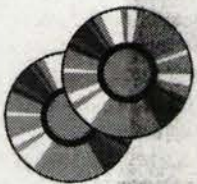


David Grisman and Andy Statman: New Shabbos Waltz
Acoustic Disc
 PO Box 4143
 San Rafael, CA 94913
 ©2006
www.acousticdisc.com

Songs: Aviu Malkein, Anim Zeimoros, Pischu Li, Shabbos Ha Yom LaShem, Mim'Komkha, New Shabbos Waltz, Ya'aleh, Oifen Pripitchik, Old Klezmer, Yerushalayim Irkha, Yerushalayim Shel Zahav, Lekha Dodi, Ani Ma'amin

The album's subtitle is "A Collection of Timeless Jewish Melodies," and the fascinating blend of clarinet and mandolin wafts through the air like an exotic enticement to journey to faraway places. Andy's clarinet has a plaintive tone that pulls notes like a fiddle and then bounces into a flurry of notes that match dance rhythms followed by David's mandolin in a tandem performance as choreographed as two dancers in perfect and balanced movements.

Shabbos is the seventh day that is traditionally the day to celebrate God's creative work and glimpse forward. The songs are familiar to many of the Jewish communities in the world and they are sung on the Shabbos, holy days, and other festivals. Most were composed and the authors are identified in the liner notes. Though the lyrics are not sung, the pure melodies convey the strength of convictions, power of bravery and unifying faith that has unified the Jewish communities. In a world where cultures are forming dividing lines instead of connections, this album of music opens a window across time and space to another of the many faces of mankind.



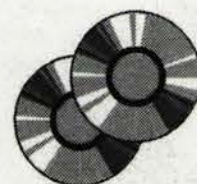
Dawg's Groove
Acoustic Disc
 PO Box 4143
 San Rafael, CA 94913
 ©2006

www.acousticdisc.com

Songs: Limestones, La Grande Guignole, Ella Mc Donnell, Waltz for Lucy Zambola, Tracy's Tune, Dawg's Groove, Cinderella's Fella, My Friend Dawg, Blues for Vassar.

Dawg music began 30 years ago when David Grisman first assembled his musically innovative band. The exciting blend of bluegrass, jazz and world music wove a musical tapestry that made "Dawgmusic" a style to be imitated and made David the lead Dawg in a movement that made the mandolin the lead instrument in an acoustic blend of mandolin, guitar, bass, flutes and a wide variety of percussion instruments. Band members Jim Kerwin on bass, Erique Coria on guitar, Matt Eakle on flutes and whistles and George Marsh on percussion have all been with the band for many years and their high energy and soulful blendings and responses have that "come hither and be enchanted" magic.

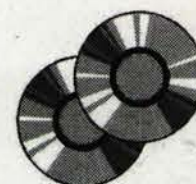
Six of the ten tunes were written by David and the remainder were written by members of the band. George Marsh's percussion powers "Limestones" which is a mixture of new and traditional jazz. Matt Eakle's flute flows in "Limestones" and his "My Friend Dawg" is a flute flurry mixed with some Latin percussion rhythms. "La Grande Guignole" is French melodrama music mixed with a tango flavor that conjures up images of dancers taking long steps across a stage. Jim Kerwin's acoustic bass begins his "Ella McDonnell," a tribute to his Irish grandmother. Interestingly most of the tunes are dedications to individuals in the life of the musicians and the gracefulness of spirit and passionate fire of emotions cross back and forth as each soloist weaves a path through a personality. Dawg's Groove is a furrow long and straight, with deep melody and rhythms that inspire the mind, body and soul.



Rhonda Vincent: Beautiful Star A Christmas Collection
Rounder Records
 One Camp Street
 Cambridge, MA 02140
www.rounder.com
www.rhondavincent.com

Song list: Christmas Time At Home, The Christmas Song, Rockin' Around The Christmas Tree, Beautiful Star of Bethlehem, Christmas Time's A Comin', Let It Snow, Silent Night, Oh Christmas Tree, Winter Wonderland, Jingle Bells, Away in A Manger, Twelve Days of Christmas.

"Beautiful Star" is an intriguing name for Rhonda Vincent's new album. It can refer to the star of Bethlehem that lit the journey for the Wise Men many years ago or it can be a description of Rhonda herself. Certainly her star shines bright in the bluegrass heavens and her many awards include being named "IBMA Female Vocalist of the Year" for an unprecedented seven consecutive years. Rhonda's voice of course is the star of the songs and if you're a fan of the traditional most popular songs, you'll love this album. Rhonda is joined by brother Darrin, Bryan Sutton on guitar, Hunter Berry, Stuart Duncan, Adam Steffey, Ron Stewart, Scott Vestal and other bluegrass stars on many of the songs. The result is a well-orchestrated collection and there is a definite bluegrass flavor to Jingle Bells, Let It Snow and the Twelve Days of Christmas. "Rockin' Around The Christmas Tree" gets a boost from Randy Kohrs' resophonic guitar and Bryan Sutton's rhythm guitar. Bob Patin's piano work helps Rhonda get a jazz feel to her version of Mel Torme's "The Christmas Song" complete with the chestnuts roasting on an open fire. Perhaps the most enjoyable songs are those which aren't standards: Rhonda's own "Christmas Time At Home" is a heartfelt look at a special Christmas and "Beautiful Star of Bethlehem" features harmonies by Rhonda and Darrin Vincent. A fine addition to your collection if you are a Rhonda Vincent fan or if you want to have more yuletide musical joy.



Rich DelGrosso: Get Your Nose Outta My Bizness!
www.mandolinblues.com
 ©2005

Songs: Get Your Nose Outta My Bizness!, Big Fat Mama Jam, Can't Be Satisfied, Can't Save A Dollar, Divin' Duck Blues, I Smell Trouble, Early in the Morning, Lucy Mae Blues, Smokin' and Jokin' with Pinetop, Outskirts of Town, Walkin' Blues, Too Many Dirty Dishes, That's Alright When Things Go Wrong, You Done Told Everybody, How Long Blues.

Put blues and mandolin in the same sentence and many music fans would think there was a mistake. But put a National Resophonic mandolin and Rich DelGrosso together and you've got a wonderful combination that can be raucous, smooth and so pleasing. Rich learned the mandolin

Continued on B-15

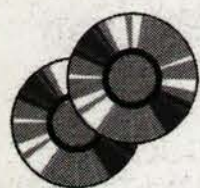
RECORDING REVIEWS

By Brenda Hough

Continued from B-14

blues craft from Yank Rachell and Hank Armstrong, and Rich's mandolin has all the grunts and growls of the Mississippi Delta. Bluegrass fans need to be reminded that Bill Monroe spent some time living near Chicago at the height of the blues craze in the 1920s and 30s and Bill put some of the pulse and groove of the blues into his new bluegrass music.

Rich's mandolin slides and soars along with the songs and the 12 bar rhythm punch is easily accented with the mandolin. Tremolo notes, crosspicking, slides and melody improvisations all seem to flow with equal ease from Rich's mandolin. He also punches out some guitar solos on a metal body Duolian on a cover of Mississippi Fred McDowell's song, "You Done Told Everybody." David Kid's drums, Ernie Scarbrough's bass and Pinetop Perkins' piano all weave the magical blues sound and the band rides that instrumental blues groove in "Smokin' and Jokin' with Pinetop" and the "Big Fat Mama Jam," both written by Rich. "Too Many Dirty Dishes" is the humorous story of the husband who returns home to find a sink filled with t-bone steak bones and caviar which he hadn't eaten. "Get Your Nose Outta My Bizness" gives Rich a chance to show off that marvelous gritty baritone that proves that blues is his business. This is the blues at the beginning, with just acoustic instruments on a small stage, and a voice that pulls all of life's experiences into a carefully crafted phrase that barrels out and hits you upside of the head. Oh yeah, Rich, you are the man!

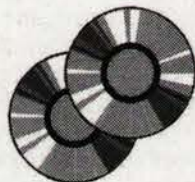


Ivan Rosenberg: Clawhammer and Dobro
www.ivanrosenberg.com
©2006

Song list: Hamish's Morphine Pill, Quakalactic Breakdown, The Creptid Mule, Skunk Ate the Mothballs, Poor Ellen Smith, Big Arm Montana, Rope-a-Dope, Terrapenne, Fly Up The River, Pig Shack.

Ivan Rosenberg is an accomplished master of resophonic guitar and clawhammer banjo and while the two instruments are seldom paired together, he's managed to marry the sounds of the two into a happy and fruitful union. Ivan's banjo playing has a strong melodic flavor and his resophonic guitar happily bends and turns and fills the musical pools with sustained melodies. Mason Tuttle's guitar and mandolin add rhythms and contrasts to many of the songs.

The songs range from fast-paced, bluegrass inspired tunes to melodic minor key excursions like the "The Creptid Mule." "Pig Shack" has a call and response response melody with the dobro and mandolin that has all the energy of a pile of pigs jockeying for top porker. Even without Ivan's colorful titles, the wonderful blends of the instruments have a fun flavor that makes the songs good listening and a great stress reliever at the end of a long day.

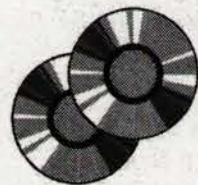


Gayle Schmitt: Everything Is A Song
JG Productions
©2001
www.gaylesongs.com

Songs: Haircut, Polar Bear, Helicopter, Lemonade, Kitty Cat, Leaves, Pizza, Fire Engine, Ladybug, Dinosaur, Boo Boo, Soup.

Gayle Schmitt is a Bay Area songwriter with a happy trail of delighted children who love her songs. This album won a Parents Choice Award and its bouncy glimpses at animals, boo boos, pizza and soup has catchy lyrics, rhythms and the whimsy that delight children of all ages.

"Helicopter" has musical saw interludes and "Haircut" has a rhythm track made a combination of scissor snip and comb sounds. A Calypso beat played on steel drums adds zest to "Lemonade" and "Pizza" is filled with mouth sounds and body rhythms and is a great song to sing with groups of kids chanting their favorite ingredients. A sound synthesizer adds Darth Vader sounds to the sleeping dinosnores, and Gayle manages to get a few of those multisyllable dino names into the song. A fun album to share and play with your favorite people!



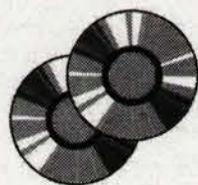
Country Ham: Songs From The Blue Ridge Mountains
Carl Pagter
17 Julianne Court
Walnut Creek, CA 94595
©2005

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.

Country Ham originated in the Washington DC area around 1975. Its members have a deep love of the songs in the Virginia Blue Ridge Mountains and most of its members still live in the small Virginia towns. Carl Pagter's family farm is in Standardsville, Virginia though most members of the CBA know him as one of its founding members and resident of Walnut Creek, California. The current band members are Carl on banjo, Judie Pagter on autoharp, guitar and vocals, Ellen Vigour on mandolin and vocals, Peter Vigour on fiddle and vocals, Wanda Shelton on bass and M.D. Mallory on guitar and vocals.

The songs have been collected from many sources or are original songs written by the band members. "Come Home Father" is the classic tale of the hungry and suffering children in the dark cabin while the father is spending his time in a bar. Judie has written several of the songs and "Blush of Spring" and "Kennedy's Peak" were inspired by life in the country. Her sparkling autoharp adds a melodic twirl to the songs and her lead vocals are a wonderful match to the homey, old-time feel of the songs. "Going Back to the Blue Ridge Mountains" is a Delmore Brothers hit and "When The Bees Are In The Hive" was recorded by Bill Monroe in 1962. The band also plays several instrumentals including "Texas Gals (or Gales)," "Seneca Square Dance," and "Whistling Rufus" with Carl's banjo and Judie's autoharp joined by guitar and fiddle. An excellent collection of well played and sung songs!

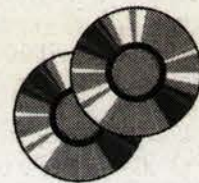


Legendary Big Gerry and the Pockets O'Gold Band
(Large Furry Man With A Wee Cap)
PO Box 8477
Mammoth Lakes, CA
www.biggerry.com

Songs: Battle Hymn of the Republic/Dixie, Soldier's Joy, Jamie Allen/Redhaired Boy, Ballad of St. Ann's Reel, Whiskey Before Breakfast, The I Left Behind Me/ Garry Owen, When Johnny Comes Marching Home, Trip to Sligo/ Swallowtail Jig, Lord Inchiquin, Star of the County Down, All For Me Grog, Blind Mary, Morrisons Jig, Loch Lomond/Amazing Grace.

Once upon a time Big Gerry wasn't legendary; he was Gerry Fehrer, maintenance man, cab driver and airport car rental agent. An encounter with a hammered dulcimer led to his change of life experience: he became a full time player, earning his living as a street musician and musician at festivals and schools. Big Gerry had a booth at the CBA Grass Valley festival and his melodic and high spirited band's music filled the vendor area with old time fiddle tunes and high spirited Celtic tunes. Joining Big Gerry on this album are Sue Mehrohof on flute and penny whistle, Robert Erlich on fiddle Charley Spiller on mandolin, Chris Bayer on banjo and Martin Harris on bodhran, spoons and bones.

The nineteen songs include some classic fiddle tunes frequently heard at jam sessions: "Soldier's Joy" and "Whiskey Before Breakfast." Gerry's hammered dulcimer flows gently through "Trip to Sligo" and "Swallowtail Jig" and "Star of the County Down." The band enthusiastically launches a jolly rendition of "All For Me Grog." Gerry's web site is also worth a visit: there's a joke section and descriptions of his other albums including "Mellow Big Fellow" and "Pleasantly Plump Pirate."



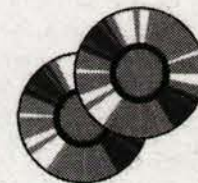
Various Artists: Happy Land Musical Tributes To Laura Ingalls Wilder
Pa's Fiddle Recordings
906 Walnut Grove Road
Christiana, TN 37037
1-888-573-3902
www.pasfiddle.com

Songs: The Girl I Left Behind Me, Sweet By and By, The Blue Juniata, Oh Susanna, Roll The Old Chariot Along, Highland Mary, Arkansas Traveler/Devil's Dream, Captain Jinks, Off I the Stilly Night, The Big Sunflower, Happy Land, Barbara Allen, Nelly Was A Lady, Uncle Sam's Farm, Promised Land, On Jordan's Stormy Banks.

Vanderbilt University music professors Dale Cockrell and Butch Baldassari brought some of Nashville's finest musicians to this Laura Ingalls Wilder music project. Dale noticed that there was no one source for the many traditional American songs mentioned in the Wilder books. He discovered that over 120 songs are mentioned and 17 different songs are presented on the album.

Fiddler Jep Bisbee was recorded by Thomas Edison in 1923. His fiddle style must have been similar to his contemporary Pa Ingalls. Instrumentals were a part of the dance music of the time and Arkansas

Traveler and Devil's Dream are two old fiddle tunes still played today. "Oh Susanna" is an old favorite and Keith Little sings the song to the accompaniment of a banjo and fiddle. The songs of church and choirs are represented by "Roll the Old Chariot Along," "In The Sweet By and By" and "Promised Land." Deborah Packard sings "Highland Mary," "Barbara Allen" and "Off in the Stilly Night" with the delightful lilt of the old country. The collection is a fine addition to a gift of Laura Ingalls Wilder's classic books.



CMH Records
PO Box 39439
Los Angeles, CA 90039
©2006
www.cmhrecords.com

CMH has an ongoing collection of albums with bluegrass musicians playing songs made famous by other musicians. These cross genre productions often have a surprisingly delightful result and depending on your opinions of the original groups, the resulting mix can be a challenge to understand or a refreshing revisit of favorite tunes. Here are 3 recent releases from the CMH.

A Bluegrass Tribute to the Black Label Society: Life, Birth, Blue, Grass performed by Iron Horse

Songs: Losin' Your Mind, Dirt on the Grave, Between Heaven and Hell, Love Reign Down, Yesterday Today and Tomorrow, In This River, Bleed For Me, Beneath the Tree, Lost Heaven, Blackened Waters.

Raising The Praise: The Bluegrass Tribute to the Gaithers

Songs: I've Got That Old Time Religion in My Heart, Get All Excited, The Old Gospel Ship, He Touched Me, Good News, God Gave the Song, Swing Down Chariot Because He Lives, I Feel Like Something Good Is About To Happen, Raising The Praise.

The Gospel Tribute to Vince Gill

Songs: High Lonesome Sound, I Never Knew Lonely, When I Call Your Name, Don't Let Our Love Start Slippin' Away, Go Rest High On That Mountain, Liza Jane, Pocket Full of Gold, Oklahoma Borderline, No Future in the Past, One More Last Chance, Look At Us, What The Cowgirls Do.

REVIEWS: Instructional Videos & Books: By Brenda Hough

Homespun Tapes

Box 340
Woodstock, NY 12498
1-800-33-TAPES
www.homespuntapes.com

Bryan Sutton's Secrets For Successful Flatpicking (guitar)

©2006

Songs taught: Daley's Reel, Texas Gales, Wild Bill Jones, Beaumont Rag.

Bryan Sutton gained national attention as one of the guitarists in Ricky Skaggs' band, Kentucky Thunder. His fluid, melodic guitar notes graced several band albums, and Bryan has also performed with the Hot Rize band reunions on stage and he is much in demand as a session player on Nashville recording sessions.

Bryan has absorbed and adapted the style of many guitarists and has studied the techniques of classical guitar playing. With Homespun founder Happy Traum leading the questions, Bryan discusses his guitar playing techniques and focuses on relieving stress and tension in the right and left hands. He discusses using the rest stroke with the right hand so that the pick is positioned for a quick upstroke on the next beat. He suggests using the G and D scales for finger warm-ups and hammer ons and pull offs to get maximum volume and speed. Bryan also demonstrates licks, slides and bends to add to solos. There is an extensive demonstration of crosspicking in playing fiddle tunes. Cody Kilby alternates lead and rhythm playing with Bryan as they demonstrate in detail the jam session tunes Daley's Reel, Texas Gales, Wild Bill Jones and Beaumont Rag. Guitar players will find the material of great value in developing speed and skill in playing.

George Grove: Banjo Arrangements of The Kingston Trio

©2004

Songs taught: Tom Dooley, MTA, A Worried Man, Three Jolly Coachmen, Hard Ain't It Hard, Corey Corey, Early Morning Rain, Coast of California, Rolling River.

George Grove joined the Kingston Trio band in 1976 and has been a continuing member for thirty years, longer than any other banjo player in the group. His mastery of the Kingston Trio style is shared with the student, and he makes an effort to "keep it simple." He begins the instruction with a discussion of his "fake frailing" technique that gives a distinct rhythmic sound to the banjo and the use of the fourth finger to make a brush across the strings combined with picks on the thumb, index and middle finger. Movable chords and parallel third chord relationships are demon-

strated and George points out the "toggle," an added note to change between chord voicings that is a hallmark of the original Kingston Trio banjo sound developed by Dave Guard. For many bluegrass fans, the "folk era" of the sixties was an introduction to acoustic music and homegrown bands. George Grove's banjo video teaches some of the classic trio tunes, and for fans of the minor-keyed "Coast of California," the chord changes and finger positions are carefully detailed in the tablature booklet and close up videos of the right and left hands. If you have fond memories of "Tom Dooley" or "MTA," here's an excellent opportunity to revive the memories and play along!

The Banjo Techniques of Jens Kruger

©2006 Homespun Tapes

Songs taught: Wind in the Wheat, Shower, Waterfall, Sarah, Mystical, High in the Sky, Danny Boy.

For those of you who don't know, Jens Kruger and his brother Uwe have settled in the United States from their native Switzerland, and their Kruger Brothers Band has been performing at many bluegrass and folk festivals. They have released numerous CDs on their own Double Time Music Label.

"Wind in the Wheat" is a gorgeous example of his playing and composing. The G musical scale is embellished with suspended notes and Jens carefully explains his use of vibrato and bridge damping in his playing and he offers a very handy technique to increase sound: move the banjo neck while playing. The finger positions move up the banjo neck and the video follows the movement of both his right and left hands. The tablature book indicates the fret positions and some judicious use of the pause button will let the player position the fingers into the chord positions.

Jens also gives composing hints and mentions the "call and response" use of chimes to imitate thunder rolling in his tune "Shower." He uses single string and Scruggs style as he moves through variations of Gm and Eb chord shapes. He discusses timing and demonstrates triplets with some Irish jig melodies. He also discusses developing speed in playing and several triplets and rolls on different strings are included to help the process. Sequences of the songs are also played with band members Uwe Kruger on guitar and Joel Landsberg on bass.

Jens Kruger's banjo playing can be as fast and powerful as any Scruggs-inspired picker, but he excels at slower, melodic songs that give a tender, evocative mood to his compositions. An excellent video to develop a more melodic and musical style in your banjo playing!

Great Guitar Lessons: Bluegrass Flatpicking

©1995, 2006 Homespun Tapes

Songs and teachers: Happy Traum "Wildwood Flower," Nick Forster "Sally Goodin," Russ Barenberg "For JL," Steve Kaufman "Liberty," Dan Crary "Arkansas Traveler," Norman Blake "Whiskey Before Breakfast," Tony Rice "Church Street Blues."

The title says it all: "great guitar lessons." Homespun has been producing instrument lessons with some of the top players in the world and this newly issued DVD highlights the lessons of seven top flatpick guitar players. Dan Crary, Norman Blake and Tony Rice were three of the first guitar players to develop a solo style in a bluegrass band setting and their lessons feature three jam session favorites: Arkansas Traveler and Whiskey Before Breakfast are instrumentals and Church Street Blues is a song written by Norman but popularized by Tony Rice in his singing and guitar playing. Steve Kaufman has many Homespun Tape products and Liberty is one of his lessons from Volume 3 of Learning to Flatpick. Nick Forster teaches a Texas-style back-up for Sally Goodin and For J.L. is a Russ Barenberg original tune. As usual, the videos are carefully produced to show both hand positions, the instructors give playing insights and sequence the song to make learning it easier and the tablature book is very detailed with finger placements and notation. If you aren't sure which instruction video might work for you, this sampler would be a great choice to start your guitar playing career!

Dennis Caplinger: Ultimate Beginner Series - Bluegrass Guitar Basics, Bluegrass Banjo Basics and Beyond, Bluegrass Mandolin Basics and Beyond

(Book and CD package \$14.95 and DVD video \$19.95 per instrument)
Alfred Publishing Co. Inc.
16320 Roscoe Blvd.
Van Nuys, CA 91419
www.alfred.com
2005

Dennis Caplinger is a multi-talented Southern California musician with many recordings with Bluegrass Etc., Vince Gill, Chris Hillman, Ray Price as well as performances on the Simpsons soundtracks, Deadwood and Cinquagun Wireless.

This trio of instructional books, CDs and DVDs is one of the most comprehensive packages for the beginning instrumentalist and is also one of the few sets that focuses on the same songs so that families or groups of friends can form a band

with banjo, mandolin and guitar.

Each picture-filled book gives a wealth of details on playing each instrument from the basics of tuning and pick selection to the more detailed musical notation for the lead solos for the tunes. Dennis is also careful to mention the key that the song is played in. The instructional sections are each played on the accompanying CD.

The matching DVDs also include segments with Dennis on banjo, John Moore on guitar, Kenny Blackwell on mandolin and Bill Bryson on bass. The "minus one" feature lets the learner add his own part to the program and the stereo selection allows emphasis on either the band or the solo instrument.

The banjo instruction includes sections on Scruggs and melodic styles, left hand techniques, right hand rolls and patterns and developing endings to songs. The CD that comes with the book features 76 sound clips that illustrate each song, portions of the song or demonstrations of pull-offs and hammer ons as well as pinch and roll techniques with the right hand. The three hour video also has pdf files that can be printed from the computer.

The guitar book/CD/DVD combination also develops left and right hand techniques for guitar playing. The CD also includes 16 band songs including Black Mountain Rag and John Hardy that are only on the guitar CD.

In addition to discussions of left hand chord formations and right hand crosspicking techniques, the mandolin instruction also includes fingerboard scales and the changing of tunes from one key to another to match what the other instruments are playing. Dennis also develops the "mandolin rhythm chop" that is so essential to a band's sound.

Whether or not you are just starting to learn a new instrument, this series is excellent for developing a band sound as well. The extra long length DVDs give the learner a chance to see bands playing the songs they have learned.

Mel Bay Books

#4 Industrial Drive
Pacific, MO 63069
www.melbay.com

Mel Bay's Banjo G Tuning Photo Chord Book & DVD

©2003

Banjo players will find this book and DVD set a great introduction to music theory behind chord formation and the major, minor, seventh, diminished, augmented and sixth formations for all the keys. The 50-page book has a photograph of each chord, the notes in standard musical notation and a chord chart.

Rob Haines plays on the in-

cluded DVD and he gives detailed information about chord formation and musical theory of scales and harmony notes. Each chord has an individual video segment and Rob carefully teaches the name of the chord and notes that need to be muted.

String Band Classics/ Banjo: High Woods String Band - Feed Your Babies Onions (Banjo tab in book, CD with the band performing the songs)

Songs taught: Dance All Night, You Ain't Talking to Me, Money Musk, There's More Pretty Girls Than One, Fire on the Mountain, Gypsy Girl, Pig Ankle Rag, Wild Bill Jones, Sleeping Lulu, Meeting in the Air, Hawks and Eagles, Who Broke the Lock, Way Out There, Carroll County Blues, Old Jimmy Sutton, Devilish Mary, Way Down on the Old Plank Road, Tater Patch, Dixie Darling, Free Little Bird, Been All Around This World, Goodbye Miss Liza Jane, Lee Highway Blues.

The Highwoods String Band was an old-timey revival band popular in the 1970s. The members were Bob Potts, Jenny Cleland, Walt Koken, and Doug Dorshug. The band disbanded in 1978, but the songs in this book are transcribed from their Rounder Records album, "Feed Your Babies Onions." Their bouncy, vibrant performances are on the accompanying CD and banjo players will be pleased to learn the songs from the banjo tablature in the book. Unfortunately there are no song lyrics in this book, but similar books have been published by Mel Bay for mandolin, fiddle, and guitar with lyrics. Collect the set and make your own band!

Stacy Phillips: Favorite American Waltzes for Fiddle

©2006

Stacy Phillips transcribed over 110 classic country waltzes from the playing of traditional fiddlers including Benny Thomasson, Howdy Forrester, Kenny Baker, Jay Ungar and many more. The songs are written in standard musical notation and are easy enough for beginning fiddle students but also include more challenging tunes with double stops in upper positions. Some of the better known tunes include Westphalia Waltz, Ashokan Farewell, Rose of Sharon Waltz, and Over the Waves. Interesting titles include separate waltzes for Wednesday, Friday and Saturday nights, Kiss Me Again Waltz and Forty Years Ago and Fifty Years Ago waltzes.

Continued on B-19

REVIEWS: Best of 2006

By Joe Ross

Here's my list of a baker's dozen of favorite bluegrass albums released within the past year.

BOBBY OSBORNE & The Rocky Top X-Press – Try a Little Kindness

Rounder 11661-0552-2A

www.rounder.com

Playing Time – 39:05

Bobby, whose career began in 1949, draws material from an interesting variety of diverse sources. The juxtaposition of traditional and contemporary has always been a stamp of the Osborne sound – strong commercial, radio-friendly material. Folks rave about Bobby's powerful vocalizing, but don't overlook his solid mandolin playing. Fine singing and playing continue to build the legacy of the 74-year-old bluegrass stalwart as singer, mandolinist, teacher, entertainer, pioneer.

DAVID PETERSON & 1946 – In the Mountaintops to Roam

Self-Produced 635759170928

www.1946band.com

Playing Time – 47:41

This band conjures shades of the genre's exciting roots, with signature elements from the heart and soul of traditional bluegrass – vibrant vocals, uplifting spirit, emotional realism, lonesome messages, multiple fiddles, gospel fervor, classic country, down-home grit and authentic enthusiasm. Peterson sings with rich, distinctive timbre. Deserving more exposure, Peterson has big musical vision. The music is derivative, but it also has its own distinctive, moving, entertaining, original style.

WILDFIRE – Rattle of the Chains

Pinecastle PRC-1148

www.pinecastle.com

Playing Time – 36:47

Wildfire's smooth, tightly-knit contemporary sound has shining solos, passionate vocals, and arrangements that fit like a glove. Their third release draws from bluegrass, country and original material. Robert Hale is a talented songwriter. The stellar up-and-coming group has notable strengths in both instrumental and vocal departments. With plenty here to enthrall fans who like a mix of offerings, Wildfire really burns when they tap their inner bluegrass spirit and soul with more snappy numbers.

JIM VAN CLEVE – No Apologies

Rural Rhythm RHY-1029

www.ruralrhythm.com OR www.hollerbackpr.com

Playing Time – 44:52

Supported by his Mountain Heart bandmates and other incomparable talent, Jim's supreme 'grass hits you like a runaway train with hard-charging intensity, soulful loveliness, and melodic mettle. The

formidable pickers treat us to snappy bursts of rhythm, hot licks and consummate radiance. The music is both inspired and inspiring kick-up-your heels fun. The solo debut's a crowning milestone for Van Cleve who wears many hats as producer, songwriter, instrumentalist, and vocalist.

DEL McCOURY BAND – The Company We Keep

McCoury Music MCM0002

www.delmcouryband.com

Playing Time – 48:28

It's difficult to maintain your place when you're already on top. This 48-minute project is packed with energetic, exciting, upbeat and distinctive music that delivers the goods. Various songcrafters contribute cool songs that bring out the band's best. More than just great entertainers, the hard-working band is a highly credible, professional emissary for the genre. The CD pays tribute to friends, family and others who have helped make them what they are.

CLAIRE LYNCH – New Day

Rounder 11661-0563-2

www.rounder.com OR www.clairelynch.com

Playing Time – 42:06

With impressive track record, Lynch has her niche. The 1997 Female Vocalist of the Year's sixth solo album represents another refreshing journey for the petite woman with big voice. Songs range from blues to ballads, bluegrass to swing. Repertoire accentuates accessible melodies and bright lyricism. Stellar accompanists create a buoyant groove for a very pleasant ride. Her closer ("I Believe in Forever") epitomizes the spiritual glow that radiates from her entire performance.

BO ISAAC – I'm Not Living Life (It's Living Me)

Goodtyme GTM- CD0317

www.boisaac.com. OR www.goodtyme.com

Playing Time – 34:16

Bo Isaac is an incredible musician, songwriter, entertainer with considerable audience appeal and potential. Along with stellar supporting cast, this is straight-up-and-down drivin' grass. Bo wrote nine of the twelve cuts. Isaac sings with breathtaking ability and range, and his vocalizing reminds me of another who hails from that part of Kentucky – Ricky Skaggs. Check out Bo's brand of 'grass as he has the qualities to go far.

DAUGHTERS OF BLUEGRASS – Back to the Well

Blue Circle Records BCR003

daughtersofbluegrass.com OR www.musicshed.com

Playing Time – 42:12

The sophomore release from this assemblage of 18 women has many brilliant moments that re-

volve around sweetly wistful remembrances, and spirited numbers that display solid chops and understanding of the genre. Vocals are expressive, winsome and warm. Instrumental work displays clarity, freshness and vigor. All presented with alluring bluegrass femininity on this very enjoyable project.

BLUE MOON RISING – On the Rise

Lonesome Day Records LDR-007

www.lonesomeday.com OR www.bluemoonrisingband.com

Playing Time – 39:24

BMR's third highly successful release will launch them to an even higher level of international acclaim. Fiddler Ron Stewart provides just the right touch on seven tracks. Emphasizing originals and a collaborative team approach to build their peerless sound, the band has many sundry influences that reflect both traditional consciousness and contemporary innovation. Their creativity and aptitude give them an unconditional and thoroughly enthralling sound. Bluegrass fare with significant flair!

STEEP CANYON RANGERS

– One Dime at a Time

Rebel REB-CD-1816

www.rebelrecords.com OR www.steepecanyon.com

Playing Time – 35:24

Only in their 20s, the Rangers play like much more experienced, well-seasoned veterans. There's room for solid, young bands with traditional chops and original material. Cross-marketing to bring bluegrass to a younger demographic, their originals are spirited and tastefully rendered with fine bluegrass panache, both instrumentally and vocally. Lyrics are delivered with intensity and emotion. The picking is also appealing. Recording around a couple microphones, the cohesive unit captured their natural blend, intensity, power and strength.

THE GIBSON BROTHERS

– Red Letter Day

Sugar Hill SUG-CD-4002

www.gibsonbrothers.com OR www.sugarhillrecords.com

Playing Time – 49:56

The Gibsons walk bluegrass and acoustic country roads. The 15 songs include five originals. Their repertoire is strong, many songs with hard-hitting stories to tell or that paint vivid portraits of people. The Gibsons' fuller and more abdominal brand of bluegrass (some cuts with percussion or pedal steel) might be a bit heavy on the low-end, but that provides full body and mental capacity. "Red Letter Day" is a superlative and authoritative statement of their explosive sound.

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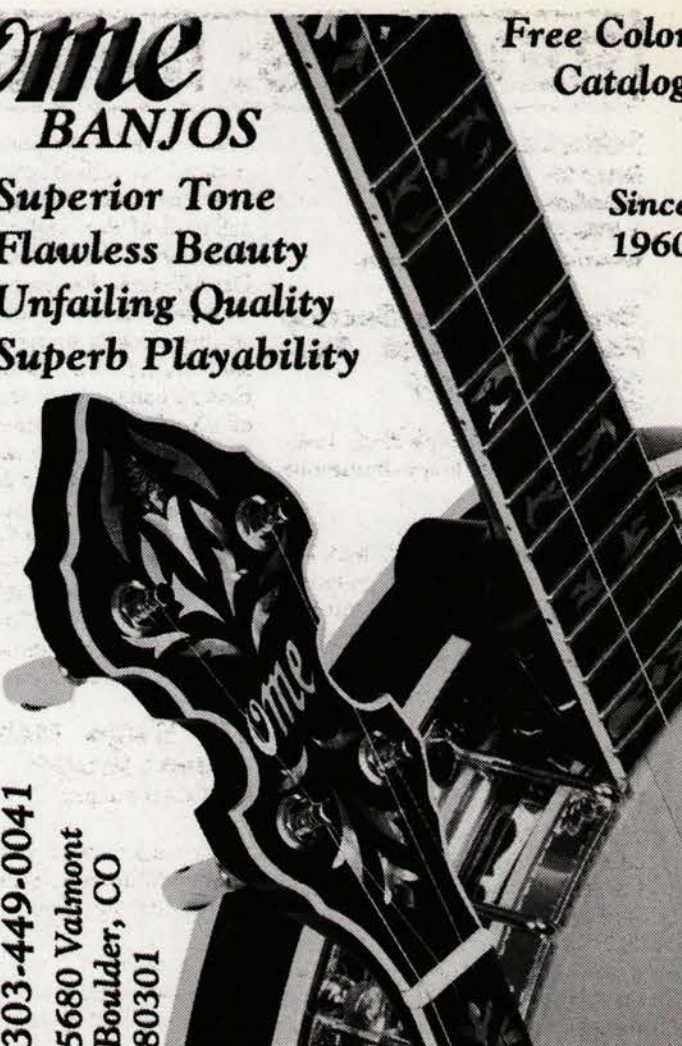
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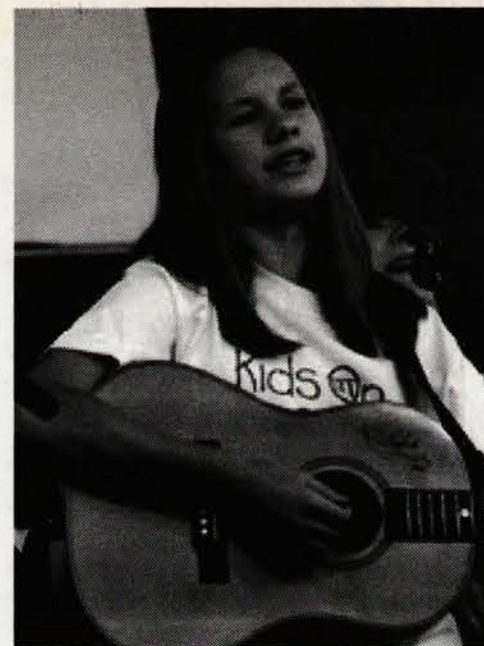
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Help put instruments in the hands of kids...



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:

Kids Instrument Lending Library
c/o Ed Alston CBA Treasurer
P.O. Box 6954
Santa Maria, CA 93456

Continued on B-20

Deering Creates 35th Anniversary Model Calico for Walnut Valley Festival

A 35TH anniversary is a special thing...and when you are talking about a music festival, it is a rare thing indeed! To commemorate the 35th anniversary of the 2006 Walnut Valley Festival in Winfield, KS, Greg Deering of the Deering Banjo Company created a very special peghead design for the Calico and Black Diamond banjos used as prizes for this year's National Banjo Championship winners. Bob Redford, the originator of this very popular American and international music festival, was presented with a gold plated Calico model on stage in front of a packed Saturday night crowd attending the Winfield festival.

The design, based on the Walnut Valley Association emblem, featured an abalone oak tree, in the center of a walnut and mother of pearl lyre, crossed by a flowing ribbon design. The words "Walnut Valley Association" were engraved into the walnut ribbon of the peghead design. Above this delicately crafted inlay is a mother of pearl banner with the Deering name engraved on it. Greg and Janet Deering created these special models in honor of Bob Redford. Bob started the festival 35 years ago and it is now a "family tradition" for many attendees. Deering Banjo Company has been a part of the festival for a couple of decades. Visitors to the festival make a special effort to visit the Deering exhibit and many friendships have formed between the Deering folks and those who come for the music, food,



and fun of this family oriented event. The Calico banjos were gold-plated and both the Calico and the Black Diamond had engraved armrests with "Winfield 2006, 35th Anniversary" to commemorate the grand anniversary.

Saturday night's banjo presentation to Bob Redford was both touching and amusing. Bob, whose delicate health has prevented his presence on the fairgrounds of late, stood before microphone to thank the packed grandstand for their part in the continuation of this grand musical event. Removing his floral over shirt to reveal the blue Deering t-shirt beneath it, he gently teased the crowd by saying of the Deering folks, "As long as you keep buying their banjos, I'll keep getting free t-shirts." It gave the crowd a laugh and all present took the opportunity to thank Bob and the 1500 volunteers it takes to put on the festival every year.

Log on to the Walnut Valley Festival website, www.wvfest.com, to find out more about this annual September music festival and to the Deering Banjo Company web site, www.deeringbanjos.com to find out more about their banjos.



Breakdown columnist Mike Strangeland presents guitar tab for...

TEMPERANCE REEL

traditional

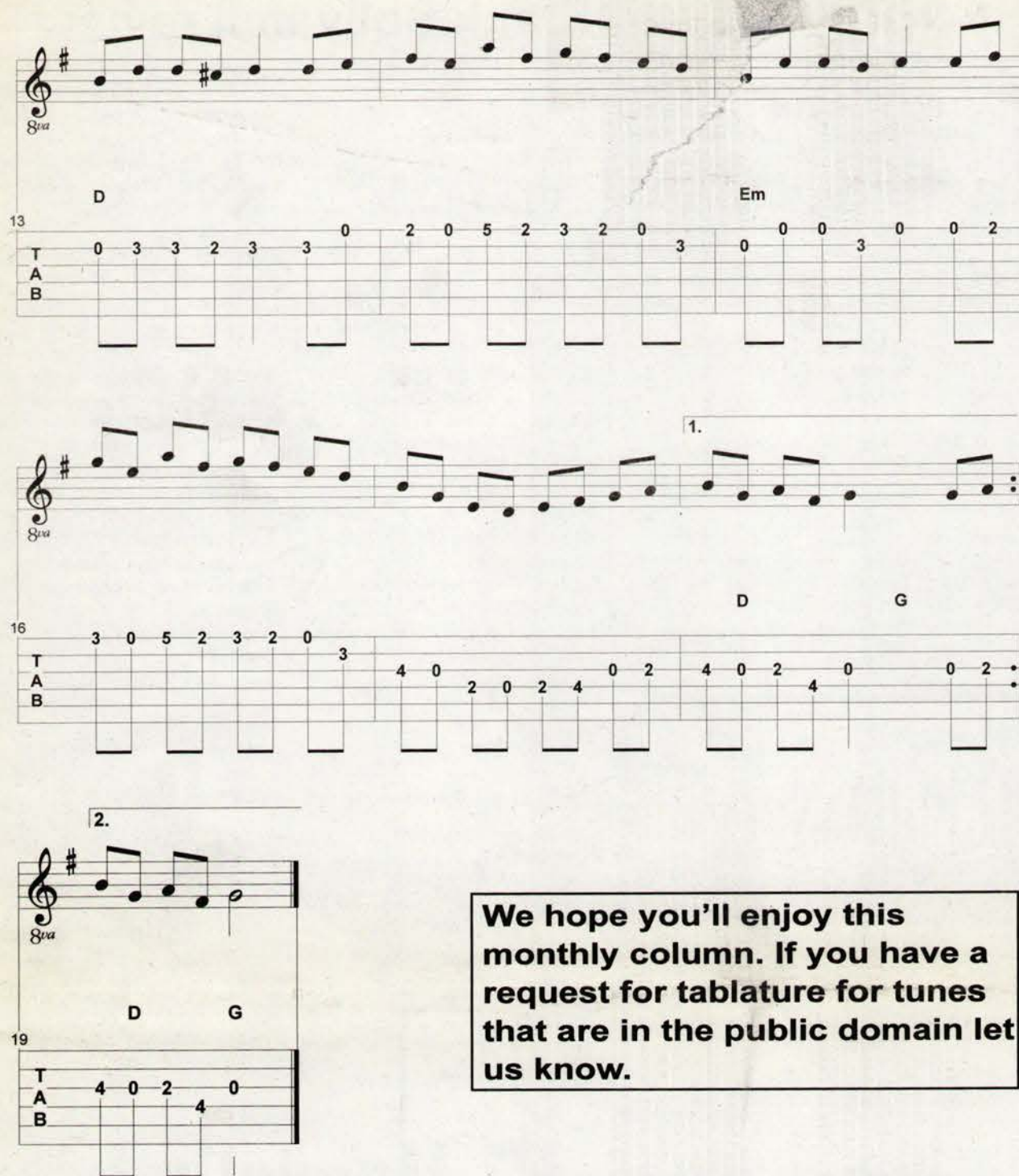
Guitar tab for TEMPERANCE REEL (traditional). The tab is written in 4/4 time and includes a key signature of one sharp (F#).

The tab is organized into four systems, each with a treble clef and a 4/4 time signature. The first system starts with a G chord. The second system includes Em, D, and G chords. The third system includes Em, D, and G chords. The fourth system includes D, G, and Em chords.

The tab includes a first ending (1.) and a second ending (2.).

The tab is written for guitar, with the following fret numbers indicated:

- System 1: G (0, 0, 2, 0, 1, 3, 3, 0, 3, 0, 2, 1)
- System 2: Em (0, 2, 2, 0, 2, 4, 0, 2, 4, 0, 2, 4, 0, 4, 2, 0), D (0, 0, 2, 4, 0, 2, 0, 1), G (0, 0, 4, 0, 2, 0, 1)
- System 3: Em (3, 3, 0, 3, 0, 2, 1, 0, 2, 2, 0, 2, 4, 0, 2, 4, 0, 2, 0, 2), D (4, 0, 2, 4, 0, 2, 0, 2), G (4, 0, 2, 4, 0, 2, 0, 2)
- System 4: D (4, 0, 2, 4, 0, 0, 2, 0, 0, 0, 3, 0, 0, 2, 3, 0, 5, 2, 3, 2, 0, 3), G (0, 0, 0, 3, 0, 0, 2, 3, 0, 5, 2, 3, 2, 0, 3), Em (0, 0, 0, 3, 0, 0, 2, 3, 0, 5, 2, 3, 2, 0, 3)



13

D Em

16

D G

19

D G

2.

T A B

4 0 2 0

We hope you'll enjoy this monthly column. If you have a request for tablature for tunes that are in the public domain let us know.

New DVD Release: Vintage 1987 Classic Hot Rize DVD!

Released in October 2006 is a new DVD by the legendary bluegrass band, Hot Rize, featuring Red Knuckles & the Trailblazers. The DVD captures a stellar 1987 performance with top-notch video and audio quality and the band at its best. The 57-minute program was a "Lonesome Pine Special" for KET-TV, recorded live at the Kentucky Center for the Arts in Louisville, Kentucky, on July 28, 1987.

The DVD includes 19 musical cuts plus interviews, and features the "classic" Hot Rize with Tim O'Brien, Pete Wernick, Nick Forster, and the late Charles Sawtelle. Forster, Wernick, and O'Brien have gone on to many successful endeavors since the group disbanded in 1990, but they periodically reunite for Hot Rize



shows nationwide.

With impeccable musicianship, the band performs their signature bluegrass sound on tunes like Blue Night, Radio Boogie, Just Like You, and Won't You Come and Sing For Me. Mid-show, they leave the stage to their back-of-the-bus traveling companions, Red Knuckles & The Trailblazers, who step lively through "old electric" numbers like Deep Water, Pistol Packin' Mama, and the tour-de-force, Red Remembers the 60s (in His Own Style). Hot Rize reclaims the stage with hot instrumental finales of Shady Grove and Wheel Hoss.

"The magic that was a Hot Rize show is brilliantly captured in this DVD... Heck, we'd buy it just for the classic set-within-a-set by Red Knuckles & the Trailblazers... These guys were consummate entertainers, not just four hot licks pickers."

--John Lehnorff, Rocky Mountain News and Scripps-Howard

The DVD is now available via www.HotRize.com.

REVIEWS: Instructional Videos & Books: By Brenda Hough

Steve Kaufman's Favorite 50 Celtic Reels For Guitar A-L with audio CD

©2006

Steve Kaufman is a very prolific author/compiler of tunes for guitar and mandolin. This set of 65 tunes has been published in separate editions for guitar and mandolin and on each Steve plays all the tunes to match the melodies printed in standard music notation and guitar tablature (or mandolin). Originally Steve wrote Kaufman's Encyclopedia of Celtic Tunes For Flatpicking Guitar which had an impressive 275 songs and no accompanying CDs. The songs are now divided into four volumes with CDs: Hornpipes, Waltzes and Jigs, Reels A-L (this book), and Reels L-W. The inclusion of a CD with the songs is a important addition as

it is often difficult to describe and replicate the rhythmic differences between slip, slow and double jigs and reels and hornpipes. Steve explains the notations and timing at the beginning of the book, but the bulk of the book is transcribed tunes. As many of the tunes were collected in England, Scotland and Ireland, they may not be familiar to American players, and the CD does not identify individual tunes by name so it is necessary to have the book nearby when listening to the tunes. As Steve mentions in the notes, the players would often reply, "it doesn't matter," when asked about the names or chords that fit the tunes, and if the learner wanted to just enjoy the melodies as they flowed past in the CD player, that would be a delightful experience as well.

DVD: Randy Howard Hot Fiddlin'

Mel Bay Video ©2006

Songs performed: Kansas City Kitty, Golden Fiddle Waltz, Sweet Bunch of Daisies, So Long Bill, Washington County, El Cumbanchero, Shenandoah Valley Waltz, I Don't Love Nobody, Kathleen's Waltz, Scottsboro, Survival of the Fiddlest, Sweet Georgia Brown, Sally Goodin.

Randy Howard has won many awards for his fiddle playing including the Fiddler of the Year from SPBGMA, and is a twelve time National Fiddle Champion. His fluid playing and great tone are shown in the first section of the video where all the songs are played without interruption.

The second portion of the video contains lessons from Randy with

pointers on playing each tune. He plays the portions of the song that have the trickiest finger or bowing technique and he discusses improvisational playing patterns to match the guitarist's playing. He demonstrates pull-offs on the fingerboard and a complicated version of "El Cumbanchero" to use as a competition show tune.

Wanda Vick's interview with Randy gives some insight into Randy's background and his admiration of Kenny Baker. Wanda and Randy also discuss the merits of different violin makes, bows, bow tension and Randy's career highlights.

Please contact Brenda Hough for more information or to submit material for review:

hufstuff2003@yahoo.com



Steve Kaufman

REVIEWS: Best of 2006 By Joe Ross

Continued from B-17

PINE MOUNTAIN RAILROAD
– Heartache & Hope
TrakTone Records CD-2567
www.pinemountainrailroad.com
Playing Time – 41:50

Now with a more leisurely winsome sound, PMR's harmonies blend nicely, and their emotive lead vocalists are mindful of how inflections and stylistic interpretations best reflect mood and message. PMR's sixth album shows influences of Flatt & Scruggs, but also gospel, western swing, and country balladry. Their Fedora hats alone make a succinct statement that this dapper band is one-of-a-kind, stylish, unique as they create their own signature sound based on personality, imagination and preferences.

LOU REID & CAROLINA
– Time
Lonesome Day LDR-009
Playing Time – 44:25

Lou Reid sings about livin' the mountain way, but he also shows that he plays the mountain way too. With a fresh body of bluegrass material from excellent songwriters, the band is a notch above the rest of the pack. Reid puts added emphasis on beautiful, life-affirming tales, courtesy of the songsmiths who provide new tunes with plenty of imagery and comforting warmth. Their contemporary bluegrass has tender sentiments, lilting melodies, and gentle rhythms.

THE BOOHES – Grandma's Songs
Lonesome Day Records LDR-008
www.lonesomeday.com OR www.TheBooherFamily.com
Playing Time – 37:01

The Boohers are a captivating family band with the tenacity and persistence to make waves. With sincere fondness for bluegrass, they are resolute in their goal to succeed in a competitive business. From N.E. Tennessee, the talented family has a unique knack for successfully balancing multi-faceted musicality. The juxtaposition of their plaintive, expressive songs with their dazzling displays of lightning-fast playing provide us with a special treat on this exhilarating and brilliant album.

Please contact Joe Ross for more information or to submit material for review:

rossjoe@hotmail.com

Frank Solivan II review

By Joe Ross

FRANK SOLIVAN II – Selfish Tears
Fiddlemon Music FMM 13002
EMAIL mando_fiddle [at] yahoo.com
http://franksolivanii.com
Playing Time – 46:58
SONGS - 1. Somebody's Missing You, 2. If I'm Lyin' I'm Dyin', 3. Cryin' Here Today, 4. Selfish Tears, 5. Screened In, 6. Please Don't Go, 7. Love In My Heart, 8. Henry's Blanket, 9. Once In A Very Blue Moon, 10. I'll Go Stepping Too, 11. Scorchin' The Gravy

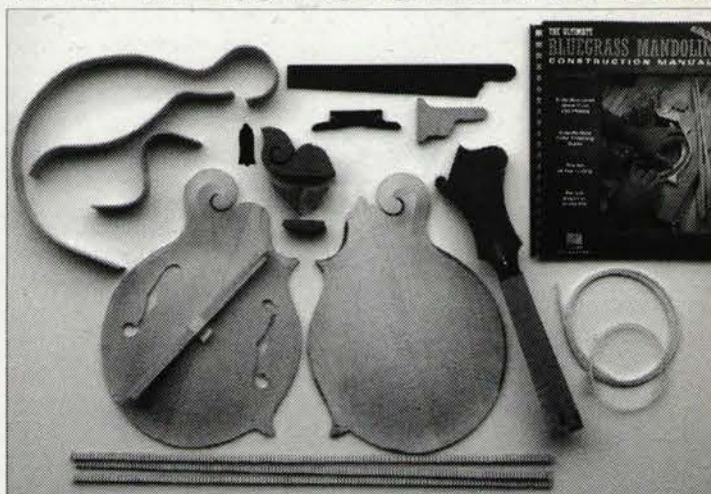
"Selfish Tears" is the follow-up to Frank Solivan II's 2002 album entitled "I am a Rambler." It's a fitting exclamatory statement that continues to build the strong reputation of this talented young man with considerable strength and charisma. Frank's own notes about the songs on "Selfish Tears," the majority from his pen, refer to such things as "classic bluegrass feel" and "vintage bluegrass vibe." Tim Stafford's liner notes refer to

one of Frank's trademarks as "hard-core bluegrass groove." I give him accolades for composing and presenting new material that captures the forceful feeling and passion of traditional bluegrass music.

Playing mandolin, fiddle and guitar, the native of Modesto, Ca. demonstrates string fluency and interpretive twists that only the most consummate multi-instrumentalists can claim to have. His powerful lead (and harmony) vocals impart an intensity that is remarkable. He displays virtuoso musicianship on his three instruments, and he even surprises us with a bonus Dawg-like track 12 (running over 9 minutes) of solo baritone ukelele that evolves into shades of "Summertime." There are plenty of unexpected and astonishing delights on this album – the fiery mandolin duet (with Jesse Cobb) in "Henry's Blanket" and Frank's mother Lorene singing "Once in a Very Blue Moon." Leon Alexander adds percussion to the mix on the acoustic country offering "Please Don't Go." Other stellar musicians from the bluegrass elite include Mike Munford (banjo), Rob Ickes (dobro), Stefan Custodi (bass), and John Miller (guitar, harmony vocals). Frank and his music are very hip, and this member of the U.S. Navy's Country Current group (since 2003) is one of the most happening bluegrassers today.



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 - Top -- Solid Adirondack Spruce with Old Style 18 Rosette
 - Scalloped 5/16" top braces
 - Solid Genuine Mahogany back with Style 18 purfling
 - Solid Genuine Mahogany
 - Solid/6 String No Diamond/Square Taper head stock
 - Solid East Indian Rosewood /Large Old Style Logo heel stock
 - Solid Black Ebony heel cap and fingerboard
- Suggested retail price (MSRP) -- \$3,300.00
Donated by the 5th String Music Store -- Berkeley

Here's how you can win:

1. If you are a current CBA member -- renew your membership and pay for 5 years and your name will be entered in the drawing. If you pay for 10 years -- you'll get 2 entries.
2. If you join the CBA and pay for 5 years -- your name will be entered in the drawing.
3. If you recruit new members for the CBA and they pay for 5 years -- BOTH of your names will be entered in the drawing.

This offer is good from June 1, 2006 until February 3, 2007

The Drawing will be held on Sunday, February 4, 2007 at the CBA's SuperGrass Festival in Bakersfield, California. You need not be present to win.

To Join the CBA or Renew Your Membership:

- Use the form on page A-2 of this publication
- Renew or join online at www.cbaontheweb.org

If you have recruited a new member for 5 years be sure to have them write your name on the membership form with "recruited by"

CBA Calendar of Upcoming Music Events

Band Gigs & Concerts

- 12/1/2006 -- The Waybacks will perform two shows at the Larkspur Cafe Theatre, 500 Magnolia Ave., Larkspur, CA. For information or tickets, call 415-924-6107, email daniel@larkspurcafe theatre.com, or visit www.larkspurcafe theatre.com
- 12/1/2006 -- Boulder Acoustic Society will perform at the Coffee Gallery Backstage, 2029 N. Lake, Altadena, CA. For information, call Bob Stane at (626) 398-7917 or visit <http://www.coffee gallery.com/home.html>
- 12/2/2006 -- The Spillit Quikkers perform from 11 am to 1 pm at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information, call 916-451-4677, email teeroy@hoppy.com, or visit www.hoppy.com
- 12/2/2006 -- Americana Jukebox featuring the Earl Brothers and the Mad Cow String Band 9 pm at the Knockout, 3223 Mission Street (at Valencia), San Francisco, CA. \$8 cover charge. Other Bands TBA. For information, call 415-550-6994, email wrestler@theknockoutsf.com, or visit <http://www.theknockoutsf.com>
- 12/2/2006 -- Houston Jones will perform at the Black Rose Pub & Restaurant, 2074 Armoury Drive, Santa Rosa, CA. For information, call 707-546-7673
- 12/2/2006 -- Utah Phillips concert sponsored by the Fresno Folklore Society, 7:30 pm at the Fresno Art Museum, 2233 North First St., Fresno, CA. Tickets are \$18 advance and \$20 at the door. For information or tickets, call 559-431-3653 or visit www.fresno-folkconcerts.com
- 12/2/2006 -- The Duhks concert 8 pm at the West Side Theatre, 1331 Main Street, Newman, CA. Tickets are 14 general and \$17 reserved. For information or tickets, call 209-862-4490 email info@westsidetheatre.org, or visit <http://www.westside-theatre.org>
- 12/2/2006 -- Utah Phillips in concert at 7:30 pm at the Fresno Art Museum, 2233 North First St., Fresno, CA. Sponsored by the Fresno Folklore Society. Tickets are \$18 advance and \$20 at the door. For information or tickets, call 559-431-3653 or visit www.fresnofolkconcerts.com
- 12/2/2006 -- Bluegrass Gold Concert featuring Peter Rowan & The Free Mexican Airforce and The Rowan Brothers at Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. For information, call 415-332-8498 or visit <http://www.sweetwatersaloon.com>
- 12/2/2006 -- Mad Cow String Band Americana Jukebox at the Knockout, 3223 Mission Street (at Valencia), San Francisco, CA. For information, call 415-550-6994, email thearms@hotmail.com or visit www.hotmail.com
- ShelbyAshPresents.net
- 12/4/2006 -- Crosstown will perform from 6:30 to 8:30 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit phil-fishmarket.com
- 12/4/2006 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com
- 12/5/2006 -- Bean Creek will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/6/2006 -- Sidesaddle & Co. will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/6/2006 -- Whiskey Brothers will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com
- 12/7/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/7/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>
- 12/7/2006 -- The Mighty Crows will perform at the Prince of Wales Pub, 106 E. 25th Avenue, San Mateo for a NCBS First Thursday. For information, call Patti Garber at 650-490-0709, email pgarber@bigplanet.com, or visit <http://www.grizzlypeakbluegrass.com>
- 12/7/2006 -- Dark Hollow will perform at the Atlas Café, 3049 20th Street (at Alabama), San Francisco, CA. For information, call JimBo Trout at 415-648-1047, email shout@jimbotrout.com or visit <http://www.atlascafe.net>
- 12/10/2006 -- The Witcher Brothers will perform for the Blue Ridge Pickin' Parlor's Holiday Pickin' Party, 17828 Chatsworth Street, Granada Hills, CA. Tickets are \$20 per person, potluck dinner before the concert. For information or tickets, call 818-282-9001 or visit www.pickinparlor.com
- 12/12/2006 -- Carolina Special will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/13/2006 -- Diana and the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/14/2006 -- Grizzly Peak will perform from 9 to midnight at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, visit www.mcgrathspub.com
- 12/14/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/14/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>
- 12/15/2006 -- Bluegrass Revolution and the Circle R Boys will perform at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, call 415-751-1122, or visit <http://pweb.jps.net/%7Ejgilder/plough.html>
- 12/16/2006 -- Darol Anger's Republic of Strings with Scott Nygaard, Brittany Haas, and Chris Webster RBA Concert, 8 pm at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Tickets are \$15 advance and \$18 at the door. For information or tickets, call Redwood Bluegrass Associates at 650-691-9982 or visit www.rba.org
- 12/18/2006 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com
- 12/18/2006 -- Bean Creek will perform at 7 pm at Phil's Fish Market and Eatery, Sandholt Road, Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information, call 831-375-2975, or visit phil-fishmarket.com
- 12/19/2006 -- The Christmas Jug Band will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information, call 510-525-1171 or visit www.freightandsalvage.org
- 12/19/2006 -- Cabin Fever will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/20/2006 -- Sidesaddle & Co. will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/20/2006 -- 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/lh-gigs.htm
- 12/20/2006 -- Whiskey Brothers perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com
- 12/21/2006 -- Freight Holiday Revue & Fundraiser at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$16.50 advance and \$17.50 at the door. For tickets or information, call 510-548-1761, or visit www.freightandsalvage.org
- 12/21/2006 -- The David Thom Band will perform from 9-11 pm at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020,,
- 12/21/2006 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>
- 12/21/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/23/2006 -- Sonia Shell and the Factor of Five will play at the Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764
- 12/25/2006 -- Courthouse Ramblers will perform from 6:30 to 8:30 pm at Phil's Fish Market and Eatery, on Sandholt Road, Moss Landing, CA. For information, call 831-375-2975 or visit phil-fishmarket.com
- 12/26/2006 -- Saucy Dogs will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/27/2006 -- Diana and the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>
- 12/28/2006 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 12/28/2006 -- Keith Little & Jim Nunally perform from 7 - 10 am at First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400, email firststcafe@pacbell.net, or visit <http://www.firststcafe.com>
- 12/28/2006 -- Coyote Hill free concert, 8 pm in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road
- North, Tuolumne, CA. FREE concert co-sponsored by the CBA. For information, call Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com
- 12/31/2006 -- Skiffle Symphony will perform at 1 pm at the The River House, on the Petaluma river, Petaluma, CA. For information, call morgmusic@sbsglobal.com or visit <http://www.myspace.com/skifflesymphony>
- 12/29/2006 -- David Grisman Bluegrass Experience in concert at 5 and 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$29.50 in advance and \$32.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org
- 12/30/2006 -- Antsy McClain & the Trailer Park Troubadours in concert at 8 pm at the Palms, At the Winters Opera House, 13 Main Street, Winters, CA. Tickets are \$10 per person. For information or tickets, call 530-795-1825, or visit palms@yolo.com, www.palms.com
- 12/31/2006 -- High Country New Year's Eve Party, 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org
- 12/31/2006 -- Skiffle Symphony will perform from 1 - 4 pm at The River House, 222 Weller St., Petaluma, CA. For information, call Morgan Meadow at 707-781-3371, email morgmusic@sbsglobal.net, or visit www.myspace.com/skifflesymphony
- 1/1/2007 -- Homespun Rowdy will play from 7:30 - 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com
- 1/3/2007 -- Whiskey Brothers will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com
- 1/4/2007 -- Dark Hollow will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascafe.net>
- 1/4/2007 -- Peter Rowan & Tony Rice free concert, 8 pm in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. FREE concert co-sponsored by the CBA. For information, call Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com
- 1/4/2007 -- Ed Neff & Friends

CBA Calendar of Upcoming Music Events

Continued from B-13

- will perform at the Wil-lowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 1/4/2007 -- Julay & the Nightbirds will perform at the Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. For information, call 650-574-9723, email pgarber@bigplanet.com, or visit <http://www.grizzlypeak-bluegrass.com>
- 1/4/2007 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>
- 1/6/2007 -- Riley's Mountaineers will perform at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Families welcome. Guest musicians are encouraged to bring instruments and join in the jam after the show. For information, call 909-797-1005, email devon@rileysatlosrios.com, or visit www.losriosrancho.com
- 1/10/2007 -- Kleptograss, will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 in advance and \$18.50 at the door. For information or tickets, call 510-525-1171 or visit www.freightandsalvage.org
- 1/11/2007 -- Ed Neff & Friends will perform at the Wil-lowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 1/13/2007 -- The Faux Renwachs in concert at 8 pm at the West Side Theatre, 1331 Main Street, Newman, CA. Tickets are \$18 general admission and \$21 reserved seats. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>
- 1/13/2007 -- Cactus Bob & Prairie Flower in concert at 8 pm at the West Side Theatre, 1331 Main Street, Newman, CA. Tickets are \$18 general admission and \$21 reserved seats. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit <http://www.westsidetheatre.org>
- 1/15/2007 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com
- 1/17/2007 -- 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/lh-gigs.htm
- 1/17/2007 -- Whiskey Brothers will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

- 1/18/2007 -- Ed Neff & Friends will perform at the Wil-lowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.
- 1/18/2007 -- The David Thom Band will perform from 9-11 pm at the Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020.
- 1/18/2007 -- Salt Martians will play from 5:30 - 7:30 for Happy Hour at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations. For information, visit <http://www.tupelojunction.com>
- 1/26/2007 -- Blame Sally free concert, 8 pm in the Wil-low Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. FREE concert co-sponsored by the CBA. For information, call Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com

Festivals

- 12/1/2006 -- Brookdale Bluegrass Festival featuring Belle Monroe & Her Brewglass Boys, Briarwood, Chojo Jacques, The Faux Renwachs, High Tone Sinners, Jedd, Harmony Grits, Harmony Creek, Yodeling Lady Lolita, Houston Jones, Jimmy Chickens, Grizzly Peak, Mossy Creek and more at the Historic Brookdale Lodge, 11570 Highway 9, Brookdale, CA. NCBS Winter Festival. Stage shows plus open mics, tweener sets, underwater banjo contest and lots of jamming. Advance tickets now on sale. Tickets are \$55 for a pair of two-day tickets and early birds get \$5 off. Day tickets are \$10 per person for Saturday and \$20 for Sunday at the door. Presented by Eric Burman, Northern California Bluegrass Society and Faultline Audio. For information, call 831-338-6433 or visit <http://www.brookdalebluegrass.com>
- 12/16/06 -- 5th Annual Celtic Christmas show, 7 pm at the Sonora Opera Hall, 94 N. Washington St., Sonora, CA. Bands include the Black Irish Band, Mick Lucey Group, Joe and Maureen Murtagh, The Stepsisters (Irish Dance) and more. There will be a wine and brew bar by the Historic Sonora Chamber of Commerce. Tickets are \$13 advance and \$15 at the door. For information, call 209-543-7725. For advance tickets, email nicbeat@mlode.com
- 1/5/2007 -- 1/7/2007 -- River City Bluegrass Festival at the Oregon Convention Center in Portland, OR. Featuring Emmylou Harris, John Reischman & the Jaybirds, Rhonda Vincent & the Rage, Asleep At the Wheel, David Bromberg & the Angel Band, Larry Sparks & the Lonesome Ramblers, Longview, Laurie Lewis & The Right Hands, The David Grisman Bluegrass Experience, Tony Rice & Peter Rowan and host of local bands. Tickets available through TicketsWest. \ Weekend pass is approx. \$125. Dailies range from \$60 to \$45. For information, call Chuck Palmer at 503-282-0877 email info@rivercitybluegrass.com or visit <http://www.rivercitybluegrass.com>
- 2/1/20-2007 -- 2/4/2007 -- 2nd Annual SuperGrass at the Holiday Inn Select and Convention Center is Bakersfield, CA. Sponsored by the California Bluegrass Association. Bands include J.D. Crowe & the New South, The Isaacs, The Grascals, Michael Cleveland & Flamekeeper featuring Audie Blaylock, Foghorn String Band, Chris Hillman & Herb Pedersen, Special Consensus, High Country, Lost Highway, John Reischman & the Jaybirds, Laurie Lewis & The Right Hands, Kids on Bluegrass and the Bluegrass Brothers. Other activities include LoarFest West, Thursday Dinner Show, a Friday Square dance, and much more. Advance tickets on sale through 12/1/2006. Please see the ad in this issue for a ticket order form, or visit www.cbaontheweb.org for credit card ticket orders.
- 2/9/2007 -- 2/11/2007 -- 7th Annual Bullhead & Laughlin Colorado River Bluegrass Festival at the Laughlin Bridge on the Colorado River. Bands include Mountain Heart, Ronnie Reno & Reno Tradition, Karl Shiflett & Big Country Show, Kruger Brothers, Lost Highway, Lost and Found, Bost Family, Just For Fun, Colorado River Boys & the Redliners. Presented by Blue Ridge Productions and the American Heroes Foundation. Dry camping available at \$5 per night per unit. Tickets available on site: Adults \$15 per day, ages 7-17 \$5 per day and 6 and younger are free. For more information, call Randy Gray at 928-768-5819 or 928-201-5819 or visit www.coloradoriverbluegrass.com
- 2/17/07 -- 2007 Lumberjack Bluegrass Festival from noon to 5 pm at The Peninsula Christian Center, 1305 Middlefield Road, Redwood City, CA. Bands include The Alhambra Valley Band, Cabin Fever, Autumn and The Fall Guys, Diana Donnelly and The Yes Ma'ams and Sidesaddle and Co. This is an indoor festival with jamming throughout the day in Beaulac Hall and outside if weather permits. Admission is \$15 for Adults, Seniors (65+) \$12 and kids under 12 are free with a paid adult admission. Seating is limited to 211 and advance ticket purchase is recommended. For information or advance tickets, contact Patrick Weldon at 1479 Sierra Street, Redwood City, CA, 94061. Your Tickets will be waiting for you at the door.
- 2/18/2007 -- 2/25/2007 -- 9th

- Annual ETA Bluegrass Cruise from Ft. Lauderdale, FLA to the Eastern Caribbean. Bands include Marty Raybon and Full Circle, Chererholmes, Audie Blaylock and Michael Cleveland, Lorraine Jordan & Carolina Road, Mark Newton Band, Tim Graves & Cherokee, Wildfire and others. For information or reservations, call 888-711-7447 or visit www.cruise-eta.com/bluegrass.htm
- 6/14/2007 -- 6/17/2007 -- 32nd Annual CBA Father's Day Weekend Bluegrass Festival at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley, CA. Partial line-up includes: Cherryholmes, The Claire Lynch Band, The Dale Ann Bradley Band, The Del McCoury Band, The Greencards, Dan Paisley & the Southern Grass, John Reischman and the Jaybirds, Rhonda Vincent & the Rage and more to be added. Plus workshops, Kids on Stage performances, Cloggers, a four-day children's program, traditional dances and much more. Camping on site included in all three and four day tickets. Early Bird Discount Tickets now on sale. Please see the ad on page A-13 for a ticket order form or visit www.cbaontheweb.org for credit card orders and more information.

Jam Sessions Sunday

- Alameda -- Regular Jam Session from 6-8 pm every Sunday at the Alameda School of Music, 1307 High St., Alameda, CA. The 1st and 3rd Sundays are Bluegrass and 2nd and 4th Sundays are Swing/Jazz nights. Separate rooms are available for different skill levels, and a professional player will always be on hand to facilitate the jams. 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 the Jupiter Brewpub, 2181 Shattuck Ave., 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.
- Chico -- Bluegrass Jam from 2-5 pm on the 1st Sunday of every month at the Shade Tree Restaurant, 817 Main St. (between 8th & 9th Streets), Chico, CA. For information, contact Sid Lewis at 530-894-2526 or email sidlewis420@yahoo.com
- Coulterville -- Celtic and Old-time Jam on the fourth Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Slow Jam from 2 to 3:30 pm and open session from 3:30 to 5 pm. For information, call 209-962-6455; email donmilam@yahoo.com or visit www.hoteljeffreysgold.com
- Crescent City -- Bluegrass Jam from 6-8 pm every Sunday 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
- San Francisco -- Bluegrass Jam from 3-6 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
- 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 805-474-4876 or email siminoff@siminoff.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 -- Bluegrass Gospel Jam from 2-5 pm on the 4th Sunday of every month at the Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave., Sebastopol, CA. Bring your acoustic instruments & favorite old hymns/gospel songs to lead. For information, contact Jack & Laura Benge at 707-824-1960 or email bengeatlarge@sbcglobal.net

CBA Calendar of Upcoming Music Events

•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.

•Mountain View – Bluegrass Jam, 7:30 pm every Monday at the Red Rock Café, 201 Castro Street, Mountain View, CA. For information, call (650) 967-4473.

•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.

•Palo Alto – Old Time Jam session, 7 to 10 pm on the first and third Monday of every month at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. Hosted by Pete Showman. For information, call 408-255-0297.

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

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

Tuesday

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

•Brookdale – Bluegrass jam session every Tuesday at 8 pm at Brookdale Lodge on Highway 9 in Brookdale, CA. For information, call Eric Burman at 831-338-6433.

Dublin – Bluegrass Jam on the 2nd and 4th Tuesday of every month at Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-803-4128.

•Escondido – Bluegrass Jam every

Tuesday from 7 to 10 pm at the Round Table Pizza, Ash and Washington Streets, Escondido, CA.

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

•Los Gatos – Bluegrass Slow Jam at 8 pm on the 2nd and 4th Tuesday of every month at the 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.

•Palo Alto – Celtic Slow Jam session, 7 to 9:45 pm every Tuesday at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. Hosted by Pete Showman. For information, call 408-255-0297.

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

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

Wednesday

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

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

•San Francisco – Bluegrass and Country Jam on the 1st Wednesday of every month at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Jeanie or Chuck Poling at 415-751-1122.

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

9376.

•Sonoma – Acoustic Jam Session beginning at 7:30 pm on the 1st & 3rd Wednesday of every month at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or email murphy@vom.com.

Thursday

•Corte Madera – Marin Bluegrass Jam on the 1st and 3rd Thursday of every month from 7:30 to 10 pm at the Marin Lutheran Church, 649 Meadowsweet, Corte Madera, CA. For information, visit www.carltonemusic.com

•Morgan Hill – South County Jam 6-8:30 pm on the 2nd & 4th Thursday of each month at Good Life Café, on the corner of Monterey & 2nd Street, Morgan Hill, CA. For information, call Jac Stone at 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 or visit http://home.earthlink.net/~generubinaudio/index.html.

Friday

•Copperopolis – Bluegrass Jam session 7 pm on the first and third Friday of every month at the Old Corner Saloon, 574 Main Street, Copperopolis, Ca. Open to acoustic instruments only no drums. For more information, call Mike at (209) 785-3047.

•Felton – Bluegrass Slow Jam on the 2nd and 4th Friday of every month from 7-9 pm at 1145 El Solyo Heights Dr, Felton, CA. For information, call Barbara & Eric Burman at 335-3662.

•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.

•Long Beach – Jam Session from 1-6 pm at Fendi's Cafe, 539 E Bixby Road, Long Beach, CA. For information, call 562-984-8187.

•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. (1st & 2nd Saturday – Old-time, bluegrass, old-country and more; 3rd Saturday – standard Bluegrass and last Saturday – pickers choice.) 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.



The California Bluegrass Association in partnership with Black Oak Casino proudly presents:

December 28 at 8 p.m.

Coyote Creek

PLUS THE ALHAMBRA VALLEY BAND

in the Willow Creek Lounge

January 4, 2007 at 8 p.m.

PETER ROWAN & TONY RICE



Rabobank

Indoor Bluegrass Festival -- February 1 - 4, 2007
at the Bakersfield Holiday Inn Select and Convention Center

- J.D. Crowe & the New South • The Isaacs • The Grascals
- Michael Cleveland & Flamekeeper Featuring Audie Blaylock
- Foghorn String Band • Chris Hillman & Herb Pedersen
- Special Consensus • High Country • Lost Highway
- John Reischman & the Jaybirds • The Bluegrass Brothers
- Laurie Lewis and the Right Hands • Kenny and Amanda Smith Band
- Frank Solivan's Kids on Bluegrass • Nashville Mandolin Ensemble

Sunday GospelFest with LeRoy "Mack" McNees featuring The Isaacs

Plus LoarFest West Features and Workshops to be added

Spacious, beautiful facility with special Bluegrass room rates, dining

Friday Dinner Show (Dinner Extra --
Reservations required)
Show Included in
Festival Tickets

Saturday night Squaredance Music by
Foghorn String Band

facilities and a lounge setting for after hours band performances.

Advance Discount Tickets Now on Sale!

Use the ticket order form below, or purchase on-line at www.cbaontheweb.org
 or Purchase with a credit card at www.cbaontheweb.org

CBA Member Advance Tickets
(Until 12/1/2006)

4-Day Adult	\$80
4-Day Senior (65 and over)	\$70
4-Day Teen (13-19)	\$40
3-Day Adult	\$65
3-Day Teen (13-19)	\$32
Non-Member Advance Tickets	
4-Day Adult	\$95
4-Day Teen (13-19)	\$48
3-Day Adult	\$75
3-Day Teen (13-19)	\$38

Single Day Tickets*

*No discounts -- purchase only through Rabobank Arena box office or on-line through Ticketmaster

Thursday only	Adults \$25/Teen \$13
Friday only	Adults \$30/Teens \$15
Saturday only	Adults \$35/Teens \$18
Sunday only	Adults \$25/Teens \$13

Gate Ticket Prices

No member discounts available	
4-Day Adult	\$105
4-Day Teen (13-19)	\$52
3-Day Adult	\$80
3-Day Teen	\$40

ADVANCE TICKET ORDER FORM

Please send me the following tickets for the 2nd Annual SuperGrass Festival, February 1-4, 2007:

CBA Member Advance Tickets (6/15/2006 - 12/1/2006)	
4-Day Adult	\$80
4-Day Senior (65 and over)	\$70
4-Day Teen (13-19)	\$40
3-Day Adult	\$65*
3-Day Teen (13-19)	\$32*

Non-Member Advance Tickets	
4-Day Adult	\$95
4-Day Teen (13-19)	\$48
3-Day Adult	\$75*
3-Day Teen (13-19)	\$38*

*Please specify which 3 days

___ Dinner (served at Friday Concert) \$20

CBA Member No. _____

Date of order _____

Total Enclosed: \$ _____

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

Mail ticket order form and check or money order payable to California Bluegrass Association plus a self-addressed, stamped envelope to:

SuperGrass Tickets
 c/o Nancy Zuniga
 37761 Cardinal Lane
 Squaw Valley, CA 93675-9723

For information, call 559-338-0026 or
 email: 57silverhawk@inreach.com
 for more information, please call

Advance Ticket Deadline is December 1, 2006
 Credit Card orders at www.cbaontheweb.org