



Rhonda Vincent supports CBA with benefit and auction

By Bob Thomas

I'm just going to skip the preliminaries here. No long personal story as an introduction. I just want to give you a glimpse of a few moments one morning when I needed to call some of the performers of our coming 32nd Annual Father's Day Bluegrass Festival this June. About 40 minutes into the calls I was speaking with Herb Sandker, of Upper Managment, the booking agent for Rhonda Vincent. I'd let him know about the CBA's losses at Supergrass and last year, and in no time at all he was offering to help with a benefit show for the CBA. In just a few minutes more ideas were flying, dates were checked, and, oh, I needed a venue and fast.

The honest concern for the

CBA was in every word from Herb and the whole Rhonda Vincent team. Rhonda has offered the CBA one of the dresses that she wore for an International Bluegrass Music Association Awards Show to be auctioned off. This is so generous of her. We are gathering memorabilia from other bluegrass stars too. We will try to start online bidding on the CBA web site. Highest bidder by end of intermission at the Rhonda show gets the item.

Within hours of our securing a venue, her publicity people had an announcement up on her web site, and I was getting calls about the show.

Find out about auction items at www.mandolinmama.com

RHONDA VINCENT AND THE RAGE

Thursday, April 19, 2007
7:30 PM

First Baptist Church of Fair Oaks

4401 San Jaun Ave,
Fair Oaks, CA

Advance tickets -
Available two ways...

Online...

www.cbaontheweb.org

By mail...

Rhonda Vincent Show
c/o Helen Rowan
7410 Telegraph Ave.
Orangevale, CA 95662

\$20 per person
More info at 916-989-0993

Lost Highway concert & Band Scramble at CBA's Spring Campout, April 13-15

Great news, campers! We've been hoping to have some special features at the upcoming CBA Spring Campout and has coordinator Bob Thomas come through!

We weren't planning to host a live band performance this time, but a well-known bluegrass star and his band wouldn't hear of it. They will donate their performance. None other than the very

resilient Ken Orrick and his band Lost Highway will be performing for the Turlock campers. We had a bit of a scare when Mr. Orrick suffered a stroke recently, but you can't keep a good man down for long.

Ken will also host "the world's greatest band scramble" at the event held April 13-15 at the Stanislaus County Fairgrounds.

Elena's "Sing-Thing" at Spring Campout

By Elena Corey

Some folks love to sing—and warble happily anytime. Some folks are self-conscious about their singing and don't sing in public. Some folks have been told they don't sing well or have been criticized for not being able to hold a note, so they hesitate to try again. A few folks, even after tracheotomies, want to sing so much that they try, even if it hurts their throats.

In our bluegrass, old-timey and gospel world, many folks 'hide' behind their instruments to feel comfortable when they sing. Some folks concentrate primarily on their instrumental prowess and consider singing to be brief hiatus periods between riffs.

Whatever your feeling about singing is or whatever your experiences have been regarding singing, if you have even the slightest interest in singing, you are welcome to come to a "Sing-Thing" and see how that feels to you. A 'Sing-Thing' is mostly a cappella singing, with some mischief thrown in for

good measure. The 'Sing-Thing' was created, designed and structured after I saw and lamented how many adults had become insecure about their singing.

The next 'Sing-Thing' is slated to happen at the Turlock fairgrounds, during the CBA Spring campout, probably on Sunday morning, April 15th about 10 o'clock. At the 'Sing-Thing' certain warm-up and throat relaxing exercises come first, then all-out unabashed group singing follows.

No one is ever put on the spot or ridiculed for their efforts, and participants generally come away feeling empowered to sing more, to sing stronger, and to sing for fun. The 'Sing-Thing' is all about fun. After all, as nutritionists say, "It doesn't really matter how nutritious the food you make is, if your family won't eat it, it is wasted." And so it is with singing, our focus is first on putting adults in a supportive atmosphere and helping them gain (or regain) a love of singing.



Moe is singing high, but not lonesome. He and all creatures great and small are invited to the CBA's Spring Campout in Turlock. See page A-5 for directions.

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- Recording Reviews
- J.D. 's Kitchen

Bluegrass Breakdown
California Bluegrass Association
P.O. Box 5037
Marysville, CA 95901

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2007/2008 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

11119 Academy Avenue,

Bakersfield, CA 93312

661-589-8249

craigw1@sbcglobal.net

Officers

Ed Alston -- Treasurer

P.O. Box 6954

Santa Maria, CA 93456

805-349-8397

edalston@aol.com

**Bob Thomas -- Controller/
Director of Operations**

8532 Cumulus Way,

Orangevale, CA 95662

916-989-0993

sacbluegrass@comcast.net

Darby Brandli -- President

2106 - 9th Avenue

Oakland, CA 94606-2612

510-533-2792

darbyandbruno@comcast.net

Diana Donnelly -- Secretary

209-530-9101

doowaaa@comcast.net

Carolyn Faubel -- Membership VP

P.O. Box 5037

Marysville, CA 95901-8501

530-741-1259

CBAMembership@syix.com

**Bob Thomas -- Statewide
Activities VP**

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 Hettinger - Sacramento

113 Puffer Way

Folsom, CA 95630

916-990-0719

bluegrass@shaunv.com

Chuck Poling - San Francisco

310 Willard North Street

San Francisco, CA 94118

polingsf@earthlink.net

John Senior -- Butte-Tehema

530-877-1764

seniorfamily@hotmail.com

Roger Siminoff -- Central Coast

siminoff@siminoff.net

805-474-4876

**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

**Rich Evans -- Entertainment
Contract Reviewer**

408-353-4568

rich-n-syd@worldnet.att.net

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 bluegrassbeau-ty2@yahoo.com

Esther House -- E-Commerce Mgr.

707-829-9569

mrsbluegrass@comcast.net

**Steve Johnson -- T-Shirt Design
and Production**

415-927-3733

heysteve@comcast.net

John Erwin -- Mail Ticket Sales

707-448-1970

john.erwin@sbcglobal.net

Allen Light -- Insurance Advisor

530-876-1551

aml1944@aol.com

**Jack Hyland --
Mercantile Coordinator**

209-303-0015

jck49hyland@yahoo.com

**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

**Mark Hogan -- Sebastopol
Festival Director**

3980 Monika Ct.

Sebastopol, CA 95472-5741

707-829-8012

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@roadsideministries.com

Patti Garber -- Children's Program

650-577-0533

pgarber@bigplanet.com

**Steve Hogle -- Assistant Entertain-
ment**

707-838-6011

stevehobbluegrass@yahoo.com

**Steve House -- Handicapped Camp-
ing**

707-829-9569

mr_bluegrass@comcast.net

Jim Ingram -- Gate Crew

408-847-6837

silvanis@wildblue.net

Debra Livermore -- T-Shirt Sales

916-825-9762

dlivermore@shra.org

Russell Loop -- Entertainment

4115 Tahoe Vista Drive

Rocklin, CA 95765-5091

916-276-3201

russloopcba@yahoo.com

Mike McGar -- Gate Ticket Sales

209-572-3735

mcgarm@yosemite.cc.ca.us

Bill Meiners -- Comp. Tickets

408-683-0666

bill.meiners@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 Cruet

jillc@netvista.net

Sharon Elliott

shickey6@yahoo.com

Links -- Bill Downs

billnfay@ix.netcom.com

Message Board -- Sharon Elliott

shickey6@yahoo.com

**Photo Gallery Manager -- Ken
Reynolds**

cprhds2@caltel.com

Radio Grass -- Darla Novak

Novakd42@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

[mrvar](mailto:mrvarner@ix.netcom.com)

Ken Orrick recovering

By Tammy Wynn

Lost Highway leader Ken Orrick suffered a stroke Wednesday morning, February 21st. He lost the use of his right arm, hand and his feet. His speech is also very slow. After a few days in the hospital, Ken was sent to a rehab facility.

Ken is doing remarkably well. He continues therapy a few days a week for his right hand which seems to be the only evidence left that he

has had a stroke. His speech and right leg are back to 100%. He is back to driving, working on cars, going to my little brother's baseball games and doing pretty much everything he did prior to the stroke.

Thanks to you and your readers and members for the support and prayers. I have no doubt that God had a hand in this quick recovery. He's got plans for Ken Orrick!

Going through "the change"

By Carolyn Faubel

Any time a person or an organization goes through an address change, it seems to take several months to get all the post office and "old address vs. new address" issues straightened out. And the CBA is currently experiencing some of those P.O. hang-ups. Around the first of this year the address for Membership, both in the Breakdown and the website, has

been shifted over to the Marysville address instead of the old Stockton address. All Membership mail now should go to the new location at P.O. Box 5037, Marysville, CA 95901. Although we have a forwarding order in, it is not always reliable, so if you have sent something to the Stockton P.O. box and it has been returned to you, just slap a new stamp and address label on it and send it to Marysville.

California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at P.O. Box 5037 Marysville, CA 95901, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. The views of the authors does not necessarily reflect the views of the CBA or its Board of Directors. Membership in the CBA costs \$25 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 13 and 18 for \$1.00 per child. Children 13-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are only available for the out of state bands; cost is \$40. 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 5037 Marysville, CA 95901. 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 916 838-6828 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

Visit our Web Site at: www.cbaontheweb.org

Editor.....Mark Varner
Columnist.....Kyle Abbott
Columnist.....Elena Corey
Columnist.....Chuck Poling
Columnist.....J.D. Rhynes
Columnist.....Roger Siminoff
Columnist.....Darby Brandli
Columnist.....Steve Kaufman
Feature Writer.....Tammy Wynn
Feature Writer.....Bruce Campbell
Feature Writer.....Ted Silverman
Feature Writer.....Ingrid Noyes
Feature Writer.....Bill Wilhelm
Feature Writer.....Cliff Compton
Feature Writer.....Donna Quartier/Melinda Stanley
Feature Writer.....Richard Brooks
Photography.....Bob Calkins
Photography.....Tom Tworek
Recording Reviews & Interviews.....Brenda Hough

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Peter Feldmann & The Very Lonesome Boys present Bluegrass, History, and the Old West

Peter Feldmann & The Very Lonesome Boys will present a program titled "Bluegrass, History, and the Old West" at Santa Barbara's Presidio Chapel on Saturday, April 7th at 8:00 PM. "Since the chapel is a recreation of an important California historic site, I felt it'd be a great idea to incorporate a little history in our show. We'll present some of our standard 'classic' bluegrass repertoire, but we'll add some interesting songs from the Wild West of the nineteenth century, as well as a little bluegrass history", notes Peter.

A singer and multi-instrumentalist with many years' performing experience throughout Califor-

nia and the West, Peter has been presenting bluegrass, folk, string band, and related musics since the early 1960's, and is known as the founder of the Santa Barbara Old Time Fiddler's Convention, and the original Bluebird Café in Santa Barbara, a music club highly influential on the Southern California Music scene. Peter's tribute CD to Uncle Dave Macon, "Grey Cat On The Tennessee Farm", was named to the nation's Top Ten Bluegrass albums of 2005 by the Chicago Tribune.

The program, which begins at 8:00 PM, will feature bluegrass standards, songs of the West, and a number of 1920s-30s country

songs adapted to the bluegrass format. Advance tickets, priced at \$12.00, are available on-line at BlueGrassWest.com and at the offices of the Santa Barbara Trust for Historic Preservation, 123 East Canon Perdido St. in downtown Santa Barbara. If available, tickets will be sold at the door for \$15.00 beginning at 7:30 PM the day of the event. Trust member tickets are priced at \$12.

The five-piece Very Lonesome Boys band includes bassist Tom Lee, veteran of the Cache Valley Drifters and The Bluegrass Cardinals, Mike Nadolson, head of Tri-copolis Records in Orange County plays Martin flat-top guitar. The banjo duties are ably handled by record producer David West (Play Ball Productions), known also for his song writing and engineering skills, while Tommy Marton, a leading exponent of Texas contest style fiddling as well as bluegrass music, will preside on fiddle. Together now for ten years, the band has performed throughout Southern and Central California at festivals, clubs, and college concerts.

Presidio Chapel
123 E. Canon Perdido Street
Santa Barbara CA
Saturday, April 7th, 2007
8:00 PM

Tickets: \$12.00 adv/ \$15 at door
Cosponsored by the Santa Barbara Trust for Historic Preservation
Visit: <http://www.silcom.com/~peterf/press.htm> for photos and further information.



Like a page from the Old West...
Peter Feldmann & the Very Lonesome Boys

PLEASE NOTE NEW ADVERTISING RATES

Bluegrass Breakdown Advertising Rates

Display Advertising	Black & White ads	Four color ads
Full Page- 10" wide X 12.75" high.....	\$255.00	\$320.00
Half Page - horizontal -- 10" wide X 6.5" tall	\$144.00	\$180.00
Half Page - vertical -- 4.5" wide X 12.75" tall	\$134.00	\$170.00
Quarter Page 4.5" wide X 6.5" tall	\$70.00	\$90.00
Business Card - 2 columns wide (3 7/8") X 2" tall ..	\$35.00	\$45.00

Flyer insertion is available. Inquire for cost.

Other sizes of advertising are available. Discount pricing is applied to pre-paid ads running 3 months, 6 months or 12 months. Please call 831-338-0618 or email: mrvarner@ix.netcom.com for further information.

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.

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: \$8.00 for the first three lines and 50¢ for each additional line.

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

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

Mark Varner, Editor *Bluegrass Breakdown*
P.O. Box 1245, Boulder Creek, CA 95006

Phone 831-338-0618 or email mrvarner@ix.netcom.com

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

FROM THE PRESIDENT'S DESK By Darby Brandli

I opened my March Breakdown to look for a telephone number on the Leadership Team page (page A-2) and was struck again by the large number of volunteers who are listed there and what an enormous contribution they make to our organization. I decided that I would list the many activities the CBA produces with our volunteer staff. You may be surprised at the scope of activities and what we accomplish with volunteer energy and dedication. Take a look at page A-2 for yourself.

Bluegrass Breakdown, award winning monthly two section newspaper free to all CBA members. Monthly run of about 5000 copies. All articles are written by volunteers and photos are taken by volunteer photographers. Mark Varner is the editor of the newspaper and obtains all the advertising. Mark also produces all programs and most of the flyers for our events.

Father's Day Bluegrass Festival. The longest running bluegrass festival on the west coast. The 32nd Annual to be held in Grass Valley in June. Produced by volunteers.

Sonoma County Bluegrass and Folk Festival: the seventh year

for this one day event. Features mostly California bands and is held in Sebastopol. Produced by Mark Hogan and Colleen Arroyo (CBA volunteers)

SuperGrass Festival and LoarFest West in Bakersfield. The second year for this major event co-produced by Craig Wilson and Hal Johnson, both volunteers.

CBA Campouts. Two each year: one in the Spring and one in the Fall. The Fall meeting is the annual membership meeting and Board of Directors election. The campouts are organized by volunteers.

CBA Music Camp for students of bluegrass and old-time music. Held on the Nevada County Fairgrounds the week leading up to the Father's Day Festival. This year will be the seventh year for this always sold out event. Ingrid Noyes is the director of this popular camp.

Kids on Bluegrass program. Founded by volunteer Frank Solivan almost twenty years ago, this program is for children with an interest in playing bluegrass who have some musical facility. Frank and his volunteer team work with the children during the festival and the rehearsals culminate with two per-

formances of the Kids on Bluegrass on the main stage. This program has been a model for other festival programs. Some of the KOB appear on the stage at the IBMA World of Bluegrass Fan Fest in Nashville while other graduates of the program are now in performing and touring bluegrass bands.

Darrell Johnston Kid's Instrument Lending Library. Darrell Johnston was the treasurer of the CBA until he died in 2005. Darrell wanted children to be able to have access to bluegrass instruments in order to reach out to the next generation of children who might not have such instruments available to them in order to learn to play. Upon Darrell's death, Sharon and Steve Elliott, both volunteers, have actualized Darrell's dream by building and growing this program such that dozens of children have "borrowed" the dozens of instruments donated to this program.

CBAONTHEWEB.ORG: Our wonderful website which was spearheaded by another mega volunteer, Rick Cornish. The website is huge and now gets an average of 5000 "hits" a day. There is a calendar of events, 300 bands, luthiers and venues advertise for free, there

are links to every activity the CBA produces, there are links to other bluegrass organizations and cyber-vehicles, the advertising on the website is mostly donated to California artists and artisans and there is a very popular message board.

Member of the International Bluegrass Music Association (IBMA) and years old participant in the IBMA annual business conference and fan fest. The CBA has sponsored showcases, a bluegrass suite and introduced California Bluegrass bands to a wider audience through co-sponsorship of an IBMA luncheon that always presents a California band and through the showcases.

Regional Activities coordinated by volunteer Regional Area VPs include CBA sponsored house concerts, picking parties, large concerts in area venues, regional weekly or monthly jams, workshops, lessons. The CBA co-sponsors concerts at local music stores and venues by giving free advertising in both the Bluegrass Breakdown and on the website and by helping to recruit more volunteers to produce each event.

Participation in the Folk Alliance regional FAR-West conference in Sacramento. Volunteers put together an information booth and California bands volunteered to play in order to introduce blue-



Darby Brandli

grass to another audience.

Volunteers routinely attend other festivals in order to present CBA information to other audiences: Bluegrassin' on the River; Good Old Fashion Bluegrass Festival; Wintergrass, Summergrass, Bluegrassin' in the Foothills; the Hardly Strictly Bluegrass Festival among many others.

The California Bluegrass Association is a three decades' old organization which has grown far beyond its original members' dreams. Run for decades by volunteers only. This 301(c)3 (non profit) organization is now 3400+ members strong. We invite you to volunteer. There are jobs large and small for you to do. We welcome your talents and skills. Volunteer to make our community stronger.



Do you have a child who would like to participate in the Kids on Bluegrass Program?

Frank Solivan, Sr.

Currently the Kids on Bluegrass program, under the direction of Frank Solivan, Sr., takes place at the CBA Supergrass Bluegrass Festival in Bakersfield, Calif., the CBA Fathers Day Bluegrass Festival in Grass Valley, California and under the title of Kids on Stage also at Larry and Sondra Bakers "Bluegrassin' in the Foothills" festival in Plymouth, California.

Frank Solivan, Sr. has been directing this program for approximately 16 years and he and his kids consistently delight audiences with high quality and highly talented young people.

This program is open to children ages 3 to 18. The children must be able to sing and/or play their instrument WITHOUT parents or guardians help. Songs MUST be completely memorized (again without help). Children must have good enough understanding of their instrument to have good timing, know their chords and be able to change chords quickly, easily play 2 or three songs and the ability to play in a group.

Rehearsal takes place many hours during the day for several days at each festival and culminates in a stage production on the main stage at each festival. Parents and children must be ready to commit to all of the rehearsals.

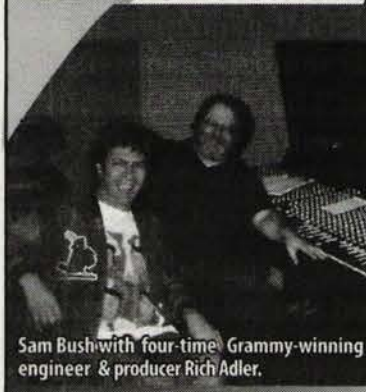
To find out if your child is ready to participate in this wonderful program, visit Frank Solivan, Sr. at his campsite at any one of these festivals.

www.kidsonbluegrass.com

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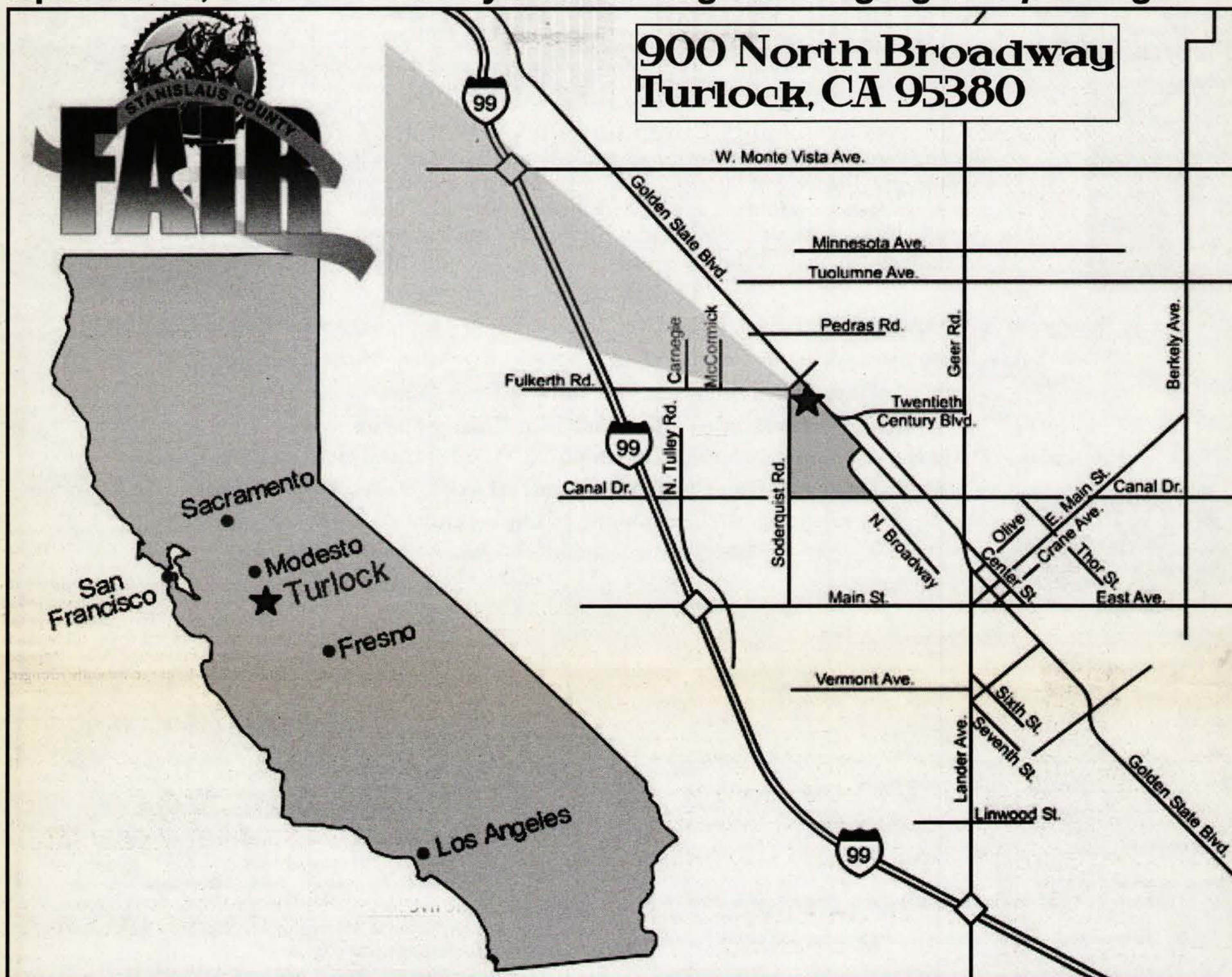
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The CBA Spring Campout directions

April 13-15, 2007. Three days of nothing but singing and picking...



Directions to the CBA April Campout

Traveling North on Hwy 99, take the West Main Street exit and turn right onto West Main. At the 2nd stop light, turn left onto Soderquist. Traveling South on Hwy 99, take the Fulkert Rd. exit and turn left onto Fulkert. Go about 3/4 of a mile then turn right onto Soderquist.

The Parkfield Bluegrass Scene

By Bill Wilhelm

For years my friends have been telling me I should go to Joe Qualey's bluegrass festival at Parkfield. Well, OK, but just where the heck is that? As far as my road atlas knows, there is no such place. My wife, Ruby June (she's smarter than I am) got out a more detailed map and found it right away. I had seen Joe at Bakersfield last year and he told me I HAD to go, or else. Well, Joe is bigger than I and I didn't know what he might do to me, so, well you see I HAD TO GO! Ruby June said she'd protect me, so we hooked up the trailer and we were

on our way.

Going down Interstate 5, we usually gas up at Kettelman Junction. Well, it's just a hop, skip and a jump on over to Parkfield, from there and the gas gauge wasn't quite all the way into E, so we'd have enough gas. Sure we would! It was not necessary to stock the fridge, either - we'd just get what we would need when we got there. We arrived and our friends even had saved a parking spot for our trailer with shade for jammin'. It was only a couple hundred feet away from the bandstand. There are huge trees there that provided constant

shade at the bandstand, too. The weather was perfect and everything was just about the way it oughtta be. There is a very good restaurant so close you can be served on the front porch and be in close view of the bandstand.

Joe had a great lineup of bands, too. Parkfield has no grocery stores, nor any gas stations. We caught a friend on the cell phone who was coming there. He brought us the few grocery items we needed. We had several real good, reasonably priced meals at the restaurant, too in addition to our groceries. It turned out to be a great adventure.

We made it almost all the way back to a gas station at Interstate 5 on fumes. I worried it the rest of the way and everything was OK.

Yep, ol' Joe has a great festival there. So, we are going to do it again this year, even if Joe doesn't tell me I have to or else. I seriously would

recommend it. It'll be a good'n. Y'all come!

Parkfield Bluegrass Festival

May 10-13, 2007

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Address _____

City _____ State _____ Zip _____

Phone _____ Cell or work phone _____

E-mail _____

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Please check all that apply:

_____ I plan to buy a 4-day pass to the Father's Day Bluegrass Festival (June 14-17)

_____ I'd like to carpool to camp. Please put me in touch with others from my area who would like to carpool.

_____ I am under 18. My age is _____
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_____ This is my first time at this camp.
I heard about it from _____

_____ I am a CBA member.

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

See instructor's page of website, or contact us, for information on each class.

- ☐ banjo, level 1
- ☐ banjo, level 2
- ☐ banjo, level 3
- ☐ banjo, oldtime - level 1
- ☐ banjo, oldtime - level 2
- ☐ bass, level 1
- ☐ bass, level 2
- ☐ fiddle, level 1
- ☐ fiddle, bluegrass - level 2
- ☐ fiddle, oldtime - level 2

- ☐ guitar, level 1
- ☐ guitar, level 2 (rhythm)
- ☐ guitar, level 2 (flatpicking)
- ☐ mandolin, level 1
- ☐ mandolin, bluegrass - level 2
- ☐ mandolin, Monroe-style - level 2
- ☐ dobro, level 1
- ☐ dobro, level 2
- ☐ vocals - level 1
- ☐ vocals - level 2

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- \$ _____ Postmarked by May 1st—\$245 (sign up early!)
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- Check here for vegetarian meals _____
- \$ _____ Camping (optional)
- \$25 per adult, tents
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- \$90 per site, RVs for entire week with electrical
- call first for availability
- (No pets on fairgrounds - call for info on local kennels)
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- \$ _____ Pre-musician class for your child—\$50/child
- child's name(s) and age(s): _____
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Make checks payable to **CBA Music Camp**.

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

CBA Music Camp
PO Box 840
Marshall, CA 94940

Scholarships available — call for information

Questions? Contact Ingrid Noyes at 415-663-1342 (after 9am); e-mail: info@cbamusiccamp.org or check our website: www.cbamusiccamp.org

For information on hotels, motels and bed and breakfast inns in the Grass Valley area, call 530-273-4667 or web site: www.ncgold.com



Special event Wednesday evening, June 13th, in Grass Valley - including a harmonica workshop with virtuoso player Mark Graham

By Ingrid Noyes

We are pleased to once again offer a special event on Wednesday evening, June 13th, just following the CBA Music Camp and just prior to the Father's Day Bluegrass Festival. All these events take place at the Nevada County Fairgrounds in Grass Valley, CA each June. More information about the festival can be found elsewhere in this issue; read on to find out more about the music camp and our Wednesday night special!

First, the music camp. This camp, to be held Sunday June 10th to Wednesday June 13th, is in its seventh year and gets more popular every year. We offer intensive small-group classes in the mornings, on all the major bluegrass and old-time instruments, and vocal classes also. In the afternoons, there is a wide variety of elective classes to choose from, staff-led jams, and office hours with all the instructors. Evenings feature staff and student concerts, a dance, and lots of jamming. The ambiance around this camp manages to be lively and relaxed at the same time, and the location, in the Sierra foothills, is lovely.

As we go to press, some morning classes are already full, but most are still open to registration. It's a good idea to list second (and third!) choices if you have them. There is a registration form elsewhere in this issue; you can also register on line at www.cbamusiccamp.org, and there is lots more information posted on there on the website.

Camp ends late Wednesday afternoon, and the festival, which follows in the same location, gets started on Thursday morning. Starting last year, we have offered a Wednesday night event, open to both music campers and early-arriving festival-goers. There is no extra charge for this event. This year, we're featuring two of the festival's California showcase bands for this evening: the Brombies, and Mark Graham, Tom and Patrick Sauber. Each of these bands will play a short set, followed by workshops in songwriting, fiddle, mandolin, and...harmonica! The Brombies are a bluegrass band, led by Jo Ellen & George Doering who've been making music together since they met and married over 27 years ago. Jo Ellen & George formed their first band in 1989. Although the band members and the instruments have changed over the years, Jo Ellen & George feel very fortunate to be playing with two of the best bluegrass musicians in the field. With Bill Bryson on bass & vocals, with Patrick Sauber on banjo & vocals, Jo Ellen on guitar & vocals and George on mandolin & vocals they've finally found the magic combination they've been looking for. The band places a lot of emphasis on their vocals & harmonies and presenting their original bluegrass songs

along with the traditional music of "the Masters". They all feel that music can be a major contribution of positive energy in our world and it's gotta be fun or "forget about it!"

Tom Sauber (fiddle, banjo, guitar), Mark Graham (harmonica), and Patrick Sauber (banjo, mandolin, guitar), play old-time music with a virtuosity, intensity and depth of feeling that comes from many years of playing with great, older generation players, many of whom learned their music prior to the advent of records and radio. Mark Graham plays harmonica like no one else and writes songs in an old-time vein that are infused with his unique wit and wisdom. Tom Sauber, widely known for his collaborations with fiddler Earl Collins and Round Peak banjoist Ed Lowe, brings a combination of energy and subtlety to his playing rarely heard these days. Patrick Sauber, at 24 years, is an old musical soul, one of those rare musicians who are equally at home playing both bluegrass and old-time music, startlingly accomplished on everything he touches. Together, Tom, Mark and Patrick lay it all down, holding nothing back.

This promises to be a great show! And after the show, the Brombies (minus Pat Sauber, who plays with both these groups) will present a workshop on songwriting. Tom Sauber will teach fiddle, and Patrick Sauber mandolin. These are all hour-long workshops, intended for intermediate to advanced students.

Additionally, Mark Graham will be giving a harmonica workshop. Since this is such a rare thing to offer, we're giving you some extra information about it. This workshop will be about playing old-time music on the harmonica. Rhythm playing, single note and octave playing, five different modes, note bending, and playing with banjo and fiddle players will be discussed and demonstrated. Any related topic will be fair game. The playing and techniques of players such as Deford Bailey, Sonny Terry, Henry Whitter and Doc Watson will be examined. These players are known for train imitations, fox chases, and other pieces that include exciting and unique vocal effects, as well as great songs and tunes.

Mark Graham is one of those rare people who really know how to play a fiddle tune on the harmonica—don't miss this if you're at all interested in this fine (and often maligned) instrument! Bring a harmonica in the key of A if you can.

For more information on this event, or the music camp, contact camp director Ingrid Noyes at 415-663-1342 (after 9 a.m. please) or info@cbamusiccamp.org. Also, see our camp website: www.cbamusiccamp.org for lots more information about the camp. Hope to see you there!



CBA Music Camp offers a musical event starring, among others, the Brombies

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The Breakdown and E-nouncements – a powerful combination!

By Bruce Campbell

The Bluegrass Breakdown is eagerly awaited by CBA members each month. If you doubt this, just look for the "My Breakdown's LATE" postings on the CBA Message Board if there any delay in getting them out! What did they do before there was the Message Board? Which brings up an interesting point.

We certainly live in an information age – look how quickly and passionately the CBA Members have embraced the CBA Website as an active information source. But not at the expense of the Breakdown, as witnessed by their crav-

ings if its delivery is delayed. So, clearly, folks like going to the web to get information, but they also want it delivered to them.

However, the Breakdown is only published once a month, so late last year, we thought we should come up with a way to supplement the Breakdown with more frequent, albeit briefer, communications. And this is how the E-nouncement was born.

I admit, "E-nouncement" is a silly name. I made it up, and I take full blame for it. From the get-go, I envisioned this communication as a reminder, a quickly scanned announcement, hence the odd name.

I know we're all busy, and I thought about the times people glanced up at their calendars, and said "Shoot – was that [festival/concert/campout] THIS weekend?". If they received an e-mail reminder the week before, maybe it'd be fresher in their minds – and that's what the E-nouncement is for.

We all get so much clutter in our Inboxes, so I wanted the E-nouncements to be brief and relatively infrequent (currently, they're monthly). As you can tell, I'm pretty much making this up as a go along. What will make the E-nouncements grow in usefulness is to get them in as many Inboxes as

ethically possible, and listen to suggestions from the recipients.

Already, I have lots of folks who want me to add their events to the E-nouncements, and I am considering a special edition that's only a list of that month's bluegrass events. But I haven't decided where to draw the line. To list every jam, bar gig, recital, concert and festival in California for any given month would be a hard thing to read. Charging for the listing is tempting, but I think that violates the spirit with which we've gathered the recipient's e-mail addresses. You don't need more ads in your Inboxes.

Step one is clear, though.

Please, sign up to receive the E-nouncements. Even if it doesn't evolve much, it's still a handy reminder and a good source of information, and combined with the CBA Website and the Breakdown, these are ways to stay involved in the CBA, and that's really what we ALL want.

To sign up for the CBA E-nouncements, send an e-mail to bc@bluemoonbros.com, or go to: <http://www.bluemoonbros.com/links.html> and see the little signup box at the bottom of that page.

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Keith Little Vocal Workshop & bluegrass jam, April 29

On Sunday April 29, 2007, the American River Acoustic Music Camp (ARAMC) will present its second workshop and jam. ARAMC's second workshop will feature the Georgetown Divide's own Keith Little who will teach a vocal workshop. During the workshop, Keith will cover the basics of tone production and breath support and how these skills lend power and flexibility to the singer. Keith will also cover the basics of harmony singing with the blending of voices in three part harmony.

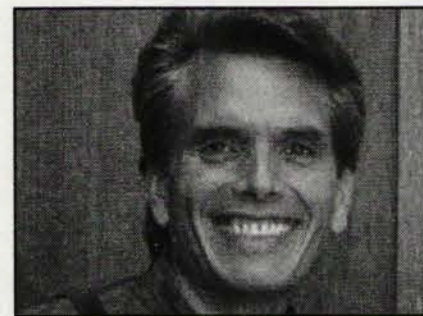
Keith Little has been a member of many national touring bands including the Vern Williams Band, The Country Gentleman and Ricky Skaggs and Kentucky Thunder. As a vocalist, Keith has participated in many top bluegrass recordings, including Dolly Parton's Grammy award winning albums, the "Grass is Blue" and "Little Sparrow". Little has also appeared on CD's by the Chieftains, and Tim O'Brien. Keith's solo CD "A Distant Land to Roam" was released in 2000 to critical acclaim and his original music has been recorded by artists such as The Whites, Clair Lynch, and Crystal Gale. Currently, Keith is a member of the David Grisman Bluegrass Experience, in which he is featured on vocals and banjo and guitar.

The cost of the April 29th workshop is \$40.00. Following the April 29th workshop there will be an open jam that is open and free to all. For workshop jam location, as well as

how to register, call Patrice Webb at 530-333-9456. You can also reach Patrice by e mail at Patrice@americanriverfolk.org Keith's vocal classes are very highly regarded and classes fill up fast so it is advisable to register early.

In addition, ARAMC is currently in high gear planning the 2007 summer music camp in Coloma. This year's camp will be held August 12 through August 16 and as with 2006, will be held at the beautiful Coloma Resort on the banks of the American River. A tentative list of instructors includes both new and returning instructors. New for 2007 is Keith Greeniger as camp instigator as well as Lisa Burns who

will teach Bass and finally Eric Uglum teaching flat-pick guitar. Returning instructors include Alice Stuart teaching blues guitar, Chris Stuart teaching rhythm guitar and songwriting, Keith Little teaching vocals and banjo, Janet Beazley teaching banjo and music theory, and Kathy Barwick teaching Dobro. Also back by popular demand, is Joe Craven, whose rhythm workshops were one of the highlights of the 2006 camp as well as popular fiddle teacher, Barbara Lamb. ARAMC is also happy to report, that Orville Johnson, will be back at the 2007 camp, teaching Rock-a-Billy guitar something that no other California Camp is offering in its teaching line up for 2007. For information on what ARAMC has to offer log onto www.americanriveracoustic.org.



Keith Little

Bluegrass Quilters at Blythe festival

By Donna Quartier and Melinda Stanley

Each year the Bluegrass Quilters put together a quilt show during the Blythe Bluegrass Festival in mid January. This started eight years ago and has been very well received. The quilters make an opportunity quilt (everyone contributing blocks), we put it together, quilt and sell tickets on it before and during the Bluegrass Festival. The money always goes to charity, as we are a non-profit organization. We like to contribute to charities in Blythe, as this is where most of it is raised, and we see a real need.

There are 140 members of our organization; about 50 of us attended the festival this year. We are spread out all over the country and even have some members from Canada. The show is always fun and well attended, Estimating 800 or so came thru this year to view the quilts and vote on their favorites.

We start on Thursday prior to the show. Husband Fred Q strings clothesline around the walls in the big building and sets up the PVC racks we have for smaller items. The Quilters have an annual meeting to explain about set up and take down, and get volunteers to sign up to work.

Saturday morning we start at 7AM and it is like a beehive in the room. Steve Montgomery (Chairman of the festival) has already had tables and chairs put in place where we need them. The Bluegrass Breakfast is in full swing at the back of the room. We check in quilts, put them in piles according to category, and many quilter helpers and husband helpers get them all hung up around the room and on the PVC racks.

By 9AM we're open for "business". Ballots are distributed to each person as they enter. They vote for one quilt in each category and for a Best overall. Memberships are renewed, new members are signed up, and tickets are sold on the Opportunity Quilt. Questions are answered.

Everyone has a good time. The Ballot counting starts about 12 noon, to keep ahead of things. At 3pm the Opportunity quilt winning ticket is pulled. This year won by Shirlee Deter from Placerville. Ribbons are put on the winning quilts, Best overall winner, Karen Thomas from Auburn.

We really want to thank the Blythe Chamber of Commerce and especially Steve Montgomery for allowing us to put on this show each year.

Richard Greene teaches youth fiddle workshop at SCVFA event, April 1

By Richard Brooks

Richard Greene, ex-Bill Monroe Bluegrass Boy and Grammy winning fiddler, will perform a concert for the Santa Clara Valley Fiddlers Association's monthly jam

on April 1 at 3:00-4:00 PM at the Hoover Middle School, 1635 Park Ave, San Jose. He will also teach the KidFiddle youth fiddle workshop at 1:30-2:30 PM. Tickets: \$12/adult (16 and under free), \$5 for the KidFiddle workshop.

Richard will be accompanied by multi-instrumentalist Larry Chung. The concert is co-sponsored by the Northern California Bluegrass Society (NCBS).

Richard is one of the most innovative and influential fiddle players of all time. He grew up in Los

Angeles and studied classical music until his encounter with the pyrotechnic fiddling of Scotty Stone-

man. He first attained prominence with Bill Monroe and the Bluegrass Boys in 1966 as one of Monroe's first "northern" band members. He then went on to found the revolutionary folk-rock group Seatrain, pioneering the first use of the electric violin in rock. In 1973, Richard formed the Muleskinner Band with David Grisman, Clarence White, Bill Keith, Peter Rowan, and

Stuart Shulman.

Richard has currently joined forces with brilliant bluegrass duo The Brothers Barton (Paul and Loren) and master bassist Jim Whitney. They perform classic bluegrass

the way Bill Monroe taught Richard, original compositions, and old-time fiddle music. This new ensemble consistently achieves packed houses with standing ovations and encores as the norm. Together the four have superb chemistry and charisma, playing with equal reverence for tradition and innovation.

As one of Los Angeles' premier string session players he founded the trailblazing Greene String Quartet creating the first ever amalgam of jazz-folk-rock-chamber music and producing three seminal albums. His many acclaimed releases in the folk and bluegrass world have been honored with Grammy and IBMA awards, his CD "Sales Tax Toddle" was Grammy nominated for Bluegrass Album of Year.

Last year marked the debut of Richard Greene's piece for bluegrass violin and orchestra entitled "What If Mozart Played With Bill Monroe?"

For more information, see the SCVFA website: www.scvfa.org or call Pete Showman at (408) 255-0297.



Richard Greene

Sonoma County Bluegrass and Folk Festival: a success!

By Bruce Campbell

The 2007 Sonoma County Bluegrass and Folk Festival in Sebastopol on March 10th was success, by any definition you care to use. First of all, the day itself was blessed with the type of comfortable bright sunny late-Winter day that only California could provide. Some traffic snarls on the major route to the area caused problems last year – no such problems were in evidence this year. The drive up was relaxing, quick and scenic. The change in venue for this year's festival was fortuitous as well. I don't remember ever NOT liking the previous venue at the local High School, but the Sebastopol Community Center really filled the bill. Gone is the dark, theater-style performance hall, replaced by a light, airy, modern hall, whose acoustics really gave sound man Paul Knight the canvas on which to paint his sonic magic. Sound was superb throughout the hall, and open doors on either side allowed people to come and go quietly as they either filtered in from getting their tickets, or slipped out to seek food or jamming. Light snacks and beverage (including the adult kind!) were conveniently available inside the performance hall, while more substantial catered fare was available outside in the warm sunshine.

I did mention the sunshine,

didn't I? Rarely has Mother Nature cooperated with a pre-Spring festival to such a degree! While the Community Center and adjacent grounds could have accommodated the festival if the weather were less clement, the spring preview meant folks could set up and jam in a myriad of dry, grassy spots. After a somewhat hesitant start, there were small groups of jammers in cozy spots all over. Folks were clearly glad to come out of their winter hibernation and flex their "festival muscles" in anticipation of the festival season.

The entertainment in the performance hall was excellent, and the variety welcome to this reporter's ears. Although I arrived late to see The Mighty Chiplings, I did catch Sidesaddle's set, and they set a high standard, and dared the subsequent acts to catch up. The veteran outfit got the festival going good right away. Dan Levenson followed and his performance mixed old-style fiddlin' and banjo pickin' with storytelling that just might give Ron Thomason a run for the money.

Perennial favorites High Country followed and demonstrated their amazing ability to perfectly capture traditional bluegrass as if it was coming off a 50-year old LP, minus the pops and scratches. How they managed to find six people who can sing so well is one of

the mysteries of the universe. If there was any doubt that this was going to a special festival, Los Cenzontles erased it. Ears attuned to Bluegrass easily made the adjustment to the classic sounds of the Mariachi, with its polka-style waltzes and beautiful harmonies. The band also featured some traditional dances and the sound of boots on the stage reverberated through the hall. That ain't Bluegrass, but it's Mariachi, and it's authentic. These folks could PLAY!

You could say that the next band, Adobe Creek Bluegrass, is an up and comer, except all the band members have already arrived. This is a new band of established Bluegrass royalty, and their combined talents are great to behold. They're a can't miss act, tossing off Bluegrass classics with precision that leave you shaking your head. It's a little like watching a Bluegrass instructional video, only you're really there!

In a nod to the old-time style music, the show featured the Any Old Time String Band reunion next, and the crowd was treated to some real fine pickin' by this venerable outfit. We're hoping this group will keep this reunion going for a long time to come! Finally, closing out the festival was Rustler's Moon, another group featuring Bluegrass luminaries. In this case the ringers are Kathy Kal-

lick and Bill Evans, and Tom Bekeny and Cindy Browne – all familiar faces to Bay Area Bluegrass fans. Kathy's voice is one of the best in the business and she demonstrates this with every performance. Couple this with the amazing versatility and virtuosity of Evans, Bekeny and Browne, and you have a fitting caper to Sonoma County 2007.

If the 2007 Sonoma County Bluegrass and Folk Festival is any indication of the season to come for Bluegrass, folks and old-time music fans, then we have a lot of fun to look forward to. Congratulations are due Mark Hogan and all the folks who helped put this festival together – it was a success, any way you look at it!



CBA Jam in SF's Golden Gate Park, May 12

By Chuck Poling

Mark your calendars and change your strings. On Saturday, May 12 the CBA is sponsoring its second Pickin' Picnic and membership drive in San Francisco's Golden Gate Park. The picnic will be held in Lindley Meadow beginning at noon and goes on until 6 pm.

Jeanie and Chuck Poling are hosting this event to help raise the CBA's profile in San Francisco and to increase membership. At the initial CBA picnic last September, approximately 60 people attended and 6 new members were signed up. Hopefully, this spring will see increased numbers in both categories.

Stay tuned for more information and directions in coming editions of the Bluegrass Breakdown. If you have any questions, please contact polingsf@earthlink.net.

Bluegrass 'n Stuff... By Kyle Abbott

Hi there! Well, I see no need for further introduction...

As you may know, the fine folks at Family Tradition HQ (including yours truly) try to encourage beginners to play music (or at least an instrument) whether they like it or not. This guide will help you choose your instrument.

First off, a stereo is not an instrument! So you can't use that in your resume. In jams, if you drag out that ol' Victrola, you'll mostly just get frowns. Next, if you know you've got rhythm (ask your next door neighbor because believe me, he'll know) and you like to stand up, your best bet is the standup bass. However, if you can't stand up for too long and don't own a bar stool, there's also the guitar. Both instruments are good if you've got big fingers. Of course, for those people who have small fingers or got liposuction on their digits, a smaller instrument with a thinner neck might just be the ticket. Try a fiddle or mandolin. Years ago, when Luke and I first got our very own stringed instruments, I was drawn to the mandolin because I had small fingers. Plus, it was dirt simple—well, the chords were at least. I messed around with it and used open chords. Much later, when my fingers got longer, I

learned closed chords. My point is, start off simple and work your way to the more difficult stuff.

One quick word about guitars: Years ago, I used to think the guitar was the dumb man's instrument. Of course, at that time, I hadn't tried playing guitar and thought that, while not specifically reserved for dumb people, it was an instrument the any idiot could play. Then I started doing a lot of picking on the guitar, which was challenging but fun. Later I learned some chords and strums, and after that I found out about cross-picking. That practically took over my picking style. (It made picking simpler as well 'cause I could cross-pick through the whole break). So much in fact, that at a Halloween jam party, I dressed up as George Shuffler. Of course, now the novelty has worn off and I use less and less cross-picking. Anyway, so my respect for the guitar has grown somewhat—although my attitude on guitar players hasn't changed.

Oh, and another thing: If you have played before and are an experienced player/picker, don't get too good on your instrument. If you get too good, your picking may lose its soul and character and then you start sounding like everybody else and are left with a bunch of

noise. Beginners should keep this in mind as well. If somebody tells you that your playing leaves a lot to be desired, just tell them, "I'm not bad, I've got character!" Next month, I will be discussing more of this. (that's called a teaser)

Finally, let me discuss an instrument not often considered in the bluegrass world. If you live at Family Tradition HQ (as I do) you know that we are always trying to find novel ways to make music more accessible to the common man (like Pa). We have found that beginners usually don't want to spend a wallet-full on an instrument they may later find isn't what they want to play. You don't want to invest a fortune if you aren't unsure, right? Well, the idea came up that we could teach people ukulele. Pa thought that it would be a good instrument for kids and cheapos. Luke thought it wouldn't fit into the Bluegrass world. I thought, "Who shrunk the guitar?" Since I'm not gonna take sides here, I'll tell you the good and bads about introducing the ukulele into the mainstream Bluegrass world.

Let's start with the positives. 1) It's a very easy instrument for kids and beginners. 2) It's not inferior, meaning it's mellow (at least the one I played) and you won't break

up a jam with it. 3) It's cheap! Smash it on stage like the pros and it'll only cost you 25 bucks! 4) It's a great traveling instrument. 5) On Halloween, you can dress up as a grass skirt and carry it along! 6) By holding a ukulele, you automatically have an excuse to drink a Piña Colada

Now, let's go down to the negatives. 1) It's a girly instrument! I mean look at the size! This is Bluegrass! You got to have big things! Look at the bass! The guitar! The banjo! The banjo player! 2) The strings are nylon. Come on! That's so classical! 3) I dunno. I guess the main point is that it goes against the Bluegrass's unwritten laws. Even though most of the laws are a bit upright, ukulele still doesn't fit in. I mean do you eat a Sashimi with pretzels? You get what I mean.

Well, that's about it. So in conclusion, there's nothing wrong with taking up more than one instrument. Even though they are all different sizes, learning one will help you in another. I've noticed my banjo playing has helped my mando picking which has helped my guitar strumming. So don't be afraid to juggle a few instruments at once (if you know what I mean).

Now for the joke of the month: A drunk is driving through the city

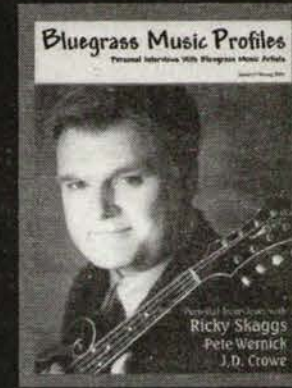
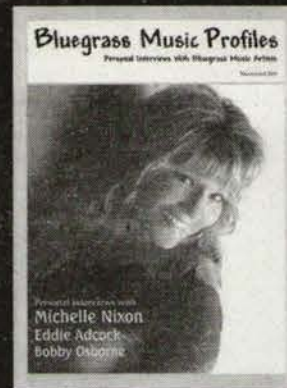
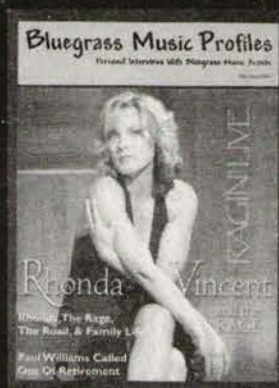


Kyle "Bud" Abbott

and his car is weaving violently all over the road. A cop pulls him over and asks, "Where have you been?" "I've been to the pub," slurs the drunk. "Well," says the cop, "it looks like you've had quite a few." "I did alright," the drunk says with a smile. "Did you know," says the cop, standing straight and folding his arms, "that a few intersections back, your wife fell out of your car?" "Oh, thank heavens," sighs the drunk. "For a minute there, I thought I'd gone deaf." Heeyyooo!!! That's enough.

(* A more modest investment might be to invest in Kyle's String's, Picks 'n Wallets fund: Giving real strings to needy Abbotts everywhere.

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Bluegrass Festival FAQs

Information for those who have never attended a Bluegrass Festival

By Suzanne Denison

After nearly twenty years of being the voice that answered the CBA's office telephone (long before the advent of our website and message board), I received literally hundreds of phone calls every year from people who had never attended a Bluegrass Festival. Most of them had seen a poster or picked up a copy of the Bluegrass Breakdown at another event or a music store and wanted to know what the CBA's Grass Valley Festival was all about.

Ian G. recently posted a list of questions on the CBA message board that deserve to be answered, and in fact were some of the same queries I received over the years. I'll attempt to answer each of them and hope that this will serve as the start of a "Bluegrass Festival FAQ" list for the website.

How is a bluegrass festival different from other music festivals?

Bluegrass festivals are different from other music festivals because they are both fan and amateur musician friendly. Bluegrass music fans can watch their favorite bands perform on stage, meet and purchase recordings from the musicians, and often have an opportunity to attend workshops conducted by band members in small group settings.

In addition, many band members either camp on the festival grounds or stay after their performances to jam with each other and the general public. There are informal jam sessions day and night throughout the campgrounds where fans and amateur musicians can watch, listen and participate with their musical idols.

The CBA Festival in Grass Valley is known for both the quality of the professional acts on our stage and as a "jammer's" festival. We offer activities throughout the festival for children, teens and adults to both listen to great music and participate in workshops, jam sessions and close interaction with the professional band members. Our festival is very family oriented and all of our volunteer festival team members are encouraged to be customer friendly and helpful.

Is there food available at the festival? How about in the campgrounds? What kinds of food? (vegetarian/vegan/healthy)

There are usually ten to twelve food and soft drink vendors in the festival audience area every year. There is also a limited amount of food available after the stage goes down at night (after 11 pm) in the campground. The kind of food sold varies year by year, depending on the vendors who choose to offer this service.

Our food vendors offer a variety

of food genres – from hot dogs and hamburgers to Thai and Mexican food, as well as desserts, coffee, pastries and breakfasts. Our concessions coordinator tries to engage a variety of vendors most years has at least one vendor who offers salads and other vegetarian items on their menu.

The other option for festival goers is a Raley's store about a mile from the festival grounds, as well as a number of other grocery stores and restaurants in the town of Grass Valley that are within easy driving or bicycling distance from the festival. Attendees are also welcome to bring coolers and picnic baskets into the audience and camping area with foods of their choice. The CBA has ice for sale throughout the four-day festival, as well as bottled water.

Are there showers available at the campgrounds?

There are two permanent bathrooms with showers in the campgrounds. Both of them have four shower stalls each for men and women. Due to the large number of people camping during our festival, there is not always hot water, but in the early morning and late evening it is often available.

What kind of camping gear is appropriate? (car camping, backpacking, etc.)

Any kind of camping gear is appropriate for our festival. Over the past twenty years, the number of campers in RVs has increased and the fairgrounds has added accommodations for full-hookup camping, as well as increased electric and water hookups in the campgrounds. The CBA has also added a "guaranteed electric" camping area that is served by a generator.

For campers who prefer to tent or car camp, there is a designated "tents only" camping area as well as numerous sites throughout the campgrounds that are not easily accessible by RVs. People who choose to camp in the trees, on the hillsides or where there are no roads can do so, either by finding a site and packing in their camping gear.

Are fires for cooking allowed in the campground?

Due to the high fire danger in Grass Valley during the summer, no campfires are allowed for any reason. Cooking on a gas camp stove or barbecue is allowed, however, the stove or barbecue should be on a table, bench or other raised area off of the ground.

Are there cooking sites available? (i.e. fire pits, grills, etc.)?

There is a large barbecue grill in the Gazebo area that can be used by campers. In the same area there are permanent picnic tables and

a large shaded area for jam sessions. Other than this area, campers should plan to bring their own cooking equipment.

What should I bring other than camping equipment (i.e. instruments, earplugs)?

Other than camping equipment, you should bring your instruments and clothes for both hot and cool weather. Jamming is encouraged and flourishes at our festival and we hope attendees will participate or enjoy listening. The weather in Grass Valley in June can be hot during the day and cool 20° or more at night. For the past few years, we have also had some rain showers, so bring a poncho, umbrella or rain coat just in case.

"Earplugs"? Well we hope you don't come to a Bluegrass Festival to sleep! But if you have trouble sleeping when others are jamming, you might consider camping in an area where there aren't many active musicians --- or bring those earplugs.

Are kids OK un-supervised in the campground? In the festival?

It depends upon the age of the "kids". We encourage attendees to bring their children and enjoy the festival with them. Children who are unsupervised in the campground or the audience area and are creating noise or behavior problems will most likely be asked by our volunteer security people to find their parents or go back to their campsite.

We do have a children's program during the daytime all four days where our volunteers offer musical performances, interactive music activities, arts and crafts projects and games appropriate for children under the age of 12. There is also a Kids on Bluegrass program conducted by Frank Solivan and a host of volunteers for young musicians (under 18) who want to learn more about their instruments and vocals and have an opportunity to perform on our stage.

There is a small lake in the campground where children can fish, and responsible bicycle riding is also encouraged.

Are animals OK in the campground? In the festival?

Due to the large number of campers and festival attendees, NO animals are allowed in the campground or the festival audience area. The only exceptions are certified and licensed "service animals" such as guide dogs for the blind. If you bring an animal into the fairgrounds, you will be asked to either show your "service animal" certification or to take the animal to a kennel.

There are a number of kennels in the Grass Valley area and information is available at the Grass

Valley Chamber of Commerce 248 Mill Street, by phone at (530) 273-4667 or on their website (www.grassvalleychamber.com)

Can you reserve campsites before hand?

The only campsites that can be reserved are the RV full hookups and the guaranteed electric service sites. The cost for full hookups is \$200 for the week and guaranteed electric sites are \$90 for the week.

Campers with handicaps can also reserve space before the festival for sites that have electricity but no other facilities. They must have a handicapped placard displayed in their vehicle as well. If no advance reservations are made, handicapped campers will be accommodated if space is available.

Can you save spots for other people when you arrive?

Campers are not allowed to save spots for other people who will arrive later. We encourage people who want to camp together to arrive together. The only other way you could be assured of a group campsite is to come as a group on Monday before the festival set up your camp and pay the advance camping fee of \$20 per night per unit for RVs or \$15 per night per unit for tent camping.

Is there parking available in the camping area or is it a walk from the car to the camping?

There is parking available in the camping area, however, if you are tent camping, you may want to park your car in the parking lot – about a quarter mile from the tent camping area so that you don't get blocked in by other campers if you want to make a trip to the store during the festival.

If you are camping with a group of friends or family, you might want to park at least one vehicle in the parking lot so that it can be available for local trips. If you or someone you are camping with needs to leave the festival before Sunday evening, you might also take that into consideration.

Are there any other local sites to check out during/before/after the festival?

Grass Valley is located in the foothills of the Sierra Nevada Mountains and was a part of the Cal-

ifornia gold rush. There is a state park about three-quarters of a mile from the fairgrounds that offers visitors a glimpse of the gold mining and panning era. In addition, the downtown area has historic buildings and antique stores that are waiting to be explored. There are also several lakes and river sites in the area for swimmers, fishing enthusiasts, boaters and hikers.

For a complete listing of the area's attractions, visit the Grass Valley Area Chamber of Commerce at 248 Mill Street, by phone at (530) 273-4667 or on their website at www.grassvalleychamber.com.

Additional information about lodging – motels, hotels and bed and breakfast inns in the area is available through the Chamber of Commerce as well. If you are planning to stay in area lodging, be aware that available accommodations sell out way in advance. Reservations should be made several months in advance to reserve a space.

Besides the helpful local information available on the Chamber of Commerce website, they also offer a number of brochures that they will gladly mail to you. Other area resources are the Nevada City and Auburn Chambers of Commerce.

Further questions about the California Bluegrass Association and our festival, please call our Director of Operations Bob Thomas at 916-989-0993 or email sacbluegrass@comcast.net, or visit www.cbaontheweb.org.

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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)



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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.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

Where is the Festival Site?

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

~ ADVANCE TICKET ORDER FORM ~

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

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.

CBA Member Tickets

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

Non-Member Tickets

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

*Please specify which 3 days

Single Day Tickets

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

Music Camp Discount (4-day passes only): subtract \$10. Music Camp registration code (required): _____

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

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 \$ _____
_____ Reserved space with guaranteed electricity @\$90 per space. (6/11/07 - 6/17/07)

RV spaces with full hookups are sold out

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

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

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

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.

Advance Discount Ticket Order Form -- Deadline 5/31/07

Pappy Wishbone's Red Neck Festival, June 7-10, features banjo contest

June 7 thru 10, 2007 are the dates for the first Pappy Wishbone's Red Neck Festival. Sandwiched between the Golden Old Time festival in Yreka the previous weekend and the California Bluegrass Associations Fathers Day festival the innagural event takes place in

Red Bluff at the fairgrounds in Red Bluff, California.

The Brainchild of Stan "Wishbone" and three other of his Vietnam Vet friends it is a fundraiser for the Disabled Veterans of America. Among the featured events are arm wrestling, lawn mower racing,

a tractor pull, darts, a horseshoe competition and last but not least a five string banjo competition to crown a California State five string banjo champion.

The contest wich is on Saturday and begins at 11:00 am has no age groups or gender divisions

but is divided into two categories. Bluegrass or Scruggs Style and Old Time (and all the styles that encompasses). They are offering some serious prize money too. Prize money will be awarded to the top three contestants in each division. \$1000 for first, \$500 for sec-

ond and \$250 for third place.

There is no entry fee other than admission to the event itself. For further information go to www.stan@wishbone.com or contact Steve Wharton at 707-887-2518

Cowboy Sunday, May 6, 2007

By Grant Garland

This year the Orland Evangelical Free Church will hold Cowboy Sunday on May 6th at the Verbena Ranch west of Orland. The tradition started some years ago by inviting people to dress in western attire and ride their horses to church. The church service often featured gospel music or cowboy poetry with a message. Since the early days the event has evolved into something for the whole community and everyone is invited. Please come and enjoy a great day of fun and meet new friends.

Cowboy Sunday starts with

some people arriving early by horseback. The worship service will begin at 10:00 am with a gospel concert by Belinda Gail and Curly Musgrave. Following church we will host a barbecue followed by a kid's rodeo including mutton busting; a calf scramble; and a soaped pig contest. While the rodeo is going on there will also be horseback rides for the kids. At the same time there will be a gospel bluegrass jam on the stage as well as in small groups so you are encouraged to bring your instruments and participate. The cost for the barbecue is \$5.00 per person and kids

under six years old eat free.

Belinda Gail and Curly Musgrave are the Western Music Duo of the Year. Belinda is known as America's Western Sweetheart and is one of the most sought after women performing Western Music today. She has won the Western Music Association's "Female Performer of the Year" five times and received the "Female Vocalist of the Year" presented by the Academy of Western Artists, twice. Curly Musgrave is regarded as one of the most innovative and influential singer/songwriters in Western Music today. His accomplishments include

"Male Performer of the Year" and "Entertainer of the Year" presented by the Academy of Western Artists. He has also been the Western Music Association's "Male Performer of the Year" and "Songwriter of the Year" multiple times.

Cowboy Sunday is an outreach ministry of the Orland Evangelical Free Church in Orland, California. For more information call Grant Garland at (530) 865-9871.

La Grange Fiddle & Banjo Contest - Saturday, April 28th

By Chris Stevenson

It's time once again for the La Grange Fiddle and Banjo Contest, Saturday, April 28th in the backyard of the historic La Grange Saloon, right in the middle of downtown La Grange.

The contest, which has been a local tradition since 1981, features competition in six categories: fiddle, banjo, guitar, mandolin, vocal and miscellaneous. There is a \$7 registration fee per category, and prizes include trophies as well as cash and gift certificates. Registration starts at 9:30 Saturday morning and the contest is 10:30 to 4 PM. Admission is free to the public.

We'll also raffle off a pair of Strawberry Music Festival Spring adult camping tickets. Proceeds from this fundraising event go to the Historic LaFayette Lodge #65 of the International Order of Odd Fellows.

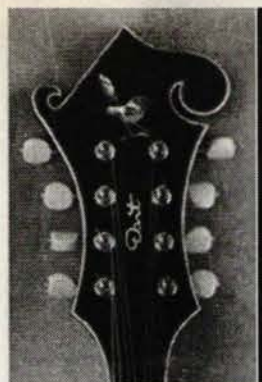
It's a triple treat April 28th and 29th in La Grange. The weekend's festivities also include a Junior Rodeo at the La Grange Rodeo Arena, both Saturday and Sunday. The La Grange school will also sponsor the La Grange Homecoming Celebration Sunday at the Old school house Park, with an open mic showcase hosted by Cactus Bob and Prairie Flower.

There is always plenty of jamming to be heard before, during and after the contest Saturday, and also Sunday at the Homecoming Celebration, so musicians and non-musicians of all ages are especially invited to come enjoy the fun.

La Grange is a historic Gold Rush town on the banks of the Tuolumne River, 30 miles east of Modesto on Hwy 132. Or travel 30 miles north of Merced on Hwy J-59 then turn right on Hwy 132 and you're there.

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

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2007 Golden Old Time Music Festival cancelled

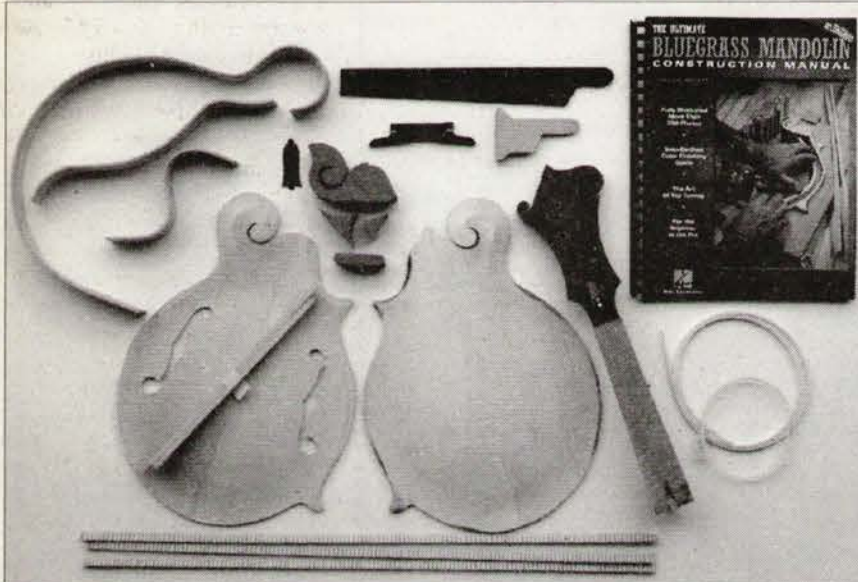
The 2007 Golden Old Time Music Festival has been canceled. Promoter Gene Bach said, "We are going to try and regroup and find a better location that will accommodate an event later in the summer of 2008. Thanks to those who made the trek the last couple of years."

CBA Chairman Rick Cornish added some perspective: "The partnership behind the Golden Old Time was originally Gene Bach, Mark Hogan, Carl Pagter and Darrell Johnston. When Darrell passed suddenly, Gene, Mark and Carl were left to sort out the event's finances and make the thing work. And work it did. In a very, very short time, the festival became a favorite of old time devotees here and across the west. The old time folks spoke of the 'GOT' in almost reverent terms. Let me say on behalf of our entire bluegrass family, thanks Gene, Mark and Carl, for the hard work and sacrifice you put into the Golden Old Time. Yes, regroup, find another spot, and we'll be there."



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3-day	\$60.00	\$65.00	Camping FSS \$20.00 total for all 3 nights
SINGLE DAY TICKET PRICES			ADV TICKET DEADLINE
	Thursday	\$15.00	Thursday, Apr 3, 2007
	Friday	\$25.00	
	Saturday	\$30.00	
	Sunday	\$20.00	
NO DISCOUNTS APPLY ON GATE OR SINGLE DAY TICKET			Any Questions Call (805) 937-5895 email pkfieldbluegrass@aol.com
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Guest column contributed
by Acie Delighta

With the possible exception of lemmings, all God's critters instinctively want to survive—more than that, we want to thrive—to excel. We lean in toward succeeding, mimicking the plant world's heliotropic tendency—and then some. The drive to succeed has been known to keep people working tirelessly, ignoring hunger pangs and enticements toward playful frolic. Fortunately, in the area of music, play and work may frequently merge.

With such a strong drive for success, it would be nice if there were a simple-to-follow guide that would make achieving success as easy as going down a checklist, doing the requisite things. After we analyze success itself and take a look at the people who have achieved it in the music realm for a bit, fortunately, we are able to view the factors that create success as they lay themselves out for our viewing. A precedent for such a phenomenal manifestation is the famous bear who presented himself to Davy Crockett, giving up and confessing he knew he didn't have a chance, so why waste the energy to resist.

And so it is that the factors leading to success in the music business turn out to be as easy as A, B, C. Laid bare, they are:

- A. Get a stick.
- B. Grow your own strings
- C. Take advantage of natural windows of opportunity.

To elaborate on these, let's look at some highly visible examples. Everyone can see, for instance, that traveling bass players find it quite difficult to travel with a full size bass, and for convenience, are now trying other alternatives. Bassists as accomplished as Wayne Taylor, of Blue Highway, and the incredible Marshall Wilburn have found a simple electrifying solution—get a stick. They follow the advice of an esteemed president, who said, "Speak softly, but carry a big stick." The airlines cooperate by allowing stick players to bring their powerful sticks aboard.

Motivational coaches have been advocating getting a stick for years, but they tended to talk funny, perhaps with New York accents, so that their advice sounded like 'Get a schtick.' Such talk was, understandably ignored since it was so obviously Vaudevillian and slanted toward folks who already showed proclivities toward gaudy

exhibitionism. Musicians who happened to be of the female persuasion also usually tended to disregard such advice, perceiving it to be basically phallic, and thus probably paternalistic, chauvinistic and perhaps even swinish.

Despite being sometimes ignored and disregarded, the advice to get a stick still offers at least metaphoric usefulness. After all, even in Biblical stories, a 'stick' is a referent and possible touchstone to power. When Moses was demurring to God, saying he didn't think he was qualified to do much of anything, the obvious response and lesson was, "What do you have in your hand? (or at hand)?" This turned out to be a shepherd's staff—a stick—a stick which was held out to part the waters allowing his people to escape from Egyptians. It was Moses' stick which he turned into a serpent slithering around to dazzle the Israelites when it was otherwise hard to get their attention, and it was a stick which could be put to practical use as a walking aid when wandering around in a wilderness for 40 years.

Taking inventory of what you have on hand and using your strongest, most accessible tool, then is the first tip to becoming a success in the music field.

The second tip goes toward being frugal. Since our bluegrass, old-timey, gospel, blues, Celtic, Cajun, country and folk music is mostly played on stringed instruments, and since strings soon wear out and sound dead, and since they can be expensive, it makes sense to grow your own.

There is much precedent for this, of course, nestled in the hills, the crèche of traditional music. Back in the early 1960s, in fact, a popular country song borrowed the tune of "The Wild Wood Flower" and spoke of revenue men who stumbled onto and confiscated a great harvest crop of weed. The lyric's sly closure signifies as local yokels get the last word, since they sit smugly on sacks of seed. Among the inside-puns the song paraded in front of the rest of the world was the veiled reference to the fact that the seeds were also string seeds. Pickers had

indeed hoped to economize by using the bumper crop they had raised that year so that they could change their strings every 18 hours of play, as recommended. But as another lyric says, "A country boy can survive" with seeds intact. In fact, through careful genetic work of years of hybrid growing since then, string-growers have strengthened the strings, made them to become uniform length for our assorted instruments and have even grown certain coated and wound varieties. Homegrown strings lend themselves to various spun-off happy coincidences as allowing pickers to easily accomplish bursts of lightning-fast strings of notes, because the strings stay straight and true, never becoming frayed knots.

Just as with making sourdough bread, though, you have to have a 'starter.' To begin growing your own strings, if you are not fortunate to live in the secret area where there are seeds to plant, just roll up the used strings of your instrument when you put on new ones, and place the used strings in a soft bag, along with a capo and a box of Fast Fret. Bury these in the ground at a depth of some eight inches per string, i.e. 48 inches for a guitar, 64 inches for mandolin, etc. The depth rule doesn't hold true for a banjo, however, because of that pesky 5th string. In order to grow your own banjo strings, therefore, it is necessary to bury the entire banjo, at a depth of at least eight feet and at a distance from habitation of eight miles. (See the reference in the song, 'Eight more miles to Louisville'.)

So, after getting a stick and growing your own strings, the third, and only remaining, thing

you need to do to become successful in the music realm is to seize ephemeral opportunities. Learn to leapfrog upon your small successes, to turn them into bigger successes. Ideally, each success should lead to a bigger success in some area—bigger venue, bigger achievement, bigger travel conveyance, etc. By dint of hard work and careful scrutiny of areas that 'lie in tangent' to success this can be done. Just as it may seem that misfortune may sometimes 'lie in wait' for unwary pilgrims, causing our downfall, success may also 'lie in tangent' to give us viable (if admittedly brief) opportunities for success.

The truth of this thought has been paraphrased as 'luck is where preparation and opportunity meet.' But sometimes looming opportunity isn't all that visible; sometimes preparation feels nebulous. Hmmm. What to do?

Grab on to the obvious, then. For instance, in one fantastic leapfrog opportunity, it happens that stars in the sky occasionally shine a lesson for wanna-be stars. That is, periodically spectacular rare cosmic events occur with the stars' movements; these can be anticipated and prepared for. I refer, specifi-

cally to the confluence of several major stars which pass within our earth's view and provide a brief but strong reversal of gravity, pulling people up a level in their chosen fields of endeavor.

In fact, in addition to briefly reversing gravity, the proximity of these stars creates a wide sluice—an arc of bright light resembling a halo, and has been dubbed the 'halo effect' since it has been known to influence people's perceptions. It causes us to see people who are skilled in one area as also skilled in other areas—some of those areas not even akin to the area in which we've managed to painstakingly develop requisite skills. From this marvelous uplifting and halo effect, we get people who seem quite ordinary vocalists and pickers one day suddenly shining and glowing with previously unseen skills and confidence the next.

So that's all it takes. We can use basic and timely tips, such as the occasional reversals of gravity, a handy stick and home-grown strings to leap into the arc of success.

Happy picking to you, and Happy April Fools Day. Elena Corey will return next month.



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J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy: April is supposed to be full of warm spring days, and wildflowers blooming, but as I write April's column, I'm looking at a foot of fresh snow on the mountain this morning! It's the last day of Feb., and it's been snowing and raining here on my mountain for the last two weeks. I'm not complaining though, because we had the driest January I can ever remember. Zero rain for Jan. The Sun peeked out for awhile this AM, but I see that it's snowing real light again, so if I find it hard to wax poetic about warm spring weather this morning, I'm sure that you folks will understand. It's REALLY hard to visualize fields of Poppy's blooming on the hills, with snow blowing horizontally past yer window!

When I went to shovel off my back entrance this morning, I could see where a Grey fox had curled up on my back steps out of the storm last nite. Animals are a whole lot smarter than humans when it's storming. They find a nice warm, dry place to stay until it's over, rather than try to drive over the mountains when Mother Nature is dumping 6 ft of snow on the ground! And speaking of nice warm and dry places, tie yer Pony in the shed out back, where there's oats and water for him, and come on into the kitchen where the fire's going in the 'ol cook stove. Grab a big mug, and pour yerself a big cup of Cowboy Coffee, and we'll palaver over some good vittles!

Here awhile back, I got one of those "mailers" in the mail, touting the newest rage in cookbooks that you just have to have, according to their hogwash. There was stuff listed in that book that I've never heard of. One of my steadfast rules is, if you don't know what it is, don't eat it! However, there was one glimmer of light to come out of that "mailer". They had a few short recipes in it, that in the business is called "teasers". Short recipes that they hope will induce you to order the book. Most of 'em weren't even close to anything that I would want to fix. However, there was one that caught my eye, and it was a recipe for Buttermilk Syrup. That's what I said. Buttermilk

Syrup? It sounded so strange I just had to make some of it to see how it tasted. Now don't make any rash judgments on this just because you can't stand the taste of Buttermilk, and you don't like sour tastes. This syrup will really amaze you with its rich Caramel taste, and I almost drank the whole batch by itself, it's that good! I could not believe what a rich and buttery syrup this recipe turns out. And when I poured this over a stack of my Buttermilk Hotcakes, honey, I'm telling you, that my tongue damn near slapped my brains out whilst I was a' wolfing 'em down! This is without a doubt the very best homemade syrup that you will ever eat in yer natcheral life! So with that said here's how to whip up a batch of Buttermilk Syrup.

Buttermilk Syrup

1 1/2 cups sugar
3/4 cup of buttermilk
1/2 cup of butter
2 tbsp White corn syrup
1 tsp baking soda
2 tsp Vanilla extract

Combine all ingredients except the Vanilla. Bring to a boil for 7 minutes, stirring. Remove from the heat and stir in the Vanilla. Makes 2 cups. Serve hot. Yummy!

Now how easy can that be? This will keep in the fridge for a week or so, if it lasts that long. I'll be willing to bet that you will make this on a regular basis. I do know one thing. Once you make this for yer family and friends, you've got a lifetime job, 'cause they won't let you serve any thing else again! I can't wait to try this on my Cowboy Pard, Pat Russell. If there ever was a true gourmet judge of fine hotcakes and their fixins, he's it! I can't wait to see the look on his face when I mix it up. A look of disbelief I'm sure, but when he tastes that first bite, I know that he'll be hooked for life!

Now, to go along with that gourmet syrup recipe, here's a special recipe that I use for my "special" Sunday brunches, when there's a bunch of family or friends over.

This one is as easy to fix as falling off of a peeled foot log over 'ol Piney Creek! It makes enough to serve 6 to 8 people, and makes a really substantial Brekfus'.

German Pancake

6 eggs
Powdered sugar
1 cup milk
1 cup flour
2 tsp fresh grated nutmeg
1/2 tsp salt
2 tbsp melted butter

Preheat oven to 400 deg. Use the Butter to grease a 9x13 baking dish. Mix up the batter and pour in the greased dish. Bake for 20 minutes. Dust with powdered sugar, and fresh grated Nutmeg. Serve with butter and Syrup.

Scramble some eggs to go with this, and you've got a real gourmet Cowboy breakfast! A good breakfast like this really starts the day off right, and it will keep you till late afternoon, until at least cocktail time! Yahoo! Isn't that what Sunday's are for? Good food, good company and good times!

Here's a dish that will fit in with any Sunday brunch, any time, anywhere. My mother used to fix this in the wintertime mostly. I love this when it's still hot from the skillet, but it's just as good chilled on a hot summer day too. My favorite is to have it with breakfast, along with some hotcakes and eggs, and some sausage. You talk about a GOOD country breakfast! It don't get no gooder than this!

Sauteed Apples and Raisins

4 large tart apples, peeled and cored
1/4 cup butter
Fresh grated Nutmeg
2 tsp cornstarch
1/2 cup water

1/2 cup packed brown sugar
1/4 cup golden raisins
1 tsp. lemon juice

Slice apples to 1/4". Melt butter in a large skillet and saute apples for 7 minutes. Mix water and cornstarch in a bowl real good to remove lumps. Add to skillet. Add sugar and raisins. Bring to a boil, stirring constantly. Remove from the heat, and stir in the lemon juice. Sprinkle with Nutmeg. Serve hot.

That's what I was raised on all of my growing up days. Good 'ol fashioned Arkansas cooking! My ol pard Vern Williams and I used to set and compare the ways that our mom's would fix things to eat when we were growing up in Arkansas. To his dying day, Vern always swore that Cornbread didn't taste exactly right, unless it was baked in the oven of a wood fired cook stove. I'm inclined to agree with him on that one, because cornbread cooked here on Bluegrass Acres just doesn't have the same taste that the cornbread my momma cooked in Sweet Home, Arkansas had! I'll never forget that big 'ol black wood



J.D. "Busta" Rhynes

fired stove either. It was my job to tote the kindling and firewood for it! (I hated that stove!)

Memories of a lifetime, long gone, and never to be experienced again. Some good and some not so good, but that's life isn't it. It's been good a 'settin here talking with you folks today, watching the snow fly by the window. I'm sure that we're all looking forward to the warm spring weather, but until then me and my little Grey Fox pal will wait here on the mountain, and stay in out of the storm. Please keep all of our service men and women in your prayers to return home safe and sound. GOD bless America, and may HE grant us all peace and health. Yer friend, J.D. Rhynes

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The Luthier's Corner - Roger Siminoff



Q: In the February issue of the Breakdown, you described a V joint that looks pretty interesting, and said that dowels are put in from the bottom of the neck. How does that work?

A: Sorry for not showing more of it in that column. Here is a photo of the bottom of a mandolin with the back off, showing the neck in place. After the neck is glued in, the holes for the dowels are drilled on each side of the neck and then dowels are glued into the

holes. This provides an excellent locking system with only three points of contact to fit accurately. After the glue sets, the dowels are cut short and sanded flush with the bottom of the headblock. Using this process also means putting on the backboard last. Many luthiers prefer to put the backboard on first so they can clean up the "squeeze-out" – the glue that oozes out between the kerfed lining and the backboard. But, you can also put the backboard on last and clean up the squeeze-out through the f-holes by using cotton swabs or similar clean up tools.



Fig. 1. For the V-joint neck connection, two dowels are added to either side of the neck after the neck is glued in. Since the heel of the neck is tapered, the holes begin going through the headblock and then enter into the sides of the neck. The dowels serve to lock the neck in place.

Q: Many mandolin players say that a high bridge gives better sound. Why is this and how high can I make a bridge without doing damage to the instrument?

A: The bridge serves the function of transferring the strings' energy to the soundboard. In order to do this effectively, the soundboard must be "loaded" by the strings. Loading is the process of placing a force or load on the soundboard so that it will be cocked and ready to fire when energy is sent to it via the bridge. In the case of the mandolin, this is a sideways load – and more specifically it is the load of the bridge pressing down on the soundboard (loading it) as a result of the strings being at tension. As the angle of the strings over the bridge is increased, the downward load on the soundboard is increased. And, you may recall from my column in the January issue of the Breakdown that there is an ideal angle – called the "string break angle" – that seems to be optimum for movable-bridge acoustic instruments. This angle is 16° and it has been used on instruments in the viol family for hundreds of years. Too little of an angle and there will be insufficient transfer of the strings' energy to the soundboard as well as insufficient loading of the soundboard. Too great of an angle and the soundboard will be excessively loaded and not able to respond to the energy being sent to it from the strings. When the strings are brought up to pitch, they tighten and exert the load against the soundboard and the soundboard depresses (assuming it is graduated and tuned properly). A stasis is reached when the soundboard pushes up with a force equal to the force of the strings pushing down. (If this were not the case, the strings would keep pushing down until the soundboard imploded, or the soundboard would keep pushing up forcing the strings out of tune.) In this way, the soundboard is loaded, and ready to be responsive to energy being sent through the bridge.

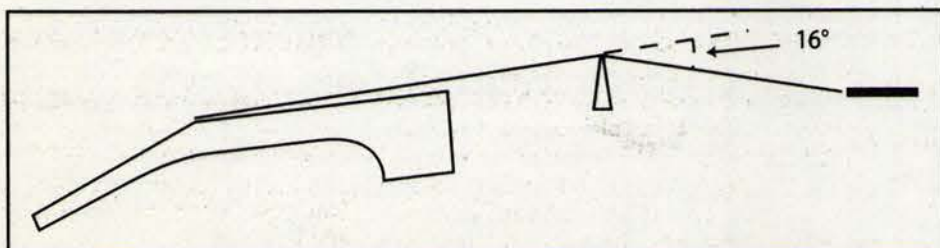


Fig. 2. The string break angle is determined by measuring the angle the string makes as it bends over the bridge. A 16° string break angle is ideal.

So, to your specific question, the higher the bridge, the greater the down pressure is at the bridge and this typically improved the amplitude (loudness) of the instrument. It also typi-

cally leads to enhancing the treble qualities. Back in my February column in the Breakdown, I showed a chart of various down pressure loads that are created at different string break angles.) Fig. 2 is an illustration I showed in January and it shows how that 16° angle is measured. So, there is a point where the down pressure can be too severe for the soundboard, both acoustically and physically. Further, the higher the string angle becomes, the greater the bending moment is at the heel of the neck, and this can lead to damage.

For a mandolin already constructed, as appears to be the case in your question, the best thing for you to do is focus on is adjusting the bridge height for the right playing action. If you raise the bridge too high, your action will be poor.

Q: I'm playing with the idea of designing a new banjo. Would contouring the inner face of the resonator to a convex shape improve volume and clarity? I would think that this surface could be designed to better direct sound outwards to the edge of the rim.

A: Yes, changing the contour of the inside face of a banjo resonator will have a dramatic effect on the timbre, amplitude, and sustain of the instrument. The two key elements in the transmission of sound through air are reflection and damping. How and where sound is reflected is very important. A great example of what happens when we change the shape of the inside of the resonator is in the difference in tone between a top-tension banjo with a flat-shaped (inside) resonator vs a regular RB banjo with a concave-shaped resonator. Some folks have tried convex resonators and they appear to work well but the sound is different from what we are accustomed to. Not "bad," just different. One of the major roadblocks we all face when designing new or different instruments is this issue of familiarity; sounds that we become accustomed to that seem right because they are familiar. Not necessarily good, just familiar. A few months back, I mentioned that the standard 3-footed banjo bridge was poorly designed because there were three strings directly over feet and two strings over arches. The uniformity of string-to-string timbre (tone color) can be greatly improved on a banjo by creating bridges with each string positioned over an arch (i.e., six-footed bridges). Unfortunately, while there may be an improvement in string-to-string balance, the sound produced by these bridges is not what we are used to, and it presents quite a perplex.

I am a firm believer in experimentation, and I suggest you try changing the contour and testing the results. But you must be ready to pay the price of the nay-sayers. I'm sure they laughed at Lloyd Loar in the 1920s when he unveiled his designs for the F5 mandolin that looked and worked like a violin. I know they laughed at Charlie Kaman in the early 1970s when he demonstrated his Ovation guitar that was engineered by helicopter designers. No one laughs at either of these two giants, today, so please do experiment.

Q: At LoarFest, your panel was talking about a Virzi tone production system. Do you have pictures you can show of it?

A: Sure, the device you are asking about is a Virzi Tone Producer, designed and patented by the Joseph and John Virzi in 1922. It is a thin wooden disc that is suspended by two feet inside the instrument. The tone producer was initially intended for the violin market, but Lloyd Loar sought to use it in mandolins and guitars during the period he was employed by Gibson.

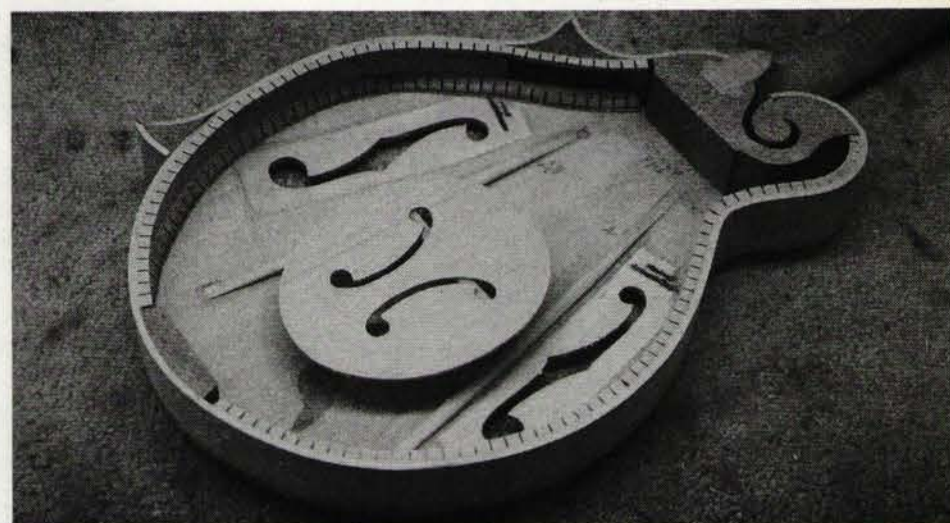


Fig. 3. The Virzi Tone Producer is a wooden disc that is supported from the inside of the soundboard.

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 demonstrations of the tap tuning process. The book is available at most music stores and luthier supply houses or directly from Roger's web site. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.

INSTRUCTIONAL MATERIAL REVIEWS

By Brenda Hough

Roger Siminoff: The Art of Tap Tuning (book and DVD)

Hal Leonard Corporation
7777 W. Bluemound Rd.
PO Box 13819
Milwaukee, WI 53213
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www.halleonard.com
www.siminoff.net

Roger Siminoff might be described as a "Renaissance man." His multi-faceted career includes time spent building and manufacturing mandolin kits, writing reference books on constructing mandolins, banjos and electric guitars, acoustical engineering and starting *Pickin'* and *Frets* magazines. He holds six U.S. patents for musical instrument design. Bluegrass Breakdown readers are familiar with his instrument building articles, and this latest book will be of great interest for fans of mandolins particularly the Lloyd Loar models and luthiers.

With such an intense background in music and engineering, it's understandable that Roger's latest book on tap tuning techniques to build great sounding instruments would be the definitive reference book. The book is full of detailed drawings, charts and historic photographs that take the reader through all the sound variables that make instrument making both a magical skill and a careful blend of calibrated adjustments.

The first chapter focuses on sound, and the discussion of sound includes all the variables brought about by string vibrations. Roger carefully explains partials, fundamentals and sound energy and how bridge, soundboard and tone bar components affect the sound. Various instruments for calibrating and measuring the tones produced by the parts are illustrated, and several charts list numeric values.

The accompanying DVD was extremely helpful in explaining the audio differences. Changes in tone brought on by change in sound-hole aperture were readily apparent as Roger moved cardboard over a mandolin sound hole. The computer generated readouts graphically showed the changes in sound and the assortment of tuners and electronic gizmos would satisfy any engineer and craftsman. For anyone interested in the science of music or the construction of acoustic wood string instruments, this is a must read book.

An interesting side note that Roger noticed at the Loar Fest in 2006: the instruments sounded more like each other than any other collection of same maker instruments. All of these instruments were "tap tuned" during their construction. Lloyd Loar was a renowned acoustic engineer working for Gibson in the 1920s and many mandolin players consider the sound of these Loar Gibsons the "holy grail" of sound. "What

Was Loar Hearing" is an intriguing article detailing the differences in tuning of the Loar mandolins which are tuned to C256 as contrasted to modern A440 tunings.

Musicians ready to build their own mandolin should go to Roger's web site and find out about his custom mandolin kits. Parts are carefully contoured and bent to make the kit easy to assemble, and Roger's Ultimate Bluegrass Mandolin Construction Manual is included in the package.

Rich Del Grosso: Mandolin Blues From Memphis to Maxwell Street (book with CD)

Hal Leonard Corporation
7777 W. Bluemound Rd.
PO Box 13819
Milwaukee, WI 53213
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www.halleonard.com
www.mandolinblues.com

Rich Del Grosso has been nominated for the Best Instrumentalist by the Blues Foundation in 2006, and he is one of the top blues mandolin players playing today. He learned his blues mandolin style from the masters: James "Yank" Rachell and Howard "Louie Blui" Armstrong, and his careful study and research into the blues and mandolin styling make this book an excellent source for learning some tunes associated with the blues masters.

Rich begins with the blues scales in the keys of C and G and the tunes are written in both standard musical notation and numbered string tablature. African rhythms and European melody structure were combined in slave times to produce new dance music. The "rags" or limping music would start in a 2/4 time and then syncopate. "Drags" and "stomps" were other variations and many of the tunes written in the early 1900s are still performed today: "Stomp'n at the Savoy" and "Maple Leaf Rag" are two that come to mind. Mandolin players were often part of these early string bands, but few recordings were made, and Rich has carefully transcribed Howard Armstrong's "Knox County Stomp" and "State Street Rag" and plays them on the accompanying CD. The journey of the blues and mandolin players from Beale Street in Memphis to Maxwell Street in Chicago is chronicled through the songs and biographies of Will Weldon, Eddie Dimmitt, Charlie McCoy, Howard Armstrong and Yank Rachell. Rich carefully examines the style of each musician and includes one of his songs to illustrate the technique. The inclusion of historic photos, history of mandolin builders in America and a discography combine to make this book a fine introduction to a very special musical style.

Phillip L. Williams: The Mandolin Player's Pastime

(Book and CD)
Voyager Publications
424-35th Avenue
Seattle, Washington 98122
©1991
www.voyagerrecords.com

Phil and Vivian Williams started Voyager Recordings to preserve the tunes of fiddlers in the Pacific Northwest. They currently have over 50 recordings including many jam sessions and contests. This book includes 140 reels, jigs, hornpipes and other dance tunes adapted for mandolin. The notation is in both standard musical notes and mandolin tablature. While many of the favorite jam tunes are included, fiddle and mandolin players will find the book a treasure trove for new tunes. Paul and Vivian play 57 of the songs from the book on a Pastime CD. One outstanding highlight of the books and CD is the division of the songs into categories: the reels, jigs, and hornpipes are all played in sequence so that the player can focus on the timings and rhythms of one style at a time. The company also has many books featuring traditional and original fiddle tunes, and an extensive selection of repertoire building books.

Phil Williams: Phil's Mandolin Workshop of 25 Mostly Familiar Tunes

(Book and CD)
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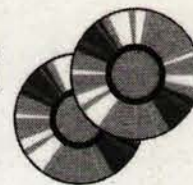
Actually, there's 27 tunes in this collection of tunes written in both standard music notation and mandolin tablature with chords. The CD has Phil playing mandolin and guitar on separate channels so a guitar or mandolin player can play along to learn the tunes. Some jam favorites easily recognized are "Cripple Creek", "Arkansas Traveler" and "Old Joe Clark." Less familiar but equally intriguing songs are "Detroit Schottische" (also known as Flop Eared Mule) in two keys, "Polly Put the Kettle On" in G and D, and the amusing "Sally Put A Bug On Me." The three ring binder hole punched presentation makes this an easy format for practicing or bringing to music sessions. Be sure to check their web site for more learning materials, song collections and a fine set of original fiddle recordings.

Please contact Brenda Hough for more information or to submit material for review:

hufstuff2003@yahoo.com

RECORDING REVIEWS

By Brenda Hough



Doyle Lawson & Quicksilver: More Behind the Picture Than The Wall

Rounder Records
One Rounder Way
Burlington MA 01803
www.rounder.com
c. 2007

Song list: Sadie's Got Her New Dress On, The Phone Call, The Selfishness in Man, Mississippi River Let Your Water Flow, More Behind The Picture Than The Wall, Tulsa Turn-A-Round, Whatever Happened To Us, Just Loving You, When The Blues Are Movin' In, Ocean of Teardrops, Can You Hear Me Now?

Doyle Lawson and Quicksilver have had a long string of awards as the IBMA's "Vocal Group of the Year," and Doyle recently received the National Endowment for the Arts National Heritage Fellowship for artistic excellence. Such momentum is difficult to maintain, but this latest album shows that the group may well be on its way to another vocal group award.

The group's trademark vocal harmonies are here in force, led by Jamie Dailey's remarkable high tenor. "The Selfishness In Man" has strong three-part harmony in a song with reflective meanings for our times. But bluegrass is not just harmony vocals, and the instrumentation here is top notch, with the signature hard-driving banjo of Terry Baucom pushing the sound in the opening cut, "Sadie's Got Her New Dress On." Mike Hartgrove has returned as the fiddle player, and his lead breaks align nicely with the banjo and mandolin in the album's instrumental "Tulsa Turn-A-Round" written by Doyle.

Doyle and Jamie wrote three of the songs together including "Just Loving You" with Jamie's tenor matched with Terry's banjo making this a song in the classic bluegrass mold. Doyle and Jamie also wrote "Mississippi River Let Your Water Flow," which has the same energy as the earlier Quicksilver hits "Yellow River" and "Mis'ry River" - is this a trend for river songs? Doyle takes a turn as lead vocalist on two songs. His rendition of "More Behind The Picture Than The Wall" gives the song a mystical depth as the singer looks back at life in the days of the photograph. Doyle also sings "The Phone Call" with its poignant story of a dying father reaching out to his son for reconciliation and love through the phone line from the twilight zone. The album ends with two versions (one called retro) of Tom T. Hall's old-timey "Can You Hear Me Now?" that the

band performs with sparse instrumentation to emphasize the vocals. Whether the band plays old-style or new style, it's always in style, and you must hear them now!

Doyle Lawson & Quicksilver: A School of Bluegrass

Crossroads Music
Arden, NC
1-800-966-7664
www.crossroadsmusic.com
c.2004

Doyle Lawson started this project in 2004 during the 25th anniversary of the Doyle Lawson and Quicksilver band. As he searched through live performance recordings and band rehearsal tapes, he found classic songs that had never been placed on albums but had historical significance in the band's development. The 50 songs chronicle the band's history and Doyle's own notes give insight into the songs. The 1979 band included Doyle on mandolin, Terry Baucom on banjo, Jimmy Haley on guitar and Lou Reid on bass. The carefully crafted gospel harmonies displayed on "The Prince of Peace" and "On The Sea of Life" are evident from the beginning and the trademark strong instrumentation is shown on a hard-driving version of "Train 45."

The band's vocals were given greater depth and power when Russell Moore and Ray Deaton joined. The staggered harmonies and quicker tempo of "Every Time I Feel The Spirit" showcase Doyle's strong arranging skills. "Till The End" features Russell's lead tenor and Ray's distinctive bass vocals are a highlight of "Ezekiel Saw The Wheel." "Leather Britches" is a classic fiddle tune, but Doyle crafted a fine arrangement with guitar, mandolin and banjo. Doyle also included some classic songs from Bill Monroe, Flatt and Scruggs and Jimmy Martin: "Come Back To Me in My Dreams," "My Walking Shoes," and "I'll Take The Blame."

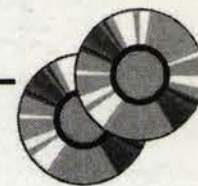
When Ray and Russell left the band to form what became IIIrd Tyme Out, Doyle gathered more musicians who were later in stars in other bands: Jim Mills, Barry Abernathy, Shawn Lane, Steve Gulley and Jim van Cleve. Steve and Barry became the nucleus of Mountain Heart and their strong vocals are a part of "Your Crazy Heart" and "Rock of Ages Keep My Soul."

Jamie Daley is the band's current guitar player and tenor singer and he is a worthy successor to the long line of Quicksilver stars. Jamie also is a songwriter and the album features three of his gospel songs,

Continued on A-20

RECORDING REVIEWS

By Brenda Hough



Continued from B-16

"Prayer Is A Wonderful Gift From God," "I Feel Happy In My Soul Today" and "Peace Is My Savior's Love." "Peace Is My Savior's Love" has a piano backdrop that gives the song a "doo wop gospel harmony" sound. "I Feel Happy In My Soul Today" has 5 vocal parts including Dale Perry's rumbling bass. The band has had some star fiddle players throughout the years. Hunter Berry plays "Twinkle Little Star," and J.W. Stockman and Jess Barry play twin fiddles on the spectacular "Dailey's Reel."

The band's recent appearances in California show that the magical formula of vocals and instrumentals that Doyle Lawson has created is still going strong. Before we know it, we will be happily celebrating the band's 30th year in bluegrass music!

**The Grascals:
Long List of
Heartaches**
Rounder Records
One Rounder Way
Burlington MA 01803
www.rounder.com
c. 2007

Song list: Home, Long List of Heartaches, You Don't Have Very Far To Go, Will You Be Loving Another Man, Being Me, Did You Forget God Today, Hard Times, Cut Your Wheels, Don't Tell Mama, Roll Muddy River, My Night To Howl, Keep Me From Blowing Away, Hoedown in Motown

When the Grascals burst on the scene in 2005, they won the Emerging Artist of the Year award, and the following year they won the SPBGMA awards for Instrumental Group of the Year and Album of the Year. While the band seemed to have instant success, each of the six band members has put in time learning the musician's craft in bluegrass and country bands. The total band sound with its vocal harmonies and instrumentation is perfectly in-synch and their blend of classic country and modern bluegrass is combined with a strong sense of song and story.

"Roll Muddy River" has the hard-driving sound propelled by David Talbot's banjo, Jimmy Martingly's fiddle and Jamie Johnson's lead vocals with harmonies from Terry Eldredge and Terry Smith. Jamie also sings the lead vocals on the two Aubrey Holt songs – the "My Night To Howl" with its party-loving attitude contrasted with the spiritual "Did You Forget God Today" with harmonies from the Jordanares. Terry sings the lead on the George Jones classic, "Don't Tell Mama," and George joins the group for the recitation portion of the song. Dierks Bentley adds some vocal fun with his "la dee dee" in Harley Allen's "Being Me." "Cut Your Wheels" lets David's

banjo, Danny Roberts' mandolin and Jimmy's fiddle take center stage. Much of the band's sound rests on the shoulders of these three fine instrumentalists. This second album is a worthy follow-up to the first and is bound to win awards as well.

**Donna Hughes:
Gaining Wisdom**
Rounder Records
One Rounder Way
Burlington MA 01803
www.rounder.com
c. 2007

Song list: One More Time, What I'm Looking For, Father Time, Time After Time, Scattered To The Wind, Not Anymore, Sad Old Train, Find Me Out On A Mountaintop, Bottom of A Glass, Letters, Too Many, Hold On, Where Are You Darlin', Talking To The Wind

Donna Hughes has had her songs recorded by the Seldom Scene and Alison Krauss, but her expressive vocal styles have not been showcased until this debut Rounder album. Her first self-produced album of songs was heard by Tony Rice, and he was impressed enough to become the producer of this album. Tony has surrounded her voice with harmony vocals from Mary Chapin Carpenter, Alison Krauss, Alecia Nugent, Carl Jackson and John Carroll, and has assembled an "A list" of top musicians to embellish the songs: Sam Bush, Wayne Benson and Rickie Simpkins on mandolin, Rob Ickes on dobro, Tony and Wyatt Rice on guitars, Tim Stafford on guitar, Mike Bub and Brynn Davies on bass, Ron Stewart on fiddle and Scott Vestal on banjo. Naturally, only one of each instrument is on each song, but it's still a daunting task to play with so many other folks. It's to Donna's credit that her voice has the strength to emerge from the background and her storytelling skills weave some strong tales about life and love.

"Scattered to the Wind" is a gentle reminder of the insignificance of material things; all our treasures that take a lifetime to accumulate are scattered in an afternoon auction and cleaning and all that is really left are the memories. Those memories are celebrated in "Letters," a song that celebrates the love shown in an exchange of letters between a child and grandparent and how each one saved the other's letters. The song ends as the two piles of letters are reunited. Donna's songwriting gift is the ability to portray the deep truths of life in images of individuals at a crossroads or the pause to remember while holding a letter from a dear one. "Not Anymore" has Donna's gentle piano playing underscoring the final realization that life can go on without the missing partner. "Bottom Of A Glass" is the poignant tale of a life of potential de-

stroyed by the contents of a liquor bottle.

Love lost and love gained is a recurring theme in both country and bluegrass music, and Donna has some songs that will no doubt be recorded by artists looking for a "bluegrass" song. "Where Are You Darlin'," "Sad Old Train," (a rusted relic of another time), and "Too Many" have the uptempo tone with the undercurrent of sadness that suits bluegrass so well. Donna sums up the album's impact best: "It is an encyclopedia of the heart, describing many of life's trials I have either experienced or observed."

**Eric Uglum, Christian Ward, Austin Ward:
The Old Road to Jerusalem**
Backcountry Music
13774 Recuerdo Dr.
Del Mar, CA 92014
www.backcountryrecords.com
c. 2007

Song list: Paper Heart, The Old Road to Jerusalem, Stonewall, Love Has No Pride, Old Blue, The First Train Robbery, Sweet Memory Waltz, Undecided, Life's Railway to Heaven, Pretty Little Miss, Sidney the Pirate, Edelweiss

Eric Uglum has been a mainstay in many California-based bands, including Weary Hearts (Ron Block was another band member), Lost Highway and Chris Stuart and Backcountry, and had he chosen to live in Nashville instead of the high desert town of Hesperia, he would be an A list session player in great demand.

Eric is joined by stepsons Christian and Austin Ward and their excellent fiddle and bass playing is top-notch and belies the fact that they are 14 and 16 years old respectively. Christian's composition, "Stonewall," has a marvelous Celtic bounce that would set feet a-dancing anywhere.

Eric's warm baritone wraps itself around a song and his rendition of "Love Has No Pride" has got to be one of the most heartfelt love songs to be found anywhere. Eric also infuses Chris Stuart's "The Old Road to Jerusalem" with a tenderness that makes the listener yearn for long lost fathers. "Sidney the Pirate" is laced with penny-whistles, crystal clear guitar work and mournful fiddle that recall the wistful British isle ballads.

The jazzy "Undecided" gives Christian and Austin a chance to swing and Christian pulls some beautiful tones out of his fiddle that sound like a crying horn. Austin and Eric answer the fiddle solos with carefully articulated guitar and bass leads. "Pretty Little Miss" is a retelling of the old John Riley-sailor-gone-away story with some punchy bluegrass banjo from Ron Block, and harmony vocals from Bud Bierhaus. Absolutely worth

finding a copy of this album!

**Grizzly Peak:
Heartbreak and Loneliness**
Lucky Doodle Music
www.grizzlypeakbluegrass.com
c. 2007

Song list: Sea of Heartbreak, Forty Years of Trouble, Your Worries and Troubles Are Mine, 1952 Vincent Black Lightning, Montana Cowboy, Back Up and Push, Hit Parade of Love, Moonshiner, True Life Blues, This Morning At Nine, Those Memories of You, Uptown Blues

Grizzly Peak is a Bay Area-based band with a mission to share "the real deal – loud and clear, full of life, love, heartbreak and loneliness." (from their liner notes) Their festival campsite is always open for jams and the group has chosen songs that represent favorites sung around the California jam circles.

The vocal trios are performed by Ted Garber, Matt Kendall and Bernie Bishop and they achieve the high lonesome sound as their voices soar on the song choruses. Bernie's voice gets into Del McCoury territory and the band does a fine version of the McCoury hit, "1952 Vincent Black Lightning." Peter Rowan's "Moonshiner" is given just the right amount of rough-hewn edginess. "Hit Parade of Love" and "This Morning At Nine" have enough bounce and energy to wake up the late night jammers.

Steve Kallai is the fiddler and he leads off the instrumental "Back Up and Push" and is joined by Dan Norton on banjo. Matt Kendall's mandolin and Ted's resophonic solos grace "Uptown Blues" and Patty Garber's steady bass anchors the group's sound. Bay Area fans will be delighted with the band's latest efforts.

**Chad Fadely:
The Back Room**
Animal Town Studios
Missoula, MT
www.chadfadely.com
c.2006

Song list: I Want You, The Back Room, Swing 42, Cedar Hill, Tophat Funk, Don't Think Twice, Blue Bossa, Major Something, Topsy Gypsy, Norwegian Wood

Chad Fadely works for Greg Boyd's House of Fine Instruments, and he is often found at festivals standing in the midst of some very fine instruments. His "The Back Room" CD is on display and fans of spirited mandolin playing would do well to seek out this album. Chad's playing encompasses many genres and he easily plays early Bob Dylan songs, Grisman dawg grass tunes and swinging Django Reinhardt melodies. "Swing 42" has the artful combination of man-

dolin notes balanced with guitar rhythms from Richie Reinholdt, bass from Mike Freemole, and fiddle from Alex Hargreaves. Chad wrote three of the songs including the title cut, "The Back Room," with its wonderfully intertwining melody played on mandolin, guitar and dobro. Grisman's "Cedar Hill" and "Topsy Gypsy" flow easily under Chad's lead and the band adds some counterpoint fiddle and guitar. "Norwegian Wood" has Ted Lowe singing the lead vocal, and the mandola and guitar backdrop make the Beatle classic come alive in a new setting.

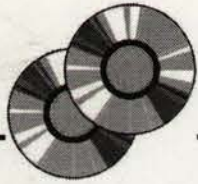
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Pulaski, VA 24301
c.2007
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Song list: Weavers Bend, Leapfrog, White Rock, Deputy Dalton, Spring Has Sprung, Brownie (Last Southern Belle), Fairview, Goodbye Allison, Chicken House, Nottoway, Old Grey Coat, Lonesome Reuben

Mo Canada released his first guitar album ten years ago and he was hailed as a child prodigy at the tender age of 14. At the time he had only played guitar for one year. Fast forward ten years, and Mo has emerged again with a fine set of his own songs. Joining Mo on this disc are Tony Rice, Randy Kohrs, Phil Leadbetter, Rickie Simpkins, Kevin Light, Darrell Webb, Ed Canada, Chad Light, Scott Vestal, Taro Inoue, Raymond McLain and JP Mathes. Mo's earlier recording had traditional bluegrass tunes, but this album has 9 original tunes written by Mo, a Byron Berline original, a Tony Rice song and the traditional "Lonesome Reuben."

The cover photo has Mo standing next to an old-fashioned gas pump with GRASSOLINE spelled on the pump. His tunes are fluid and inventive and the instrumental breaks flow back and forth with the melody restated and embellished with each turn.

"Leapfrog" begins with a low rumbling guitar lick that is balanced with a mandolin chop evolving into a melodic turn on guitar followed by a mandolin lead break. "White Rock" begins with a banjo stating the melody followed by mandolin. Most importantly, Mo doesn't feel compelled to put his guitar playing foremost to develop the tunes. "Deputy Dalton" starts with Mo's guitar playing and moves into fiddle and some fancy dobro from Randy Kohrs. "Spring Has Sprung" has a sprightly quality with a Chad Light adding banjo leads and Darrell Webb on man-



RECORDING REVIEWS

By Brenda Hough

dolin. "Chicken House," the last song written for the album, has an assortment of quick notes on guitar, banjo and mandolin that bring to mind the frantic pecking of chickens finding food. Each tune invites repeated listening with fresh nuances appearing with each turn. There is ample opportunity for the songs to be fully developed; most of the songs are 4 minutes or longer.

Mo has succeeded in making an instrumental album with layers of musical tones and fans will cheer for the fresh and innovative delights to be found herein.

**Todd Taylor:
3-Five-N**

Pirate Records
580 Harrisburg Street S.W.
Palm Bay, Florida 32908
www.toddtaylorbanjoman.com
c.2006

Song list: 3-Five-N, Little Bessie, Reuben, Bayou Bottle Blues, Miner's Night Out, El Cumbanchero, Rocket Man, Prairie Song, The Ballad of Osceola, Gold Rush, Orange Blossom Special

Todd Taylor is known as "the banjo man" and he certainly is one of the premier banjo players on the scene today. He has several Grammy nominations and signature models banjos from Gold Tone and Recording King in his honor. Todd's banjo playing is pulsating and serious, and he puts some sparkle and punch into all of the tunes on this album, and it would be hard to put one tune as the "best of the bunch."

The opening cut, "3 Five N," has the pulse-pumping banjo jumping out from the get-go. Todd is joined by Robert Feathers on guitar, Lamont Goff on mandolin and Bo Frazier on fiddle and the weaving of leads and back-up puts each instrument in the spotlight followed by another wave of sound just as powerful. Earl Scruggs' version of "Reuben," is a banjo showpiece along with some fine rumbling guitar from Robert. "El Cumbanchero" has a wonderful set of banjo rolls duplicating the sound of Spanish guitar playing. Elton John's "Rocket Man" is morphed into a high lonesome instrumental that deserves repeated listening. "Orange Blossom Special" is played with no-holds barred, and the fiddle bow hairs and worn out banjo and guitar picks must fall to the floor after such a performance. Definitely a eye opener for banjo fans!

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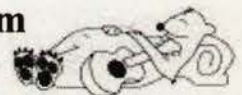
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Bluegrass Gold - Celebrations at the Sweetwater in Mill Valley

There will be three anniversaries of note at the Bluegrass Gold series at Sweetwater in Mill Valley this month. The series celebrates its eight-year anniversary on Thursday the 19th at 8:30 p.m. with The Bill Evans String Summit as the headliner, and the duo Keystone Crossing celebrates its ten-year anniversary when they open the show. One of its members has a birthday of significance two days later. Bluegrass Gold is produced by Carltone Music and co-sponsored by the Northern California Bluegrass Society.

Bay Area banjo player Bill

Evans steps into the spotlight as bandleader with his own band, The Bill Evans String Summit, a six-piece ensemble featuring some of the hottest new acoustic musicians on the West Coast. Bill brings together guitarist Scott Nygaard (from Darol Anger's Republic of Strings, Tim O'Brien, Chris Webster), dobro player Michael Witcher (from Dolly Parton's touring band and the Laurel Canyon Ramblers), bass player Cindy Browne (who has played with such jazz greats as Lionel Hampton and Mel Torme and the bluegrass band Due West) and the incredible twin fiddling of four-

time National Champion fiddlers Tristan and Tashina Clarridge, to perform original instrumental pieces that draw heavily from Bill's two critically acclaimed solo CDs Native and Fine and Bill Evans Plays Banjo. The String Summit uses bluegrass as a stylistic meet-



The Bill Evans String Summit



Keystone Crossing

ing ground for a diverse group of musicians who span two generations and bring with them a mix of stylistic influences, from jazz, classical, folk and world music traditions. Over the years, you've heard Bill with Dry Branch Fire Squad and as a member of the bands Due West, Bluegrass Intentions, and Rustler's Moon, but be prepared for another level of musical inten-

sity and virtuosity with the BESS. Opening the show will be the duo Keystone Crossing, featuring the voices of Larry Carlin and Claudia Hampe. The Marin County twosome sing the songs of the brother duos from the early days of country and bluegrass, and they got their start opening for Ralph Stanley at the club ten years ago. They also played the first Bluegrass Gold

show in April of 1999. On April 21st Claudia will officially be celebrating her 60th birthday, and no doubt the party will be starting two days earlier at Sweetwater.

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

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STUDIO INSIDER -- In the air again... nah, that could never be a title...

Greetings from 42,000 feet (that's not April fool's, although sometimes I wonder about myself...) I'm flying east, high above the nasty and snowy winter of 07 that threatens to turn all our travel plans into a big sit com with too much sit and no comedy. But so far, so good! This plane stops in Nashville, but I won't get off there, except for a few moments to stretch my legs and breathe; my final destination is Massachusetts, where I'll meet with the grandson of one of the first musicians to record the tune which we know today as the "Westphalia Waltz."

Poor plant, great product

As I've delved into the convoluted history of this and other tunes, I've come to see that the manufacturing plant for American "traditional" music is pretty sketchy: it never pays its workers very well (if at all), it keeps very poor and often conflicting records, and it has no conscience. But it sure makes some fine music!

The Poles

In the early 20th century, many eastern European immigrants came to the United States seeking a better life; behind them, they left starvation and poverty, religious and cultural persecution, ignorance, and wars. With them, they brought young families, a few possessions, willingness to work hard, optimism, and their native music. Among these eastern Europeans were many Poles, and scattered around New England today are the remnants of many of their original settlements, where newly-arrived immigrants banded together for protection and for jobs that were arranged by relatives and friends who had come before.

Ludlow, in western Massachusetts, is a small town that still has many descendants of the Poles who immigrated in the early twentieth century to work its mills. Stanley Kapinos, born in Poland in 1900, came to Ludlow when he was

twelve. There, he began studying trumpet. His sharp intellect and natural aptitude soon had him playing with local "orchestras," which today we'd call "bands" or "combos." By 1930, Stanley was playing with a group led by two popular Polish-American musicians, Jan Novak and Walter Fronc. The group played radio shows and traveled around New England performing at weddings, funerals, parties, and other events. In 1930 they went to New York and recorded for the Victor label a popular Polish waltz known as "Pytala Sie Pani." Seven years later, the tune was recorded for the Columbia label by Ignacy Podgorsky, a Polish immigrant living in Pennsylvania. In 1938, the W.H. Sajewski company in Chicago published the sheet music and registered the copyright with the Library of Congress. From all this activity, it's clear that "Pytala Sie Pani" was a favorite of the Polish-American community. The National Library in Warsaw, the equivalent of America's Library of Congress, has a Polish recording of the piece from 1930 - 1931, along with sheet music from a few years later. A Polish discography lists a 1916 recording of the tune. Then the story makes a surprising turn --

The Texas connection

When the Waco, Texas-area fiddler Cotton Collins returned from Germany at the end of World War II, he told friends, including a young Johnny Gimble, that he had been reworking a tune he'd picked up while in Germany. Cotton played the tune frequently with the band "The Lone Star Playboys," who were based in Waco. The group performed in quite a large area, often driving many miles to play events. They also broadcast a daily radio show on the popular AM radio station, WACO. Cotton hadn't settled on a name for the re-worked tune, and people in Westphalia, Texas, where the Lone Star Playboys sometimes played,

claim that they suggested the name "Westphalia Waltz." Cotton's son Billy told me last summer in Texas that they were all wrong, and that his dad had named the tune for Westphalia, Germany.

Whether Billy Collins is right, or the residents of Westphalia are right, the tune that they are talking about is the same tune that Stanley Kapinos, Jan Robak, and Walter Fronc had recorded for Victor in New York in 1930. Cotton Collins filed for a copyright of the tune in 1946, and the small, Dallas-based record company Blue Bonnet Records released probably around 2500 copies, which sold briskly.

Folk roots

That recording, the travels by the Lone Star Playboys, and their daily radio show on WACO helped to make the "Westphalia Waltz" a local hit, and soon, popular Texas recording artist Floyd Tillman released it on a Columbia record.

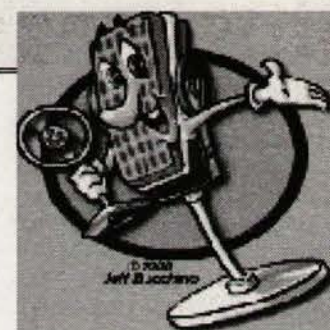
Another musician who performed daily at lunchtime on WACO radio was a childhood friend of Cotton Collins, named Henry William Thompson. As a boy, Henry used to hang around the Collins' home in Waco, where the household of nineteen children and a musician/instrument maker father was constantly erupting in music. Henry dreamed of one day emulating the success of his hero, Gene Autry, and worked at his guitar playing and singing. After WWII, he performed solo on WACO as "Hank the Hired Hand," playing his acoustic guitar and singing. Within a few years, "Hank Thompson" rose to national prominence as a country singer and western swing bandleader. In 1955, fronting a hot band that included Merle Travis on guitar, he recorded an Instrumental album for Capitol Records. The "Westphalia Waltz" that the group put on that record became a hit, and Cotton Collins' favorite recorded version. The Capitol album, with national distribution and promo-

tion, got the tune out to a much wider audience than had either the 1949 "Blue Bonnet" record by the Lone Star Playboys or the 1930's recordings by the Poles on Victor and Columbia.

Additionally, Hank Thompson's version employed instrumentation and arranging techniques that surpassed the limitations of the earlier, regional renditions. While the Polish version certainly appealed to Polish Americans, and Cotton Collins' Blue Bonnet recording excited local fans of acoustic country roots music, Thompson's version, with steel guitar, richly recorded triple fiddles, and a smooth electric rhythm section, was directed towards a broader, country-music loving population that was buying up large numbers of records during the post-WWII economic boom.

The folkin' leap

Somewhere along the way, "Pytala Sie Pani," or "Westphalia Waltz," made the leap from being a Polish or Polish-American tune to being an "American" tune. The change involved contributions from many individuals, and it's hard to say which one, if any, holds the primary responsibility. But what certainly did happen was that the "folk process" worked overtime



in the traditional music factory, hammering away some pointed edges, adding some new sounds and new material, and producing a piece of music that now has a cross-cultural and cross-generational appeal. Now, about those wages...

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 Woodshed Productions, is Chuck McCabe's "Sweet Reunion," featuring Chuck McCabe, Rob Ickes, Norton Buffalo, the Irrationals, and many other great artists. You can reach Joe by calling (408) 353-3353, by email at joe@highlandpublishing.com, or by visiting joeweet.com.

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Luke Davison
Photo by Bob Calkins

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



April fools edition

CBA Camping Safety Alert

By Dr. Hiram Notsobrite

The CBA has announced that fans and their kids attending this summer's Father's Day Bluegrass Festival Campers should avoid any contact with streams and ponds threaded throughout the Nevada

County Fairgrounds Festival site. A recent accidental Chemical Truck accident leached into the ground water of Nevada County and has been affecting the area's natural habitats with curious results.

life including a couple of rather strange and threatening catfish and a most unpleasant hybrid of a crabopatomus.

Terrestrially speaking, a population of squirrels local to the fairgrounds have been overheard picking tiny little instruments in remote corners of the fairgrounds after a recent afternoon of swimming and sunbathing in the recent warm, late winter weather.

The resident County Fairgrounds staff has had a few recent inexplicable encounters with these life forms that seem to be readying themselves for the upcoming feast, um, er... fest due to hit the area this coming Father's Day.

Children of the crew have reported losing siblings in dangerous encounters with a variety of unnatural wild



CBA Chairman Ousted

By Martin Gibson

The California Bluegrass Association has disclosed that Chairman Rick Cornish has been forced to resign over allegations of a conflict of interest with international implications. It seems that while at the same time he was serving as CBA chairman, he had also sworn allegiance to the Cornish Bluegrass Association. Because Cornwall is part of the United Kingdom, Cornish is in direct violation of his oath to defend and uphold the bylaws of the CBA (the real CBA, that is) against all friends or enemies, domestic or foreign, regular or decaffeinated.

Upon further investigation, it has been revealed that Cornish was double-dealing both organizations, holding out for the highest bidder in a devious game of his own design. Traveling in a world of glamour, glitz and almost unimaginable luxury, the ivory-bearded con artist extracted sums totaling in the millions of dollars (equivalent to rather less millions in British pounds) from both CBAs for various schemes dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music.

The bubble burst for "Champagne" Rick when the landlord of his Paris apartment mistakenly sent the new lease agreement to CBA headquarters instead of Cornish's mail drop in the Bahamas. Apparently, the chairman had been siphoning off money from Kids on Bluegrass to finance his high-flying hi-jinks. Yes, while the youngest and most vulnerable members of our community were forced to play with substandard capos and rusty

Continued on B-2

CBA Board Announces Changes

By Molly Tenbrooks

With the ouster of Chairman Rick Cornish, the CBA board and officers have undergone a reorganization. These changes have been made to streamline business and take advantage of each member's particular talents, or lack thereof.

After the Cornish debacle, the board has decided to turn all over ALL authority to President Darby Brandli. Henceforth, Darby is President for Life. All her decisions are final and there is no appeal. The board also voted to approve funds for a life-size stat-

ue of Our Fearless Leader to be placed on her front lawn.

Rich Evans has been reassigned to the Chairman of the Facial Hair Committee. Despite tough competition from J.D. Rhynes and Frank Solivan, Rich's splendid cookie-duster put him over the top.

Publicity Director Bruce Campbell is now the official CBA guru. Bruce's Buddha-like demeanor and general likableness has a calming effect wherever he goes. This Father's Day, he'll be appearing onstage to

Continued on B-2

Also in the B section...

More silliness (sorry!)

Wintergrass review

Valerie Smith & Becky Buller interview

Slow Jam tab

The CBA calendar


and many more features, photos and articles



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Wintergrass Wonderland

By Brenda Hough

Alice may have fallen into a rabbit hole to find her Wonderland, but I hopped on a plane, flew past majestic snow covered mountains and found a magical four day adventure without leaving downtown Tacoma, Washington.

Wintergrass is one of the top bluegrass festivals in the country, and during its 14 year history, it has presented some of the top acts in bluegrass and acoustic music. This year was no exception, as the festival brought Doyle Lawson and Quicksilver, Chris Thile and the How To Grow A Band, Blue Highway and a unique Midnight Mandolins concert with Mike Marshall, Chris Thile and Hamilton de Holanda to festival goers at five different stages at the Sheraton, the Marriott and the Urban Grace Church. In total there were 80 scheduled concerts and 49 workshops ranging from "Guitar for the Impatient Beginner" to "Resomania" and "Bass for the Weekend Warrior."

Everything at Wintergrass is done with a touch of finesse. Their Wintergrass poster is lovingly produced on a Challenge Proof Press with real letter blocks and real ink. The welcome table always had lots of smiling volunteers who could cheerfully answer questions day and night. There is even a Toddlergrass room for little ones to roll around, take a nap, or just wiggle, dance, move and play.

With four or five concerts or

workshops happening every hour, it was hard to make choices. The Urban Grace Church stage offered wonderful acoustics, and an intimate setting that filled quickly for the popular concerts. Festival attendees would speculate on how early to walk to the church in order to get good seats for several hours of shows. The main stage in the Sheraton Pavilion offered many more seats and usually latecomers could find a space to squeeze in and hear a show.

Jamming is in full force at Wintergrass and often the stage performers would be found in small jam groups after the show. Groups of players would be found in the same areas throughout the festival and there was a spirit of good fun and cooperation throughout. With so many concerts and workshops, it's impossible to see every one. My personal list of delights and discoveries:

Doyle Lawson and Quicksilver: What can I say? The band gets better and better. Jamie Dailey, Doyle, Terry and Darren are joined by Mike Hartgrove on fiddle. There is no other group that does gospel like Quicksilver and fans will be delighted to know that a new album was released in March.

Three Fox Drive: Californian Megan Lynch adds an extra zing to the sound and Kim Fox hasn't lost her touch for writing outstanding songs.

Valerie Smith and Liberty Pike:

Valerie's soulful singing is backed by a top notch and versatile band. One of the entertaining delights of their show is the shuffling of instruments as Valerie trades off on guitar, mandolin, fiddle and dancing feet! Becky's clawhammer banjo and fiddling is matched by Jonathan Maness' guitar leads.

Uncle Earl: The Earl girls just continue to put out toe-tapping, happy music.

Tim O'Brien: Songwriter supreme, mandolin ambassador and a high-powered band with Casey Driessen on fiddle, Danny Barnes on banjo and Dennis Crouch on bass.

Chris Thile, Mike Marshall, Hamilton de Holanda: Midnight Mandolins - magic into the wee hours. Wow!

Chris Thile and the How to Grow A Band/ The Infamous Stringdusters: Double Wow - the instrumental chops in these two bands are incredible. It would be fun to see these two bands play Family Feud on television!

Crooked Still: Boundary blending bluegrass with stirring vocals from Aoife O'Donovan and rhythm cello from Rushad Eggleston. Add a banjo and double bass and you're acoustic fusion.

Jo Miller and Her Burly Roughnecks: Absolute fun with rhythm on drums, Epiphone archtop guitar and an accordion! A colliding collection of bluegrass, swing, Northwest cowboy and honky tonk.

Valerie Smith & Becky Buller interview

By Brenda Hough

Discussion of the band's sound and their musical influences:

Valerie: Our sound has a lot of energy - harmonies and instrumentals. It varies. We don't do the strictly bluegrass sound. It varies in feel and style.

Becky: And Valerie went to school in Kansas City for jazz and opera. And I was trained classically. I played classical violin in orchestras. I grew up with a lot of rock music. Simon and Garfunkel, Flatt and Scruggs and Lonesome River Band got me through high school. We've got lots of different influences.

Valerie: We're a product of the Midwestern environment, twisted as it may be.

Becky: My parents had a bluegrass band back in Minnesota. They were called Prairie Grass so I grew up listening to bluegrass and I wanted to be part of their band. It took me about a year to convince them that I wanted to play the fiddle. We didn't have any fiddle teachers in the area, but a gal in Mankato taught Suzuki violin and she knew I wanted to be a fiddler. So she would teach me fiddle tunes along with the classical and I think that was the best way to learn. It hard to switch from one to the other because of the off beat. I got to learn both side by side. We did lots of festivals around Minnesota. I was 16 when Carolina Moon came out by Lou Reid and Terry Baucom. Jack Turtle did the liner notes for that album, and he was in the bluegrass program at ETSU. I was so excited to find a school that had bluegrass music and I told my parents I was going there.

Valerie: I went to the University of Missouri in Kansas City and studied voice, music history and education. I studied jazz with Kirby Shaw and did that for a long time. I grew up with gospel music and old time music and old country music. I'm from a small town, Holt, Missouri and went to college and started studying different things. When I got back out I taught school for awhile and started doing bluegrass every Friday night.

My husband is a geologist so he got a job, a really good opportunity. It was exciting to meet all these legends that I always wanted to meet.

I met Johnny Cash, Waylon Jennings and got to know some greats. I'll never forget that.

Andy Leftwich was in my first band and now he's with Ricky Skaggs. I had a great guitar player named Travis Alltop who was just phenomenal. Andy stayed with me a long time. I saw Becky at IBMA and I said you need to find another gold nugget. She was the first person I called for the job. She said yes and she's been with me ever since.



Becky Buller

Becky: I had two months to go until I finished college. She waited so I said Lord

this must be where you want me.

Valerie: I look for an artist not just a player for the job. It's worth waiting for to make music. One of my rules - it's about the music. Everything else stays off to the side. When I go to a museum, I don't like to be distracted.

There's no such thing as an outsider in this music. When I'm in front of a large audience I think I have a large living room and I can fit everyone in. Everywhere you go, even overseas, you learn one thing, and people are the same. We're all a little vulnerable, and we all need to laugh and we all need to feel bad sometimes. Human spirit is complicated, but it's really not. When I'm on stage and I look at all those people and I think these are all really great people and I would have them in my house and fix dinner for them and have potluck. I think they want to know how I am and know our art.

On songwriting:

Becky: I read, watch lots of movies and I try to listen and try to listen while I'm out to eat. I've gotten lines from people in restaurants and I write it on a napkin and stick it on my bathroom mirror. One whole side of my bathroom mirror is all ideas for songs. So yeah they show up. Some take a half hour and others take three years. It's exciting.

I wrote Little Bird in the car on the way to a gig in Knoxville. It lent itself well to the clawhammer banjo. I've been a fan of the clawhammer banjo since Gillian Welch. I love her stuff and I took lessons from a guy out at East Tennessee State. Clawhammer feels like the fiddle shuffle and I gravitated towards that.

Continued on B-5

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Valerie Smith & Becky Buller interview

Valerie: When I approach an album, I think of art and a palette. I keep saying palette and my palette of textures and colors. My CDs are a way of exploring who I am and hopefully as we grow older, our texture becomes more interesting and intricate and wisdom in different colors. I admit some things and say I wish I had done that.

As an artist you have to pick out songs that show mental maturity as well and thoughts that change. No Summer Storm was a dark album, even the cover was dark, and that was a difficult time for me. Changing from my twenties to my thirties, and I had a musician who passed away during the recording of that album. His brother was in

the band, and Andy Leftwich was part of my sound and he was leaving. I had a huge band turnover and it was the first drastic change. Things can change in a matter of 5 hours in your life. I was not the same after those changes: a death of a musician. I didn't have the happiness and vitality I had before. That album was an expression — I

was in a storm, but it was not going to stop me. I'm going to keep going, I love what I do enough, and it's going to find. I've got to be a captain at sea and go through the storm. I just released a gospel album. I didn't release one before because I really wasn't ready. Emotionally everyone is different spiritually and it takes some maturity

for that too. I was ready for the gospel album. That's What Love Can Do is a lighter album to show I want to have fun again. And finally the gospel album was my way of saying you know what, we're all going to be okay. It was important that the album wasn't preachy — I wanted an album to say you're worthy of love.

WWW.RBA.ORG



Redwood Bluegrass Associates Presents

Lost Coast Jack & Molly Tuttle April 14, 2007

Co-sponsored by the Northern California Bluegrass Society



Bluegrass in Mountain View

**First Presbyterian Church
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**Doors Open at 7:00 PM
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**\$15 in Advance
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Ages 13 - 18**

**Free
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RBA has been fortunate to witness the development of one of the country's most remarkable young bluegrass musicians: Frankie Nagle. On the RBA stage, Frankie sat in with Karl Shiflett, had a duo with Brittany Haas, was part of the School Of Bluegrass, and teamed with other hot young musicians in Donner Mountain. Donner Mountain has now become Lost Coast. Their high energy shows, enjoyed at festivals throughout the western United States, reflect their passion for traditional bluegrass — set in dazzling arrangements which create a new sound that's all their own. That Lost Coast combination of exuberance and musical prowess won them first prize in the 2006 National Bluegrass Playoffs at the Huck Finn Jubilee in Victorville, CA. In addition to Frankie Nagle (banjo, vocals), Lost Coast is comprised of Jacob Groopman (guitar, vocals), Hide Kawatsure (mandolin, vocals), Annie Staninec (fiddle, vocals), and Andrew Conklin (acoustic bass).

The release of the debut album of Jack & Molly Tuttle will be celebrated at this concert!



Jack Tuttle has performed professionally in numerous bands, including the Tall Timber Boys and Fog City Ramblers (bluegrass), the Gryphon Quintet and Front Porch Swing Band (swing), Emerald (Celtic), and the Mayfield String Band (old-time). Jack has taught more than 1000 students over twenty years in both private and group lessons, as well as at the Festival of American Fiddle Tunes, the California Coast Music Camp, and the CBA Bluegrass Camp. Jack has been especially successful teaching children, some of whom — like Frankie Nagle and Brittany Haas — have grown into major talents. His School Of Bluegrass bands have introduced RBA audiences to some of the top emerging musicians in the west.

Among Jack's most successful and talented students is his daughter, Molly Tuttle, whose guitar playing and singing are sure to find a wider audience. Dan Paisley heard and played a bit with Molly at last fall's Bluegrass in the Foothills Festival, reporting that he was "blown away" by her music, and saying, "Molly doesn't just play the right notes, she feels them. Her singing is the same."

Both Molly and Frankie are barely teenagers, while Annie Staninec is barely out of her teens, so the evening will provide a delightful look at the future of Bay Area bluegrass.

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!

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Father's Day June 14-17 Bluegrass Festival

www.cbaontheweb.org

Your Father's Day Festival slow jam tune o' the month tablature for beginners

Soldier's Joy

Arr. by Steve Kaufman

Key of D

Chords: D D D A7

Fingerings > 1 1 3 1 3 1 2 2 1 1 3 3 1 1 1

Chords: D D D A7 D D

Fingerings: 5 1 3 3 1 2 2 2 1 1 2

Chords: D G D A7

Fingerings: 10 2 1 2 4 1 1 2 2 1 2 4 1 2 1 1 1

Chords: D G D A7 D D

Fingerings: 14 2 1 2 4 1 1 2 1



Steve Kaufman & the CBA Father's Day Festival slow jam

It's hard to find a picture of Steve Kaufman with a sour face. It's not surprising that Mr. Kaufman is a happy guy, given his success in his chosen field of endeavor. Steve has made a crusade of bringing folks into music, mostly providing guitar flatpicking instruction. He's issued approximately one trillion books, tapes and DVD providing instruction to everyone from rank beginners to hotshots, in every aspect of playing. He runs the famous Kaufman Acoustic Music Kamps, which offer a well-rounded education in instruments like banjo, bass, mando and guitar. Steve is one of the foremost educators in our music, simply put.

When Steve heard about the CBA's effort to craft an event for beginning jammers he jumped right in, creating tab especially for the planned Father's Day slow jam run by Dan Martin. This month he shares beginning guitar tab for Will the Circle Be Unbroken. This tune is on the list of songs to learn for the CBA slow jam. It is also played in just about every jam you find yourself in, so it's a gooder to know! If you need more dope about the CBA Father's Day Festival slow jam contact jam leader Dan Martin at powderdan@sbcglobal.net or visit www.cbaontheweb.org

Dale Ann Bradley - RBA show May 5th

Dale Ann Bradley was born in 1964 near the Cumberland Gap, a child of a Kentucky coal miner and hard-shell Baptist minister. By age 5 she was on stage, by her teens she was winning local talent contests, and her first band (at age 14) was Back Porch Grass.

In 1989, Dale Ann became part of the cast of the Renfro Valley Barn Dance, a show that has been staged near Lexington since the late 1930s. In 1991, she joined its all-women bluegrass group, The New Coon Creek Girls, eventually releasing four albums as lead singer with the band. Dale Ann struck out on her own in 1997, and has since released five more albums, including the Recent "Catch Tomorrow" (on Compass Records, produced by Alison Brown).

About her latest, Frank Gutch (Folk & Acoustic Music Exchange/FAME) says, "Dale Ann Bradley will no doubt turn some heads in Nashville with this release. She is the real deal in a city of pretenders and she will survive. When most of the darlings of modern country are taking flack, she will be remembered for being true to her music-- and for that angelic voice."

Five times nominated as Female Vocalist Of the Year by the International Bluegrass Music Association (IBMA) and 2001 winner of that award from the Society for the Preservation of Bluegrass Music in America (SPBGMA), Dale Ann Bradley is also recognized as one of the strongest rhythm guitar players -- as well as finest singers -- in the music.

She's also got a great new band:

Jeff Parker (mandolin, vocals) - Lonesome River Band, acclaimed solo album, at the Renfro Valley Barn Dance with Dale Ann
Ramona Church (banjo, vocals) - Big Country Bluegrass, Carolina Road, in the New Coon Creek Girls with Dale Ann
Mike Bub (bass, vocals) - Del McCoury Band, numerous IBMA awards
Troy Engle (fiddle, lead guitar) - Mark Newton Band, Patty Loveless Band

This is a stellar line-up, and Dale Ann Bradley knows it: "I feel like I'm starting a new musical life with this entourage. And that's just the truth. With the musical talent of these folks, along with their personal character and their true dedication to making this musical unit as good as it can be, I have nothing but the highest hopes for all of us."

The Dale Ann Bradley Band
Sat., May 5 - Doors open: 7 pm;
showtime: 8 pm

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TICKETS: \$15/advance, \$18/day
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for under-13 AND bluegrass music
students (accompanied by paying
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Dale Ann Bradley



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

The April Fool

By Cliff Compton

It's April and I'm thinking about the one that
I heard somebody call the April fool
It kind of sticks in my craw,
Them calling him that...
He always meant a lot to me

And old Bill Monroe was singing
"Were you there when they crucified my lord"
And no I wasn't, but I heard enough about it
Being the son of a preacher
I figure I heard it in a thousand songs
And God only knows how many sermons
And dad would pull out his banjo on a Sunday night
And do that sort of Scruggs roll
and he start to sing with every fiber in his being

"Is there blood upon your hands
Do you daily take his holy name in vain
By the very act you do
You can crucify him too
And in evil work you'll never cleanse your hands"

And I don't know where he found that song,
But it used to haunt me
Because, if the truth were to be told,
I've done a few evil works in my own time

And there's a lot good heaven songs in bluegrass
Mixed in with the murder ballads, the drinking songs,
And all them songs about hardscrabble life
And I like them
They make me feel good
I reckon my dad's up there
I saw him leave this world
And we were standing around singing one of those
heaven songs
When his line went flat
Beulah land sweet Beulah land
And my momma held his hand for a few minutes
And she said "Well, Normans gone home, and we should
probably leave now."
And I didn't cry because he looked at peace
And I knew he'd lived a righteous life

But I not so sure how much good those heaven songs
would do
If he hadn't been able to sing "the old rugged cross" with
conviction
Like how Hank Williams used to sing
"how can you refuse him now"
And my father couldn't refuse him
And that cross was his lifeline

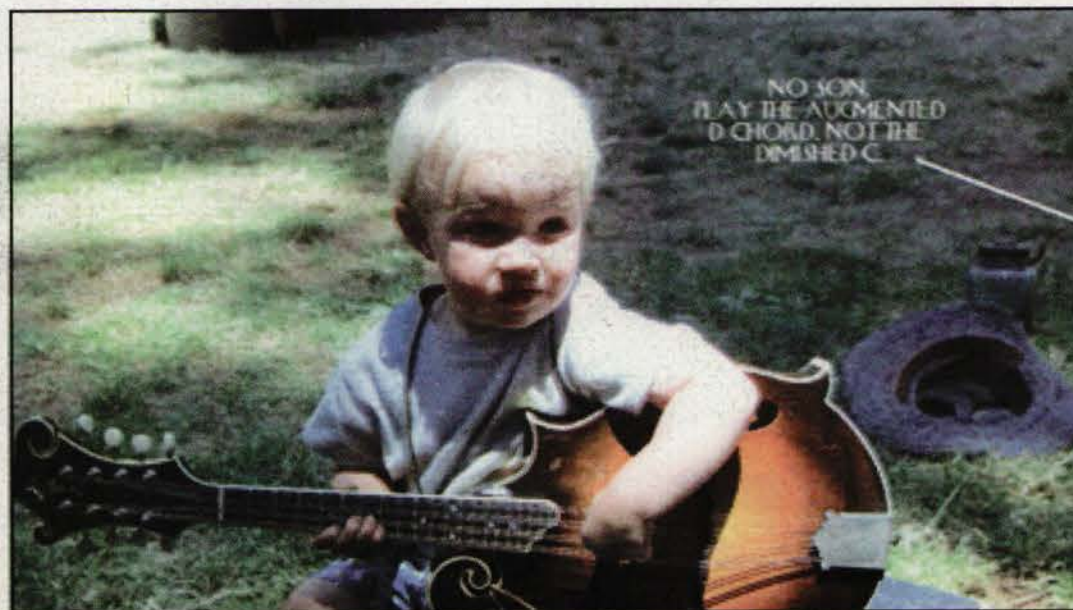
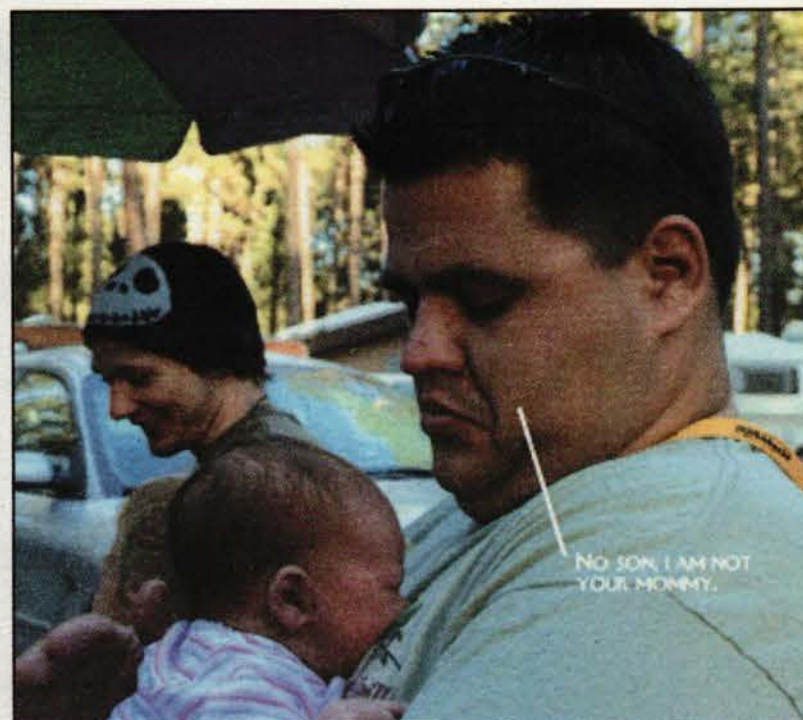
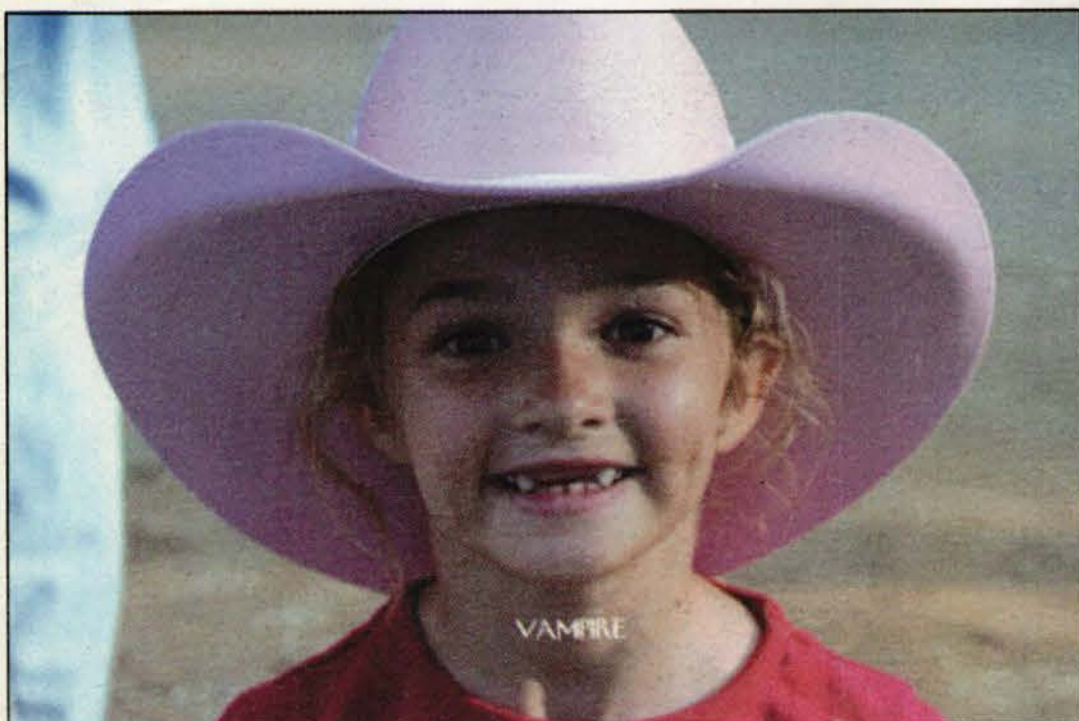
And I'm playing with Rich Ferguson and his wife and
Pat Calhoun and Ed baker on a Sunday morning in Plymouth
And I'm half asleep because me and Armando
were singing about thirteen verses of amazing grace at 2:30 in
the morning
And people are crawling out of their tents with espresso
dreams
And a few of us like minded folks are singing a few of them
cross and heaven songs
And I'm thinking about this man they called the April fool
And I guess some folks think It would be foolish to die
like he did
For those who could care less

"Were you there when they crucified my lord
Were you there when they crucified my lord
Oh sometimes it causes me to tremble, tremble, tremble
Were you there when they crucified my lord"

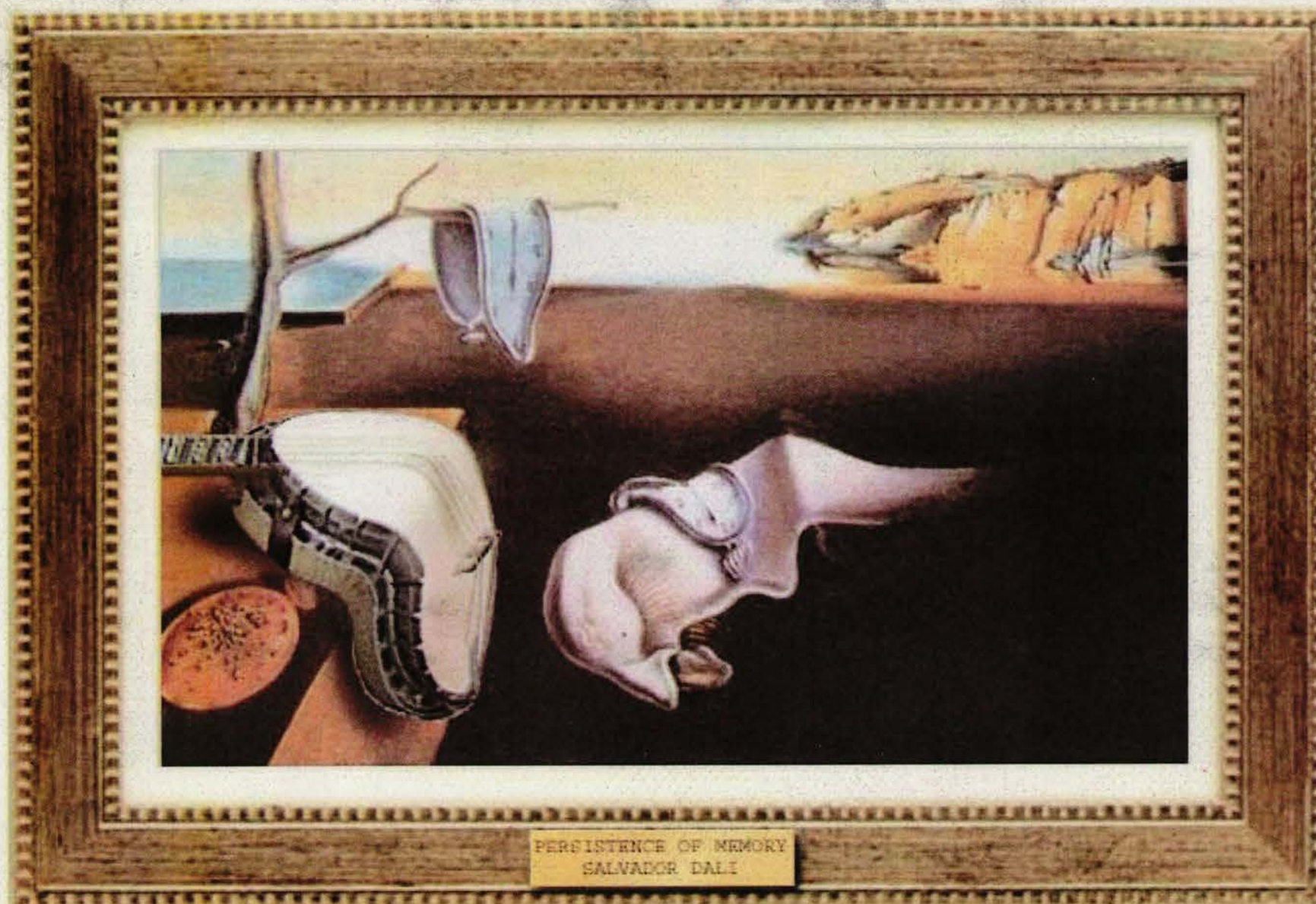
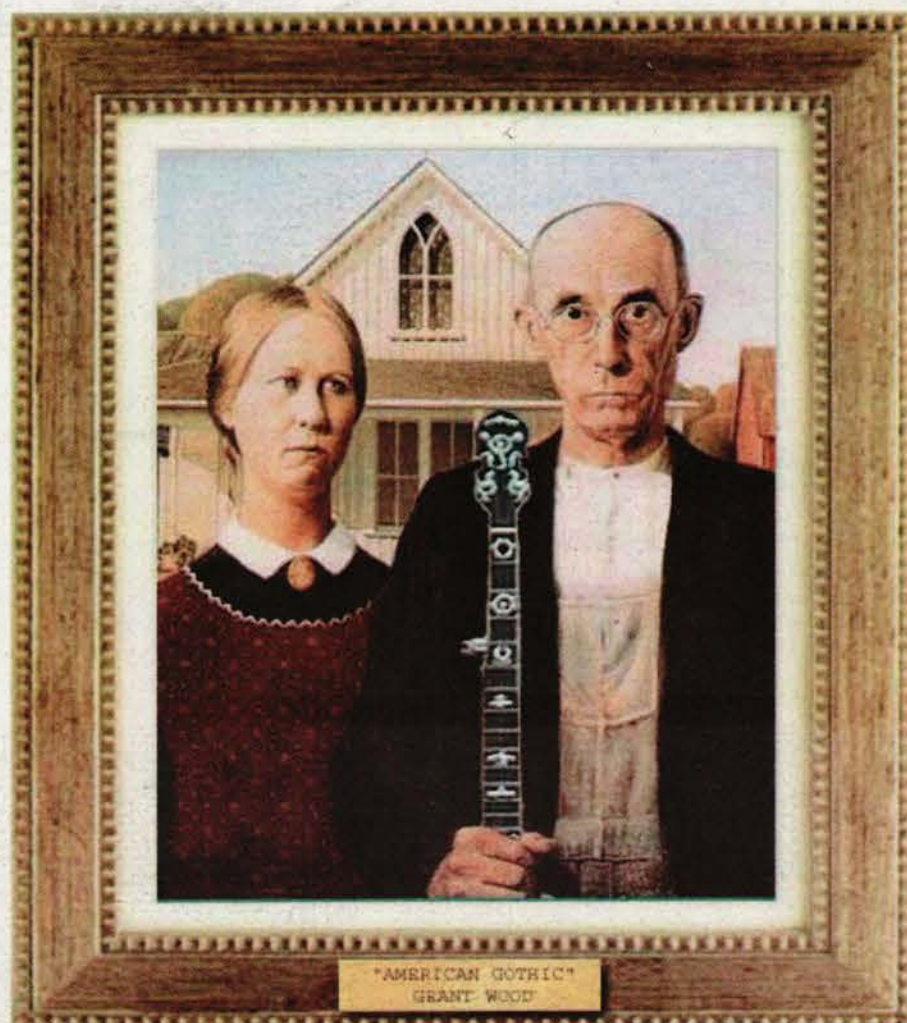


Happy Easter

April Fools Tom Tworek-style



... And more Tom Foolery from Ted Silverman



Pam "Belle Monroe" Brandon:

Interview with San Francisco bluegrass artist from "back east"

By Chuck Poling

Belle Monroe and Her Brewglass Boys have been a mainstay of the San Francisco bluegrass scene for about ten years now. Fronted by Pam Brandon on guitar and vocals, the band has maintained a steady lineup over the last five years with Tom Drohan on bass, Ted Silverman on mandolin and vocals, Jordan Klein on banjo and vocals, Rick Hendricks on dobro and vocals, and Diana Greenberg (the prettiest Brewglass Boy) on fiddle. Belle and the Boys made all their San Francisco pals proud this past summer when they placed third at the prestigious Rockygrass Festival Band Competition.

They are well known for their versatility, equally adept at working a crowd into a frenzy with a put-the-pedal-to-the-metal-tempo breakdown, getting it to sing along with a bluegrass version of a Beatles tune, or stunning them with a slow, soulful ballad from the Duchess of Bluegrass herself, Belle Monroe. Of the many talented female vocalists in the Bay Area, she is notable for the command she has over her voice, easily moving from the kitten's purr to a full-throated field holler, and the range of emotion with which she colors her subjects. Belle is also known for her commanding stage presence—everyone knows when Belle is on stage and who's in charge.

So who is Belle Monroe and just what is her story?

Folks, meet Pam Brandon. She's from back east. Way east. All the way from merry old England, that green and pleasant land. By now it shouldn't be too surprising that bluegrass has worldwide appeal and has devoted followers in the United Kingdom, as well as dozens of other countries. But it's always fascinating to hear stories of how folks from other nations came to love bluegrass.

I recently had a little chat with Pam about, among other things, how she got into bluegrass, how she emigrated to the States, and how explosives are used in cave rescue. As we say in the newspaper business, she makes good copy.

Where are you from?

I am from a walled Roman city called Chester, in the North West of England near Liverpool.

When did you move to the U.S? Why?

I was an exchange student at Penn State University in my junior year of college (84/85) and moved here permanently in 1986. The student year was for adventure, but the permanent move was for love. I married an American. He was a musician, a bass player who had me loading equipment into the van on our wedding night. Hmmm. Divorce wasn't too far off. I ditched the husband but kept the country. When my divorce was made final I

sold my wedding dress and bought a motorcycle with the money. I think there's a song in there somewhere. (I'm working on it, Pam.)

I know your parents played folk and bluegrass music, so it has always been a part of your life. Did you ever go through a period of thinking it couldn't be cool if your parents did it? Did you re-discover the music at a later age or were you always into it?

My parents were the coolest people I knew growing up, and I hung out with them a lot more than any of my friends did with their parents. We'd go to the jazz club every Thursday night, the folk club every Friday night, a bluegrass pick on Mondays, Irish sessions at the pub, etc. Our house contained so many instruments it would have been impossible not to grow up a musician, and musicians were always coming to stay from out of town. We were a seven banjo household. My father was a potholer (spelunker) and on the Cave Rescue, and the police would come once a year to check on my father's explosives license but never the banjos. I started playing bluegrass bass with my parents in a family band when I was 16, right when my friends were actively avoiding theirs. They thought I was mad.

How much of a bluegrass scene is there in the UK?

There's a small bluegrass scene in the UK, and a few decent festivals, like Edale and Didmartin. Festivals in England tend to be damp, muddy affairs, with lots of pub picking. Very different to the festival experience here. The rain makes for miserable BBQing. I think it's hard for touring bluegrass bands to play in the UK. It's relatively remote, hard to get a work permit, and everybody smokes in pubs.

What do you love about bluegrass and why do you think it has such an enduring popularity?

I love the sheer joy and adrenaline that comes from the musicians, the harmonies, the wonderfully breathtaking improvisational virtuosity that bluegrass demands at any speed. It's an incredibly supportive music scene where the audience is as much into playing it as listening to it. The songs are fundamentally simple yet as complex as any given player wants to make them, but the structure of the music allows for jamming, which I've come to believe is a form of drug. I met an A&R man in Nashville at BMI who said that bluegrass musicians

are the only musicians who will get off stage after a grueling set and go "Dude, let's go pick!" It's the only music genre I can think of that spans generations and continues to grow because older generations are nurturing young children to play and thrive in amongst their elders. It's kind of a social phenomenon really. Somebody must be doing a PhD thesis on it somewhere.

What do you like about the Bay Area bluegrass scene?

The Bay Area scene is a very supportive bunch of people, people who play together, refer each other bands for gigs, and throw great picking parties...er, I mean festivals! There's some great fun venues for playing, such as Amnesia (go Shawn!) and Café DuNord (get 'em Guy!) here in SF, McGrath's



Pam Brandon circa 1968

in Alameda (Peter's the man!), the Sweetwater (thanks Larry!) and Iron Springs Pub in Fairfax (yay Mike and Anne!). Seriously though, without great supportive venues, where would the bands and the scene be?

Who are some of your favorite bluegrass artists of the past or present?

I had "Ragged But Right" by the Greenbriar Boys when growing up. I wore that LP out. I think there are some really great young bands out right now that I have on heavy rotation on the old mp3 player, such as the Infamous Stringdusters, King Wilkie and the Steep Canyon Rangers. Also, I love the Del McCoury Band and, for something a bit different, the Kruger Brothers. The Dick Smith and Mike O'Reilly Band from the East Coast write awesome songs.

What was your first instrument and when did you begin playing?

My first instrument was my voice, which was very loud even as a baby. I could also scream very

long notes while going red in the face, something my mother didn't appreciate, but which prepared me well for singing Little Maggie. Otherwise, my first love was the piano, which I began playing at age 5, followed by the flute, then the banjo!

Who do you consider major influences?

Most of my major influences have been vocalists, including my mom, Jean Brandon, who is a fantastic bluegrass vocalist. Peggy Lee, Ella Fitzgerald, Anita O'Day and Sandy Denny have found their way into my vocal style over the years, rather than bluegrass vocalists really. Richard Thompson and Martin Simpson, both Brits, fed my early guitar work. Now I'm learning to play the fiddle. When it comes to the fiddle you can't beat Stuart Duncan and Stuff Smith. Boy would I like to see those two going head to head. That would be interesting.

You've been to a lot of festivals and have jammed with a lot of notable pickers. What are some of your favorite bluegrass moments?

Oh, man, there have been many...my first gig on bass with the Peter Rowan Trio was a high point. We kicked off the first notes of Free Mexican Airforce and I thought, holey moley, is this really happening?! However, most of my notable random picker moments have occurred at Rockygrass or IBMA simply because both places are overrun with notable pickers. I have sung swing with the Kruger Brothers in camp at cocktail hour and hung on for dear life playing bass with the Stringdusters, Tim Stafford, Jim Van Cleve and Frankie Nagle in Barefoot Kenny's camp. I once sat in Casey Driessen's kitchen and played for hours with Casey, Noam Pikelnny and David Grier, which was one of those "pinch me" moments. At one of my very first Rockygrass Academics I sang a duet with Chris Thile around the camp table in the wee hours, only to be stopped short by his then fiancée, who was in high school and had to get to bed. On the last night of IBMA a couple of years ago I sat on the arm of a couch in the Grey Fox hospitality suite singing in a jam at 5 AM, looking down on this small perm-headed woman singing on the couch next to me. I sat there for about an hour before she finally moved and I realized I'd been singing with Hazel Dickens. I've had some good moments at Strawberry too. I was singing at

Cactus Bob's camp late on night on the Campelot "stage" when a familiar voice joined me in harmony on the choruses. I looked over my shoulder, startled to find Tim O'Brien right next to me, lurking in the dark. In between choruses he drank whiskey with Brewglass Boy Jordan Klein and ate all our leftovers.

What brand/model was your first guitar? What are you playing now?

I grew up playing my mom's Martin D35 and borrowed her "beach guitar" when I went off to college. The first guitar I owned was a 1989 Santa Cruz Koa D that I bought in 1990 from a guy who'd had it custom made then had it out, brand spanking new, on a guitar stand when the Loma Prieta earthquake hit. A small hole was punctured in the top, but he never could live with the repair, so I bought it relatively cheaply. I still play it at home, but my Martin D41 is my main axe for gigging.

How long have the Brewglass Boys been together?

The band began in 1995 as a backing band for my parents when they came over, and we carried on after they left. Various people have cycled through in the early years, including founding member Chazz Casey on dobro and Craig Fletcher on banjo (Alhambra Valley Band, Whiskey Brothers), but this particular lineup has been together about 5 years.

Are you all going back to Rockygrass this year?

Everyone except Tom and Rick will go this year, because we all go to the Academy to soak up the wisdom of the best players in the business. The band won't be there this year to play though. I would've liked another crack at that band contest, but we're focusing on a trip to IBMA instead.

What else is ahead for you and the Boys?

The Rockygrass competition last year resulted in some hard work that re-energized us and provided some momentum that continues to this day. We are writing and working on new tunes and plan to record in March. It will be a live concert recording that we will do at the Icehouse Recording Studio in San Rafael. The studio was built by the guy that built the Abbey Road studio the Beatles recorded in, and to the same specs. We're really looking forward to that. An invited audience of about 20 people will participate, and we really want to capture the essence of our band in our element as a live act. We aim to go to IMBA in October and hopefully will secure some showcase slots there with the new CD and take Nashville by storm, and fly the San Francisco bluegrass

Pam "Belle Monroe" Brandon

flag high! After that we'll probably secure a record deal, go on the road in a too-small van, have intra-band affairs, drink too much bourbon and break up.

You haven't had any turnover in the band in a long time. What's your secret of success?

Nobody else will play with us. No, that's not true. Really, I think it's that we all play with other bands too, so we never get sick of each other. It's like an open marriage that works. We don't play too often, and really enjoy it when we do. I think that's it. It certainly isn't the money.



Pam Brandon

I know you play guitar, bass, fiddle and piano. Do you have any hidden talents you haven't displayed yet?

Aside from the aforementioned piano and flute playing, I make very good cocktails.

You have an interesting day job. Tell me about it.

Oh Chuck, you're not going to blow my cover, are you? I am a geek. A structural engineer by training, but these days spend most of my time project managing large construction projects. The new California Academy Of Sciences building in Golden Gate Park is my baby. I hope all the BB readers go visit it when it opens in

2008! Rumor has it I can be seen in action on an episode of Extreme Engineering, but I'm not telling.

Do your work and our music worlds ever intersect?

Every once in a great while, yes. This happened big time in 1994 when I played in the opening night concert at the Escondido Center for the Arts, an 1800-seat concert hall I had designed as lead structural engineer. You can bet there were a lot of jokes about the stage-house not collapsing during my performance. To illustrate this, somebody dropped a stuffed teddy bear from the fly gallery, 30 feet up, which landed on the stage next to me in between songs. In the words of my Sovereign, I was not amused.

What other kind of music do you play and what do you like about it?

I play a fair amount of jazz and swing, mainly as a vocalist. I sing with Lost Weekend western swing band, which is an honor as those guys are such great players. I sang for about 10 years in a successful swing band, the Chazz Cats, as well as other miscellaneous jazz/swing projects such as the New Bing Thing, the D'Lilah Monroe Trio, Mal Sharpe's Big Money in Jazz and the Groove Welds (a blues band with Brewglass boy Tom Drohan). I love the jazz and swing stuff for the room it gives me vocally in texture and dynamics and the melodic opportunities that a more complex chord structure affords. I love the rhythmic feel of it too. Swing that's right in the pocket is like nothing else. There's the opportunity to be very feminine and sexy with this style of music, something that bluegrass doesn't really afford. Singing harmonies in bluegrass is a great feeling, but sometimes singing bluegrass can feel like yelling at someone for a couple of hours as it's kinda raw, as opposed to making love to them with your voice. And, who doesn't want a little vocal lovin'?

www.brewglassboys.com
www.pambrandon.info

Bill Evans String Summit: the best of California generations In April Concert showcases

By Kathy McFarland

Have you heard the Bill Evans String Summit yet? If not, this month will provide a great opportunity to hear some of the best musicians California has to offer with concerts scheduled for April 19th through 22nd in Visalia and in the greater San Francisco Bay Area. Here are the show details:

Thursday, April 19: Mill Valley, CA: With Keystone Crossing, The Sweetwater, 153 Throckmorton Ave., 8:30 p.m. For further info, visit www.carlton.com.

Friday, April 20: Visalia, CA: College of the Sequoias, COS Theater, 7:30 p.m. For further info, phone 510-559-8879.

Saturday, April 21: San Francisco, CA: Noe Valley Music Series, Noe Valley Ministry, 1021 Sanchez St., 8:15 p.m., Tickets are \$16 in advance / \$18 at the door. For additional info, phone 415-454-5238. For further info visit www.noevalleymusicseries.com.

April 22: Felton, CA: Bill Evans String Summit (Scott Nygaard, Tashina Clarridge, Michael Witcher, Cindy Browne, Tristan Clarridge), Don Quixote's International Music Hall, located 10 minutes from Santa Cruz, 6275 Highway 9 in downtown Felton. Tickets and reservations, phone 831-603-2294 or visit www.donquixotemusic.com. Show begins at 8 p.m.

"This is a dream band for me," says banjo player Bill Evans. "I've been interested in quite some time in putting together a band featuring some of the best of this incredible new generation of acoustic players that are based here in California." Bill is referring to Nashville-based dobro player Mike Witcher and the amazing Berkeley-based fiddlers Tashina and Tristan Clarridge. Rounding out the band is San Francisco guitarist Scott Nygaard, known for his work with Darol Anger's Republic of Strings and the Webster Sisters and Dublin bass player Cindy Browne, a long time collaborator with Bill in the bands Due West and, currently, Rustler's Moon with Kathy Kallick.

The all-instrumental format is unusual for a bluegrass band, but Bill felt he was ready to take this step forward in his career. "I looked at the tunes that I've written over the last thirty years and there's a variety of moods and influences in this body of music, but I'd like to think that it all relates easily to the larger bluegrass tradition," says Bill. "The idea of playing an all-instrumental show allows this band to perform some moodier pieces, like 'Midnight in Rosine' or 'Scotland Yard,' that wouldn't be possible to

play with a group that plays just one or two instrumentals per set. I realized we could structure a show just like I could with a singing band - mixing the moods and hopefully taking the audience to different places with this music. This isn't a jam band - it sounds like bluegrass and you'll come away feeling just as entertained and moved, at least I hope, as hearing a band with great singing. The feeling with this band comes out in the playing!" says Bill.

It's hard to imagine a more compatible group of musicians. Tristan Clarridge, on fiddle and cello, is the current Grand National Champion Fiddler as well as having won many other regional and national championships. His older sister Tashina has also won numerous national and regional contests. "These guys are really the most remarkable things about this band. When they performed together at last year's CBA Music Camp concert, they got an immediate and spontaneous standing ovation from an audience of 500. Their communication is telepathic - it's more than double fiddling - although you'll hear a lot of this too!" says Bill.

In the Bill Evans String Summit, Tashina and Tristan's fiddles weave in and out of the band's musical textures, soaring in solos and jaw dropping harmony duets and sometimes laying down thick textures of sound for the rest of the band to solo over.

Guitarist Scott Nygaard is one the top flat-picking guitar players in the world. After playing with Laurie Lewis in the 1990's, Scott worked as editor at Acoustic Guitar magazine for many years. Coming back to performing full-time in 2006, Scott is currently touring as guitarist with the Anonymous 4, a world famous female a capella group known for its performances of medieval and Renaissance music. He also performs with the Webster Sisters and, along with Tristan, in Darol Anger's Republic of Strings.

"Scott is the most lyrical guitarist I've ever worked with," says Bill. "His solos are always very imaginative and we're even starting to play a few of his tunes, which is a real treat for me. It's also great to work with someone who has so many musical influences - his ears are way big! He can interpret a tune using an incredibly expanded vocabulary of sound," says Bill.

Bass player Cindy Browne is known for her work with Wake The Dead, the innovative group that combines Irish music with the music of the Grateful Dead. She's also worked with some of the great names in jazz and in popular entertainment - folks like Bob Hope, Lionel Hampton and even Phyllis Diller. She currently directs the jazz

and American music programs at Las Positas College in Livermore.

"Cindy has been a tremendously positive force in every ensemble that I've ever worked with her in. Her musical knowledge elevates the role of the bass in the band. She still drives the group but her lines are so melodic and flowing - and she solos!" says Bill. "She's the heartbeat of the ensemble."

Banjo player Bill Evans is a Virginia native, known for his work in the 1980's with the progressive band Cloud Valley (with multiple IBMA award winning bassist Missy Raines) and in the 1990's with the ultra-traditionalists Dry Branch Fire Squad. Bill has now lived in California for a total of fourteen years. His first stint in the state came in the 1980's and early 1990's as a graduate student in ethnomusicology at UC Berkeley. In 1997, Bill returned to California with his family. At that time, he thought he would finally earn his doctorate and enter the university teaching job market but soon the PhD quest was laid aside and he had turned his full-time attention to a musical career.

These days, Bill has created a successful career from private teaching as well as leading workshops all across the country and performing not only with the String Summit but also with Jody Stecher in a duo concert they call "The Secret Life of Banjos" and in the new bluegrass band Rustler's Moon, featuring Kathy Kallick, Tom Bekeney and Cindy Browne.

Bill's 1995 Rounder CD "Native and Fine," featuring Stuart Duncan, Mike Compton and David Grier, earned an Honorable Mention for instrumental album of the year from the Association for Independent Music. Bill's 2001 CD "Bill Evans Plays Banjo," featuring John Reischman and Rob Ickes, landed on many "Best of" lists for that year, including The Chicago Tribune's.

Bill has released three instructional DVDs for AcuTab Publications, and they are the company's best sellers. This winter, Bill has been writing "Banjo for Dummies" for Wiley Publishing, the ubiquitous yellow and black book folks. Bill has taught at six CBA Music Camps and directs his own annual camp with banjo legend Sonny Osborne.

Bill has performed annually for the last several years at Hardly Strictly Bluegrass in San Francisco and continues to perform widely through California as well as nationally at coffeehouses, clubs and concert series. For more information on Bill and the Bill Evans String Summit, visit www.nativeandfine.com.



Pam Brandon, Tom Drohan, Ted Silverman, Rick Hendricks, Jordan Klein, Diana Greenberg are Belle Monroe and the Brewglass Boys

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS APRIL

4/1/2007 -- Alasdair Fraser w/Natalie Hass, Martin Hayes & Dennis Cahill with Bruce Molsky Highland, Heath & Holler concert at Zellerbach Hall. Sponsored by the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

4/1/2007 -- Chojo Jacques and Billy Bright Duo Mandolin and Fiddle Duets, 5 pm at Rancho Nicasio, on the Town Square, Nicasio, CA. For information, call 415-662-2219 or visit www.ranchonicasio.com/

4/1/2007 -- Richard Greene with Larry Chung concert, 3 pm at Hoover Middle School, 1635 Park Ave., San Jose, CA. The concert is during the monthly Santa Clara Valley Fiddlers Association first-Sunday jam, which runs from 1-5. Admission is \$12 for adults (children 16/under free). For information, contact Pete Showman at 408-244-0297, email events@scvfa.org or visit <http://www.scvfa.org>

4/2/2007 -- Crosstown will perform from 6-8 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information or reservation, call 831-375-2975 or visit philfishmarket.com

4/2/2007 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com

4/4/2007 -- Sidesaddle & Company performs from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations call 408-297-9151 or visit www.samsbbq.com

4/4/2007 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

4/5/2007 -- Keith Little & Jim Nunally will perform from 7-10 pm at the First Street Cafe Upstairs, 440 First Street, Benicia, CA. For information, call 707-745-1400, email firststcafe@pacbell.net, or visit <http://www.firststcafe.com>

4/5/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/5/2007 -- Salt Martians will play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations.

4/5/2007 -- Five Dollar Suit performs at 8 pm at The Swingin' Door (Formerly Prince of Wales Pub), 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit www.theswingindoor.com

4/6/2007 -- Sonoma Mountain Band will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call

707-935-0660, email murphy@sonomapub.com or visit www.sonomapub.com

4/6/2007 -- Chojo Jacques and Billy Bright Duo will perform at 8 pm at Cayuga Vault, 1100 Soquel Ave., Santa Cruz, CA. For information, call 831-421-9471, email info@cayugavault.com, or visit www.cayugavault.com

4/6/2007 -- Marley's Ghost will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance & \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

4/7/2007 -- Riley's Mountaineers will perform from 6-8 pm at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, CA. Tickets are \$12 for adults, \$6 for children 12 and under. Admission includes a supper of BBQ chicken or beef (menus will vary) and trimmings. Guest musicians are encouraged to join in the jam after the show. For information or reservations, contact Rose Sanders at 909-797-1005, email rose@rileysatlosrios.com or visit www.losriosrancho.com

4/7/2007 -- Chojo Jacques and Billy Bright Duo will perform at 8 pm for a True Wind Concert in Campbell, CA. For information or tickets, contact Bev and Greg Barnett via email at greg@truewindmusic.com or visit www.truewindmusic.com

4/7/2007 -- The Spillit Quikkers will play from 11 am to 1 pm at the Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information, call Troy at 916.451.4677, email teeroy@hoppy.com or visit www.hoppy.com

4/7/2007 -- Grizzly Peak will perform from 10 - 11 pm at Knockout, 3223 Mission Street (at Valencia), San Francisco, CA. For information, call 415-550-6994, email thearms@hotmail.com, or visit www.ShelbyAshPresents.net

4/8/2007 -- Small Potatoes will perform at 1 pm at The Positive Living Center, 49269 Golden Oak Drive, Oakhurst, CA. For information, contact Joe Nelson at 559-970-6625 or email joseppi68@yahoo.com

4/9/2007 -- Courthouse Ramblers will perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information or reservation, call 831-375-2975 or visit philfishmarket.com

4/11/2007 -- Diana Donnelly & the Yes Ma'ams performs from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations call 408-297-9151 or visit www.samsbbq.com

4/11/2007 -- The Pine Needles will perform at the Iron Springs Pub & Brewery, 765 Center Blvd., Fairfax, CA. For information, <http://www.ironspringpub.com>

4/12/2007 -- Magalia Hillbillies will perform from 6:30 - 9:30 pm at La Salles, 229 Broadway, Chico, CA. For information, call 530-828-2701 or email magaliahillbillies@yahoo.com

4/12/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/12/2007 -- Salt Martians will play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations.

4/13/2007 -- Laurie Lewis and Tom Rozum will perform at 7 pm at the Trinity Players Theatre, 310 Main Street, Weaverville, CA. For information or tickets, call 530-623-2750.

4/14/2007 -- The Pine Needles will perform at The Bistro, 1001 B Street, Hayward, CA. For information, call 510-886-8525.

4/14/2007 -- Jack & Molly Tuttle and Lost Coast Bluegrass 8 pm concert at the First Presbyterian Church, 1667 Miramonte Ave., Mountain View, CA. Sponsored by Redwood Bluegrass Associates. For information or tickets, call 650-691-9982 or visit www.rba.org

4/14/2007 -- The Acmes will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com or visit www.sonomapub.com

4/14/2007 -- Laurie Lewis and Tom Rozum will perform at the Blue Ridge Pickin' Parlor, 17828 Chatsworth Street, Granada Hills, CA. For information, call 818-282-9001 or visit www.pickinparlor.com

4/15/2007 -- Bluegrass Mandolin Summit featuring Butch Waller, Dix Bruce, Tom Bekeney and many guests, 7:30 pm at Amnesia, 853 Valencia, San Francisco, CA. Part of the San Francisco Festival of the Mandolins. For information, visit www.CroatianAmericanWeb.org

4/16/2007 -- Butch Waller & Friends with Dix Bruce will perform at Amnesia, 853 Valencia St., San Francisco, CA. Part of the San Francisco Festival of the Mandolins. More information at www.CroatianAmericanWeb.org or call 650-490-0709 or visit www.amnesiathebar.com

4/16/2007 -- Crosstown will perform from 6-8 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. For information or reservation, call 831-375-2975 or visit philfishmarket.com

4/16/2007 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com

4/18/2007 -- Rhonda Vincent and The Rage, 7:30 pm concert at the Sierra Nevada Brewing Company, 1075 E 20th St., Chico,

CA. Tickets are \$25 per person. For information or tickets, contact Bob Littell at 530-345-2739, email boblittell@sierranevada.com or visit http://www.sierra-nevada.com/html/music_events.htm

4/18/2007 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

4/18/2007 -- 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/lhgigs.htm

4/18/2007 -- Sidesaddle & Company performs from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations call 408-297-9151 or visit www.samsbbq.com

4/18/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/19/2007 -- Deadwood Revival will perform at 8 pm at the Bar of America, 10042 Donner Pass Road, Truckee, CA. For information, call 530-587-3110

4/19/2007 -- Salt Martians will play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations.

4/19/2007 -- Rhonda Vincent & Rage in concert at 7:30 pm at the First Baptist Church of Fair Oaks, 4400 San Juan Ave., Fair Oaks, CA. Fundraiser for the California Bluegrass Association -- \$20 donation per person requested. Tickets available by mail from Helen Rowan, 7410 Telegraph, Orangevale, CA 95662 or online at www.cba-ontheweb.org

4/19/2007 -- An Evening in Naples with Zighi Bachi Ensemble featuring Carlo Solivan, tenor, 7:30 pm at Cafe Trieste, 601 Vallejo St., San Francisco, CA. Part of the San Francisco Festival of the Mandolins. For information, visit www.CroatianAmericanWeb.org

4/19/2007 -- Bill Evans String Summit 8:30 pm Bluegrass Gold Concert at Sweetwater, 153 Throckmorton Avenue, Mill Valley, CA. \$12 per person. For information, call 415-332-8498 or visit www.sweetwatersaloon.com

4/19/2007 -- The David Thom Band will perform from 9-11 pm at Cafe Amsterdam, 23 Broadway, Fairfax, CA. For information, call 415-256-8020

4/20/2007 -- Rhonda Vincent and Rage in concert, 9 pm at 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

4/21/2007 -- Irish Mandolin Matinee featuring the Marla Fibish Trio, Paul Kotapish with Euphonia and

Jody Stecher, 2 pm at The Plough and Stars, 116 Clement Street, San Francisco, CA. Part of the San Francisco Festival of the Mandolins. For information, visit www.CroatianAmericanWeb.org

4/22/2007 -- The Grand Day of Mandolins, noon to 6 pm at the Croatian Cultural Center, 60 Onondaga Ave., San Francisco, CA. Featuring: Jody Stecher with Eric Thompson, Bob Applebaum with Barry Solomon, The Mercury Dimes with Michael Follstad, Aurora Mandolin Orchestra and more. Workshops with performers. Other events include "Bring Your Own Mandolin Orchestra, food vendors, open mic and dancing. Tickets are \$18 per person. Part of the San Francisco Festival of the Mandolins. For information, visit www.CroatianAmericanWeb.org

4/23/2007 -- Barefoot Nellies will perform at 8:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. Performance followed by a Doyle Lawson Sing-Along. For information, call 650-490-0709, email info@barefootnellies.com or visit www.amnesiathebar.com

4/23/2007 -- Bill Evans & Megan Lynch will perform at Le Bateau Ivre, 2629 Telegraph Ave., Berkeley, CA. For information, call 510-849-1100 or visit www.lebateauivre.net

4/23/2007 -- Courthouse Ramblers will perform at 7 pm at Phil's Fish Market and Eatery on Sandholt Road in Moss Landing, CA. Other musicians are welcome to join in for a bluegrass picking party for the second set starting about 8 pm. For information or reservation, call 831-375-2975 or visit philfishmarket.com

4/25/2007 -- Diana Donnelly & the Yes Ma'ams will perform from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations call 408-297-9151 or visit www.samsbbq.com

4/25/2007 -- Grizzly Peak will perform from 8 to 11 pm at the Iron Springs Pub & Brewery, 765a Center Blvd., Fairfax, CA. For information, contact Patti Garber at 650-490-0709, email pgarber@bigplanet.com or visit www.grizlypeakbluegrass.com

4/26/2007 -- Ed Neff & Friends Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/26/2007 -- Salt Martians will play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations

4/28/2007 -- Rustler's Moon with Kathy Kallick & Bill Evans, 8 pm concert at West Side Theatre, 1331 Main Street, Newman, CA. For information or tickets, call 209-862-4490, email info@westsidetheatre.org or visit www.westsidetheatre.org

4/28/2007 -- Magalia Hillbillies will perform during the Gold Nug-

CBA Calendar of Upcoming Music Events

get Days at the Terry Ashe Recreation Center, 6616 Skyway Ave., Paradise, CA. For information, call 530-828-2701 or email magaliahillbillies@yahoo.com

4/28/2007 -- High Country will perform at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com or visit www.sonomapub.com

4/28/2007 -- Sonia Shell and the Factor of Five will perform at Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764

4/29/2007 -- Rustler's Moon with Kathy Kallick & Bill Evans will perform at the French Garden Restaurant & Brasserie, 8050 Bodega Ave., Sebastopol, CA. 5 pm dinner and 8 pm concert. For information, call 707-824-2030 or visit www.frenchgardenrestaurant.com

4/29/2007 -- Barefoot Nellies will perform at noon at the Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach, CA. For information, call 415-868-0434, email info@barefootnellies.com or visit <http://stinsonbeachrestaurant.com>

4/30/2007 -- Grizzly Peak Amnesia, 853 Valencia, San Francisco, CA. For information, contact Patti Garber at 650-490-0709, email pgarber@bigplanet.com or visit www.grizzlypeakbluegrass.com

MAY

5/2/2007 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

5/3/2007 -- Grizzly Peak will perform at the Prince of Wales Pub, 106 E. 25th Avenue, San Mateo, CA. For information, contact Patti Garber at 650-490-0709, email pgarber@bigplanet.com or visit www.grizzlypeakbluegrass.com

5/3/2007 -- Stoney Mountain Ramblers will perform at 8 pm at The Swingin' Door (Formerly Prince of Wales Pub), 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit www.theswingindoor.com

5/3/2007 -- Salt Martians will play from 5:30 to 7:30 pm at Tupelo Junction Café, 1218 State Street, Santa Barbara, CA. Call (805) 899-3900 for dinner reservations.

5/3/2007 -- Ed Neff & Friends Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

5/4/2007 -- Laurie Lewis and Tom Rozum will perform at San Diego United Methodist Church, 170 Calle Magdalena, Encinitas, CA. For information or tickets, call 760-753-6582 or visit www.sduc.org

5/4/2007 -- Grizzly Peak will perform from 8:30 - 11 pm at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, contact Patti Garber at 650-490-0709, email pgarber@bigplanet.com or visit www.grizzlypeakbluegrass.com

grass.com

5/5/2007 -- The Spillit Quikkers will play from 11 am to 1 pm at the Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information, call Troy at 916.451.4677, email teeroy@hoppy.com or visit www.hoppy.com

5/6/2007 -- Cowboy Sunday featuring Belinda Gail & Curley Musgrave on the Verboom Ranch, west of Orland, CA. Worship Service at 10 am; BBQ at noon; Kids rodeo at 1:30 pm; Gospel Bluegrass Jam from 1:30 to ? For information, contact Grant Garland at 530-865-9871 or email ggarland@baraleinc.com

5/7/2007 -- Homespun Rowdy will perform from 7:30 - 10:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call (415) 970-8336, email info@homespunrowdy.com or visit www.homespunrowdy.com

5/8/2007 -- Del McCoury Band will perform at 7:30 pm at Sierra Nevada Brewing Company, 1075 E 20th St., Chico, CA. Tickets are \$25 per person. For information or tickets, contact Bob Littell at 530-345-2739, email boblittell@sierranevada.com, or visit www.sierranevada.com/html/music_events.htm

5/10/2007 -- New Found Road House Concert in Cameron Park, CA. Show starts at 7:30 pm. Tickets are \$18 per person. For information or tickets, contact Rick and Arlene Dugan call 530-676-3390 or email r_dugan@sbcglobal.net

5/11/2007 -- Bluegrass Intentions will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance & \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

5/11/2007 -- Bryan Bowers and Joe Craven in concert at 7:30 pm at the Fresno Art Museum's Bonner Auditorium, 2233 North First Street, Fresno, Ca. Sponsored by the Fresno Folklore Society. Tickets are \$20 in advance and \$25 at the door. For tickets or information, call 559-431-3653 or visit www.fresnofolkconcerts.com

5/12/2007 -- Frank Wakefield Band will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

5/13/2007 -- Rustler's Moon with Kathy Kallick & Bill Evans will perform at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. 18th Annual Mother's Day Celebration concert 1 pm. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

CAMPOUTS

4/13/2007 -- 4/15/2007 -- CBA Spring Campout at the Stanislaus County Fairgrounds, 900 N. Broadway in Turlock, CA. Come join us for a weekend of jamming, camping and visiting with your

CBA family and friends. Camping costs are \$15 per night for RVs and \$10 per night for tent campers. For information, call Bob Thomas at the CBA office at 916-838-6828, email sacbluegrass@yahoo.com or visit www.cbaontheweb.org

CONTESTS

4/28/2007 -- La Grange Fiddle & Banjo Contest at the La Grange Saloon on Main Street in La Grange, CA. 9:30 am registration - \$7 entry fee per contestant per category. Contests is from 10:30 am - 4 pm. Proceeds to benefit the Historic La Fayette Lodge #65 of the International Order of Odd Fellows. For information, call 209-853-2128 or email renwah@sonnet.com

MUSIC CAMPS

JUNE

6/10/07 -- 6/13/07 -- CBA Music Camp at the Nevada County Fairgrounds in Grass Valley, CA. Teaching staff includes Claire Lynch, David Harvey, Missy Raines, Jim Hurst, John Reichsman, Jim Nunally, Nick Hornbuckle, Trisha Gagnon, Marcy Marxer, Cathy Fink, Michael Wichter, Kathy Barwick, Butch Waller, Heidi Claire and Jack Tuttle. For more information contact Ingrid Noyes (415) 663-1342, email info@cbamusiccamp.org or visit www.cbamusiccamp.org

JULY

7/8/2007 -- 7/21/2007 -- California Coast Music Camp in Sonoma County, CA. For information or reservations call 650-306-0399, email info@musiccamp.org or visit www.musiccamp.org. Instructors include Paul Elliott, Alice Gerrard, Chris Grampp, Keith Little, Carol McComb, Orin Star, Radim Zenkl, Nina Gerber, Mary Gibbons, Steve Pottier and more. Cost is \$750 per person including lodging, meals, instruction and material.

AUGUST

8/9/2007 -- 8/11/2007 -- Bluegrass at the Beach at the North County Recreation Center in Newhalem, OR. Instructors include: Laurie Lewis - fiddle and voice, Tom Rozum - mandolin, Roland White - guitar, Scott Huffman - guitar, Mike Bub - bass, Michael Witcher - dobro, Noam Pikelnny - banjo and more TBA. For information, contact Steven Ruffo at 360-385-6836 or visit www.bluegrassatthebeach.com

OTHER MUSIC RELATED

4/28/2007 -- 4/29/2007 -- Junior Rodeo at the La Grange Rodeo Arena in La Grange, CA. There will also be a La Grange Homecoming Celebration at the Old School House Park with an open mic and a showcase hosted by Cactus Bob and Prairie Flower. For information, call 209-853-2128 or email renwah@sonnet.com

WORKSHOPS

APRIL

4/1/2007 -- Fiddle workshop with

Earl White and Evie Ladin in Oakland. For information, location and reservations, email eveladin@indspring.com

4/1/2007 -- Richard Greene will teach a KidFiddle youth fiddle workshop from 1:30-2:30 pm. Fee is \$5 per child. For information, email stevejoynes@earthlink.net or visit <http://www.scvfa.org/events.shtml>

4/29/2007 -- Keith Little Vocal Workshop starting at 1:30 pm at the American River Acoustic Music Camp in Georgetown, CA. Class on vocal technique and how to get the most out of your voice with special focus on harmony singing. Class limited to 12 students and the fee is \$40 per person. An open jam will follow starting at 4 pm. For information or registration, call Patrice Webb at 530-333-9456 or email Patrice@americanriverfolk.com

JULY

7/28/2007 -- 8/17/2007 -- Puget Sound Guitar Workshop on the Olympic Peninsula, WA. Three sessions. Cost is \$750 per person, per session - includes lodging, meals, instruction and materials. For instructors, more information and registration, visit www.langston.com/PSGW

FESTIVALS

APRIL

4/10/2007 -- 4/14/2007 -- Two Rivers Bluegrass Festival at the Green County Rural Events Center on High School Avenue in Leakesville, MS. Featured Randy Waller & the Country Gentlemen, Paul Williams & the Victory Trio, the Gary Waldrep Band, Jerry Salley & Breaking New Ground, The Jackson Gang, The Mueller Family, Tim Graves & Cherokee, Mason Chapel Choir, The Gillis Brothers, Carolina Sonshine, and much more. For information or tickets, call 601-758-4976 or visit http://two_rivers_festival.tripod.com

4/13/2007 -- 4/15/2007 -- Durango Bluegrass Meltdown, Diamond Circle Theatre at the Durango Arts Center, Durango, CO. Bands include Lou Reid and Carolina, John Reichsman and the Jaybirds, The Stairwell Sisters, Hurricane Creek Bluegrass, plus regional and local bands. For information or tickets, call 970-259-2305, email michael-burke_drg@yahoo.com or visit www.durangomeltdown.com

4/21/2007 -- 4/22/2007 -- Adams Avenue Roots & Folk Festival, 35th Street and Adams Avenue, San Diego, CA. Performers include Mike Seeger, Sparky & Rhonda Rucker, Guy & Candie Carawan, Ross Altman, Carolyn Hester and more TBA. For information, call 519-282-7329, email adamsavenue@sbcglobal.net or visit www.adamsaveonline.com

4/27/2007 -- 4/29/2007 -- Pickin' At the Pavilion, Montrose Pavilion, 1800 Pavilion Drive, Montrose, CO. Bands include Way Down Yonder, The Next Chapter, Anne & Pete Sibley, Bluegrass Patriots,

Brad Davis, The Hartmans, Badly Bent, Raising Cane and Bluegrass Etc. with Byron Berline. Other events include jam sessions, a band scramble and music workshops. For information or tickets, call 970-240-9277, email kara@pickinathepavilion.com or www.pickinathepavilion.com

MAY

5/5/2007 -- Claremont Folk Festival at Sycamore Elementary School, Indian Hill Blvd. at 8th Street, Claremont, CA. Bands include Squeakin' Wheels, Crooked Jades, John McKeun and more. For more information, call 909-624-2928, email folkmusic.center@verizon.net visit www.folkmusiccenter.com

5/5/2007 -- 5/6/2007 -- Benson's Bluegrass in the Park, Lyons Park, Benson, AZ. Bands include Perfect Strangers, The Bluegrass Patriots, Trusting Heart, Flint Hill Special, Digger Davis & Tombstone, Bost Family Traditions and Fiddlemania. For information or tickets, call 928-925-5404, email bluegrassben@comspeed.net visit www.bluegrassfestival.biz

5/10/07 -- 5/13/07 -- Parkfield Bluegrass Festival in the town of Parkfield, CA. Bands include New Found Road (from Ohio), Lost Highway (So. Calif.), Foxfire Bluegrass (New Mexico), Smiley Mountain (Yosemite area), Whiskey Chimp (Ventura), High Hills (San Fernando Valley), Eric Uglum & Sons (Hesperia), LeRoy Mack & the Bluegrass Gospel Band (Southern CA) and Central Coast favorites Better Late Than Never and Southside. Advance ticket deadline is 4/3/2007. For more information, call 805-937-5895, email pkfieldbluegrass@aol.com, see the ad on page A-9 or visit www.parkfieldbluegrass.com

5/24/2007 -- 5/27/2007 -- Strawberry Spring Music Festival at Camp Mather near Yosemite National Park, CA. Bands include J.D. Crowe & the New South, Tim O'Brien's Cornbread Nation, Three Ring Circle, Iris Dement, Utah Phillips, Eddie from Ohio and more. Advance ticket prices: 4-day adult \$175, 3-day adult \$165, and Child camping (ages 5-12) \$60. This festival sells out quickly. For information or tickets, visit <http://www.strawberrymusic.com> or call 209-984-8630 (Monday - Friday 8 am to 5 pm)

JUNE

6/1/2007 -- 6/3/2007 -- Golden Old Time Festival at the Siskiyou County Fairgrounds, 1712 Fairlane Rd., Yreka, CA. Bands include: Riley Baugus, Dirk Powell, Foghorn Stringband, Eric & Suzy Thompson, The Railroaders, Jason & Romero and Devil's Dream. For tickets or information, visit www.goldenoldtimemusic.com or see the ad in this issue.

6/14/2007 -- 6/17/2007 -- 32nd Annual CBA Father's Day Week-

CBA Calendar of Upcoming Music Events

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end 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, Monroe Crossing, the U.S. Navy Band Country Current and California Showcase bands: The Brombies, the old-time trio of Mark Graham, Tom and Patrick Sauber, The Piney Creek Weasels, The F-150's and Adobe Creek Bluegrass. Plus workshops, Kids on Bluegrass performances, Cloggers, a four-day children's program, traditional dances and much more. Camping on site included in all three and four day tickets. Advance Discount Tickets on sale through June 1, 2007. 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.

6/15/2007 - 6/17/2007 - 31st Annual Huck Finn Jubilee in Mjave Narrows Regional Park, Victorville, CA. Bands include Roy Clark, Cherryholmes, Rhonda Vincent & Rage, the Dillards, Seldom Scene, Claire Lynch Band, Lou Reid & Carolina, Ronnie Reno and the Reno Tradition, Julie Wingfield, Lost Coast, Lighthouse, Riley's Mountaineers, Bon Family Cloggers, and KC Douglas. The National Bluegrass Playoffs, barn dances, hot air balloon rides, a catfish derby and many other activities are also a part of this festival. For information or tickets, call 951-341-8080 or visit www.huckfinn.com.

6/24/2007 - 6/24/2007 -- (noon - 10 pm): San Francisco Free Folk Festival at Roosevelt Middle School, 460 Arguello (at Geary), San Francisco, CA. For information, visit <http://www.sffolkfest.org>.

6/15/2007 - 6/17/2007 - Live Oak Music Festival at Live Oak Camp, 20 miles west of Santa Barbara, CA. For information or tickets, visit www.liveoakfest.org.

6/16/2007 - San Francisco Free Folk Festival in the North Gym of City College of San Francisco, 40 Phelan Avenue, San Francisco, CA. For information, visit www.sffolkfest.org.

6/29/2007 - 7/1/2007 - Kate Wolf Memorial Festival at Black Oak Ranch, Laytonville, CA. Performers include Laurie Lewis and Tom Rozum, Arlo Guthrie, Railroad Earth, Rosalie Sorrells, The Kennedys, Adrian Young and Little Sadie, U. Utah Phillips and more. For information, visit <http://www.cumuluspresents.com/kate>.

JULY

7/1/2007 - 7/8/07 - A Bluegrass Cruise to Alaska with The Claire Lynch Band, Blue Highway and The Infamous Stringdusters. For information or reservations, call 1-

800-848-3488 or visit www.alaskabluegrasscruise.com.

7/6/2007 - 7/8/2007 - Good Old Fashioned Bluegrass Festival in Bolado Park on the San Benito County Fairgrounds in Hollister, CA. For information, visit <http://www.scbs.org>.

7/12/07 - 7/17/07 -- California World Fest at the Nevada County Fairgrounds in Grass Valley, CA. Featuring Anni DeFranco, Tommy Emmanuel, Salif Keita, Perla Batalla, Dya Singh, Alpha Yaya Diallo & the Bafing Band, Katia Moraes & Sambaguru, Dennis and David Kamakahi & George & Keoko Kahumoku, Singh Sisters, Moshav, More to come for more info www.worldfest.net or email cm@worldfest.net

7/13/2007 - 7/15/2007 - Good Old Fashioned Bluegrass Festival, Bolado Park on the San Benito Fairgrounds in Hollister, CA. For information, visit www.scbs.org.

7/20/07 - Open jam session from 6-9 pm on the Main Street in Etna, CA. Opening celebration for the 4th Annual Scott Valley Bluegrass Festival. See listing below.

7/21/07 - 7/22/07 -- 4th Annual Scott Valley Bluegrass Festival in the Etna City Park, Etna, CA. Bands include Frank Ray/Cedar Hill, Blue Moon Rising, Sweet Sunny South, The Anderson Family, Mountain Laurel, Borderline and The Mighty Crows. Festival hours: Saturday 10 am-10 pm and Sunday 10 am-6 pm. Tent camping and RV spaces are available. For questions or ticket information, call 530-467-4144 or visit www.scottvalleybluegrass.org.

AUGUST

8/30/2007 - 9/3/2007 - Strawberry Fall Music Festival at Camp Mather near Yosemite National Park, CA. Bands include Dry Branch Fire Squad, Jimmy LaFave, Samantha Robichaud, Harry Manx, James Hand plus many more. Advance ticket prices: 4-day adult \$175, 3-day adult \$165, and Child camping (ages 5-12) \$60. This festival sells out quickly. For information or tickets, visit <http://www.strawberrymusic.com> or call 209-984-8630 (Monday - Friday 8 am to 5 pm).

SEPTEMBER

9/14/2007 - 9/16/2007 - Bluegrass in The Foothills on the Amador County Fairgrounds in Plymouth, CA. Bands include: Marty Raybon, U.S. Navy Band Country Current, Nothin' Fancy, Flintheart Special, The Might Crows and Kids on Stage. For information, visit www.lanspromotions.com/plymouth.

9/15/2007 - 9/17/2007 - Millpond Music Festival in Bishop, CA. For information, visit www.inyo.org/millpond.

9/21/2007 - 9/23/2007 - Kings River Bluegrass Festival at Hobbs Grove Park in Sanger, CA. Bands include: Lost Highway, Pacific Ocean Bluegrass Band, The Mighty Crows and Lost Coast. For infor-

mation, visit www.krblu.net.

10/6/2007 - 10/8/2007 - Hardly Strictly Bluegrass Festival in Speedway Meadows, Golden Gate Park, San Francisco, CA. Free festival with a plethora of bands.

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

•Berkeley - Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. Old-time Singing jam on the 2nd and 4th Tuesday of every month from 7:30 - 9:30 pm. Occasional performances by local musicians. For information, email laurence.white@gmail.com.

•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.hoteljeffreyygold.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.

•Marysville - Bluegrass Jam Session every Sunday from 2 to 9 pm at The Eagle's Nest on the corner of Highway 20 and B Street in Marysville, Ca. This jam is hosted by Bob Crowder and Carolyn Faubel and it's a good one. The folks at the Eagle's Nest are very welcoming and the patrons seem to love the music. For more information, call 530-741-1259 or email CBAmembership@syix.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.

•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 Barbara - Bluegrass jam session beginning at noon on the second Sunday of every month Tucker's Grove County Park [near intersection of Turnpike Rd. and Cathedral Oaks Rd.; follow road into park about 1/3 mile, keeping to the right, until you reach Kiwanis Meadow]. For more information, email Alan: constatty@aol.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

•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.

•Various locations - Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email

Metronome7@aol.com or visit <http://www.pickinpotlucks.com/>

MONDAY

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

•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. For information, call 650-328-0853 or email akatiff@sbsglobal.net.

•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 Adeline 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.

•Berkeley -- Old-Time Sing Along jam from 7:30 - 9:30 pm with occasional performances by local bands, at Spud's Pizza, 3290 Adeline (at the corner of Alcatraz), Berkeley, CA. For information, email Larry White at laurence.white@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

CBA Calendar of Upcoming Music Events

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 from 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

•Ben Lomond – Intermediate Pickers Jam, 8 pm until closing at Henflings Tavern, 9450 Highway 9, Ben Lomond, CA. For information, call Jered at 831-335-1642 or 831-336-8811, email jered@weber-hayes.com or visit www.henflings.com

•Chico – Bluegrass Jam from 7-9 pm at A Bean Scene Coffeehouse &

Gallery, 1387 E. 8th Street, Chico, CA. Jam is open to all intermediate to advanced players. For information, call 530-898-9474 or 530-342-7998, email novakd42@aol.com or visit www.bfms.freesevers.com

•Lompoc – Bluegrass Jam from 7 to 9 pm on the second and fourth Wednesday of every month at Southside Coffee Co., 105 South "H" St., Lompoc, CA. For more information, call Bill at (805) 736-8241

•Palo Alto – Bluegrass Jam from 7-10 pm every Wednesday at Fandango Pizza, 3163 Middlefield Road (corner of Loma Verde), Palo Alto, CA. Sign on building also says Pommard's Café. 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 informa-

tion, call 707-935-0660 or email murphy@vom.com.

THURSDAY

•Berkeley – Bluegrass Jam session at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. For information, call Tim Hicks at 510-548-8282 or visit http://www.5thStringBerkeley.com

•Chico – CBA Bluegrass Jam on the 2nd Thursday of every month at Café Coda, 265 Humbolt Ave, Chico, CA. In the summer the jam will move to the Chico City Park. For information, time and exact location, contact John Senior at 530-877-1764, email info@johnseniorsound.com or visit www.johnseniorsound.com.

•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 Bluegrass Jam on the 2nd & 4th Thursday of each month at The Buzz Stop, 17400-1B Monterey Road, Morgan Hill, CA. Slow jam from 6-8 pm followed by regular jam 8-10 pm. 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 Alameda, 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 Solvo 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.

•Kingsburg – Bluegrass and Country jam session and potluck from 6-10 pm on the 2nd and 4th Saturday of every month at 1450 Ellis St., Kingsburg, CA. For information, contact Bud Cartwright at 559-582-9155 or 559-582-7680, or email BudCartwright@comcast.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 3-6 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.

Atlas Cafe - bluegrass mission in the Mission

The Atlas Cafe presents the best in bluegrass & old-time music every Thursday and has since 1998. The shows run from 8-10 p.m. There is never a cover charge. The Atlas Cafe is located at 3049--20th St. at Alabama in San Francisco's Mission District. (415)648-1047
www.atlascafe.net

April 5 The Dark Hollow Band--every first Thursday

April 12 Belle Monroe & her Brewglass Boys--bluegrass

April 19 The Squirrely String Band--old-time mountain music

April 26 Bluegrass & old-time music jam session

May 3 The Dark Hollow Band--traditional bluegrass

May 10 The Mountain Boys--bluegrass

May 17 The Saddlecats--western-swing

May 24 Jeanie & Chuck's Country Roundup--bluegrass & honky-tonk

May 31 Bluegrass & old-time jam session

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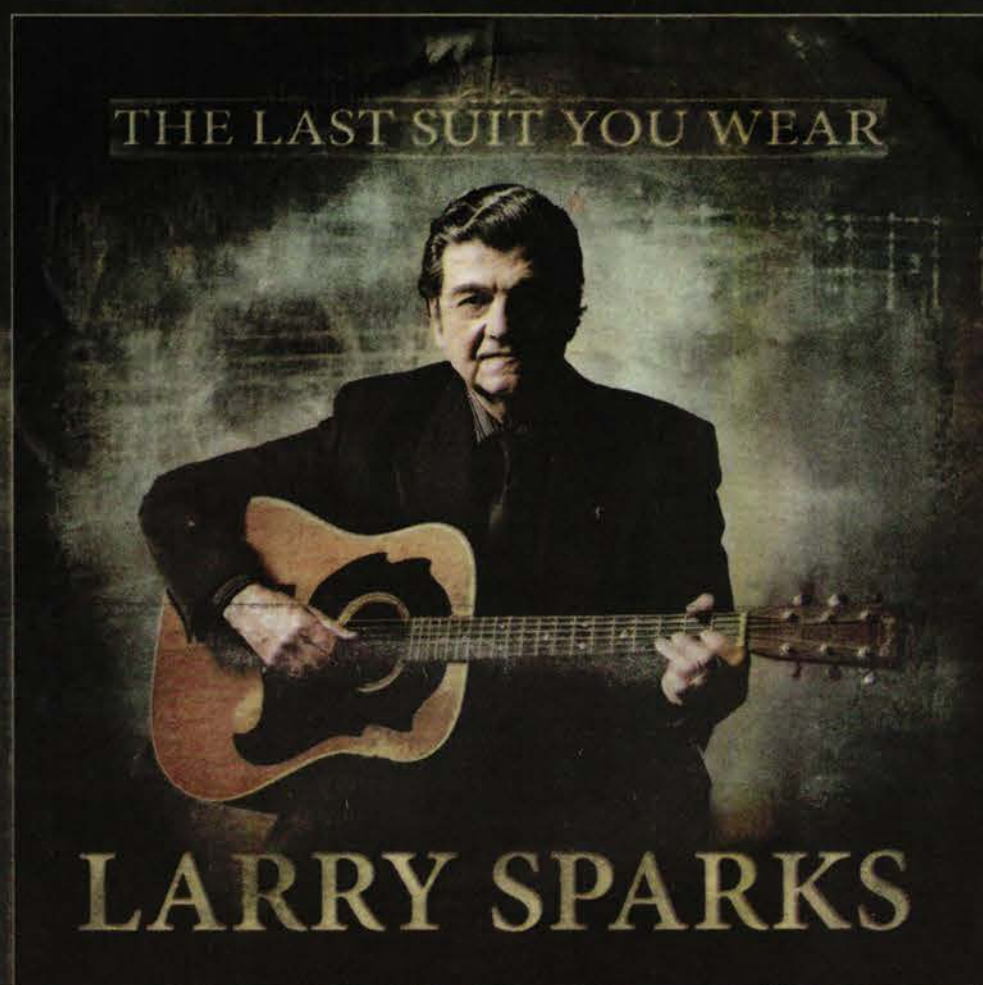
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