

Summergrass celebrates fifth successful year and salutes our military

By Yvonne Tatar

Summergrass 2007 is happening again this year August 24 - 26th as you step back in time at the nostalgic 40-acre venue of the Antique Gas & Steam Engine Museum, 2040 N. Santa Fe Road, in Vista, CA. Three days of great live music, music workshops by the pros, jamming instrument raffles, vendors and special kids workshops and activities are just some of the wonderful items included in this year's festival. Summergrass is very proud to offer this stellar line-up of bands this year - Bluegrass Etc. (from Southern California), U.S. Navy Bluegrass Band Country Current (from Washington, D.C.), John Reischman & The

Jaybirds (from Canada), Fragment (from the Czech & Slovak Republics), Lost Coast (from Northern California), and regional and local bands including The Brombies, The BladeRunners, Uglum & Sons, Virtual Strangers, Lighthouse, and the Soledad Mountain Band.

This year, Summergrass is celebrating its fifth anniversary by honoring the men and women in the military. Special advance discounted tickets for the armed services (available only through the Morale Welfare and Recreation offices (MWR) at military installations) so they can come and enjoy a rare San Diego appearance by the superb U.S. Navy Bluegrass Band

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The Jake Quesenberry Story - an in depth profile

Every story has a beginning. The CBA's story started with a conversation between two men over 30 years ago about how to connect the scattered outposts of bluegrass music in the Bay Area. Current Chairman Emeritus Carl Pagter struck up a conversation with a fellow from Kentucky who was interested in forming an organization that would help bluegrass pickers and fans find each other and learn about events and jams. Jake Quesenberry went on to become CBA member number 2 (you guessed it, Carl is numero uno) and has been a mainstay of the organization ever since.

Jake has done a lot for bluegrass and for California bluegrass in particular. And for his many contributions he was chosen to participate in the prestigious Video

Oral History Project sponsored by the International Bluegrass Music Museum in Owensboro, Kentucky. The video debuted at the annual Romp in Owensboro held June 21-23, at which Jake also performed.

I had a chance to sit down and talk to Jake recently about his life, his family, his love of traditional country music and the early days of the CBA. When I first called him to discuss the interview he was most obliging and we soon arranged a meeting. I had seen Jake perform with the MacRae Brothers before and once had the pleasure of jamming with him at the Good Old Fashioned Bluegrass Festival in Hollister. But now I had the chance to just sit and chat with him, catch it all on tape and learn a little about Jake Quesenberry.

His email address begins "ken-



CBA co-founder, Jake Quesenberry honored

tucky1930" and right off the bat you've learned two things about the man. Though born in Dickinson County, Virginia (home of both Jim and Jesse McReynolds and the Stanley Brothers), he was raised across the border in Pike County,

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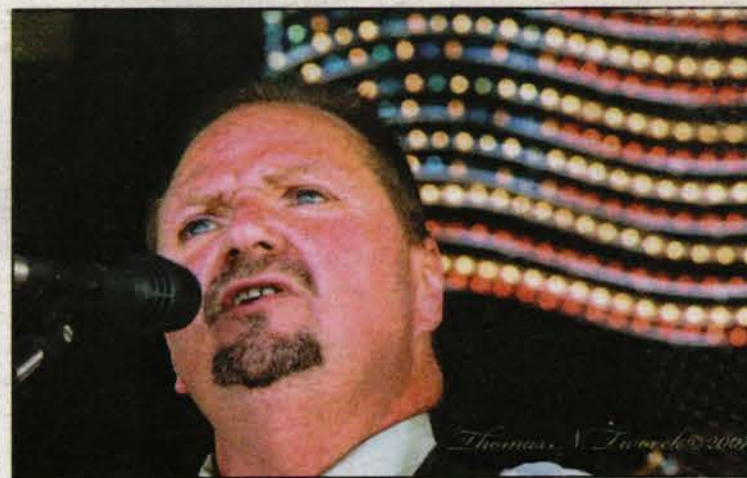
2007 CBA Father's Day Festival a triumph



Wayne Taylor and Rhonda Vincent audition for the Kids On Bluegrass program. Kids pictured are Tanner, Cortney, Brandy Linde and Tori Christensen from Montana.

photo: Tom Tworek

Fans of bluegrass music in California came out for four days of bluegrass and old time music and made the 2007 Father's Day Festival a grand success. The musical performances were entertaining and varied. The fine weather made for excellent late night jamming. The CBA introduced Vern's, a venue within the festival for up and coming bands to strut their stuff. A high point for many was the long awaited performance by Danny Paisley and Southern Grass. We'll have more to say in the August edition, but for now enjoy these photos. More in the B section.



Danny Paisley lights up the Grass Valley stage.

photo: Tom Tworek

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Elena Corey's farewell -- see A-16



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Ian Gilmore pictured

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FROM THE PRESIDENT'S DESK

Festival Review:

I have been home for twenty-four hours and am exhausted but exhilarated at the success of the 32nd Annual Father's Day Festival. We spent the last six months stressed and worried and working hard to cut expenses and get the word out to the world to attend. (I know we got some New Zealanders and Hawaiians and Bostonians there so our outreach worked). We absolutely could not risk another year of attendance like we had in 2006. The numbers are not yet in but we know we did not repeat last year's gate and there are other signs that 2007 met our expectations. The weather was perfect as well.

The Seventh Annual Music Camp was a huge success again. Ingrid Noyes directed a camp that is second to none and the many attendees who spoke to me about the camp laid the success directly at her feet. Attendees donated so much money to the scholarship fund that no scholarship request was denied.

We should consider filming and selling the Staff Concert, it is that good.

I must acknowledge and bring to your attention the enormous contribution a dozen or so people make to the success of our event. Our volunteer coordinators plan and work year round to develop teams to provide all the services necessary for the production of such a huge event but I have to personally acknowledge a baker's dozen people who I watched the entire weekend: Montie Elston, Tim Edes, Rich Evans, Russ Loop, Mike McGar, Frank Solivan, Sharon and Steve Elliott, Jack Hyland, Deb Livermore, Dave Zimmerman, Ingrid Noyes and Eric Rice of KVMR. Tireless, inspired, mostly invisible who, behind the scenes make the festival happen for the rest of us. A huge thank you to these thirteen and all the people who worked with them.

We tried some new things this year. Vern's was the biggest success and what a way to honor our

own Vern Williams. Deb Livermore and Dave Zimmerman have big plans for this venue next year and will present their report to the Board at the retrospective. Our Teen Event flopped big time. The Greencards performed for a handful of teens on Friday and not one person showed up on Saturday and Pacific Ocean Bluegrass was mightily disappointed and I was disappointed that no one was there to hear this great band. They just won the band contest in Topanga Canyon. We must find a way to engage the teens at our festival but it is back to the drawing board for this.

Mark Varner said to make this short but I do have to share some of my magic moments with you. The wonderful Anderson Family sang and played for the Del McCoury band backstage after the Saturday night show. Paige, Aimee, Ethan and Daisy May sang Get Down on Your Knees and Pray and Del stood at attention in front of them and his whole band was

grinning and listening to the unbelievable harmonies. Watch this family closely... Angelica Grim's last performance as a Kid on Bluegrass left me a weeping mess...I have known and watched Angelica since she was a toddler and I just fell apart during her performance with Country Current singing an original song. The Sunday night campsite jam with the Paisleys, Mike Bubb, the McCourys and Ed Neff gave me goosebumps. The twin fiddles of Jason Carter and Ed Neff were spine tingling and Ed was on fire. The Thursday night jam at my camp with Butch Waller, Eamon and Matt of the Greencards, Craig Wilson and Paul Sato (banjo from Hawaii) was burning and what a privilege to have such fine musicians and lovely people as friends. On our way out of town Monday morning we had breakfast with Bruce Sexauer, Dana Thorin and Michael Lewis who told us they had been privileged to spend two hours listening to Tom Kingsley and Scott Gates play mandolin



Darby Brandli

together and how the playing was "inspired" and that it was their festival high point.

Finally...to Patti Garber who was everywhere and jamming and talking to everyone and having the "time of her life" at a festival she never thought she would live to attend. Patti's joy of living and participation in her CBA bluegrass life should be an inspiration to all of us....enjoy and support the organization that brings us all together in such a loving community. We are blessed.

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Butch Baldassari speaks about his illness

Some of you may or may have not heard that I have been having some health problems recently. It started in mid-March with my left hand losing about 20% of its facility. I have not cancelled any performances yet, but I really can't do any recording or work that focuses heavily on myself as soloist. I am still playing concerts with Nashville Mandolin Ensemble. After an MRI and a brain biopsy on May

22, I was diagnosed with a low level 3 anaplastic astrocytoma deep in the right side of my brain. Because it is inoperable, I am following a regime of radiation and chemo beginning this Wednesday, June 6 for 6 weeks. I am going to be eating only a macrobiotic diet and following their lifestyle rules. I will also be receiving acupuncture, energy balancing treatments and massage therapy.

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The Jake Quesenberry Story

- an in depth profile

From A-1

Kentucky, and among his many achievements perhaps the honor he's proudest of is being named a Kentucky Colonel. And like many people who grew up in that corner where Virginia and Kentucky converge, music was a part of his daily life. "I was raised by an aunt, my mother's sister, and she had 11 children older than me," he said. "Everybody played and sang music, mostly hymns." He learned to sing using the shape-note method that was common throughout the South in those days.

Soon he was captivated by another sound. "I can remember the first time I really heard a mandolin and a guitar together," he recalled. "I'm on the porch, sitting, probably eight or nine, and this couple was standing very close to me playing mandolin and guitar and singing, and that did it right there - that was the most beautiful sound I'd ever heard in my life. Then I started listening to Bill and Charlie [Monroe] and I started playing mandolin." He cites as musical influences "all the kind of people who played the kind of music that evolved and became bluegrass music," such as the Blue Sky Boys and Mainer's Mountaineers.

Jake's Kentucky childhood ended when the fifteen year-old bluffed his way past Army recruiters and soon found himself in an ordnance outfit stationed in Benicia, California. "I stayed at Benicia about two or three months and was transferred to the Presidio of San Francisco." Later he was shipped out to Japan during the Korean War. It didn't take him long to fall in with other musicians in the unit. When he reported to his new barracks he walked through row after row of bunks until he saw one with a guitar laying on it and picked out the empty bunk next to it. Sure enough, the guitar belonged to a fellow from Alabama who was happy to teach the young Quesenberry what he knew about guitar. "We would go play the enlisted men's club, the officers' club and little clubs in Yokahama," he said. "We did a lot of the Hank Williams kind of music." Jake and his musical pal didn't have much trouble scoring up gigs. Since World War II, country music was insanely popular with servicemen, many of who were introduced to it while stationed in the South or serving together in units with men from the region. "I think World War II is responsible for the popularity of country music and bluegrass music today. That's how it got spread."

In 1952, Jake mustered out and began a career in selling and repairing outdoor power equipment in San Martin, California. He had married a San Francisco native named Janet Pelle two years earlier, and they settled down to raise a family of four daughters (who have since produced eight grandchildren and another eight great-grandchildren - you do the math).

While his career and a houseful of gals kept him pretty busy, he still found time for music, playing in local country bands and, beginning in the sixties, finding an interest in bluegrass music in California among such players as John Berg, Tom Stern, Sandy Rothman, John Murphy, and Robby McDonald.

Fast forward to 1974 and we

body knew what to expect." One of his first challenges was dealing with a distraught man, tearfully cradling the wreckage of a harmonica in his hands. It had been run over by a car and he wanted to know if the CBA had insurance to cover it. But with a great cast of dedicated volunteers that first festival was a success that has since become a California bluegrass tradition. "You know how I

CBA-sponsored events. It seems that while working the door at a Tony Rice concert, she was particularly vigilant about preventing any freeloaders from avoiding the cover charge, including a guy who identified himself as Tony Rice. She wasn't impressed and he forked over the cover. "She didn't know Tony Rice from Frank Sinatra," laughed Jake. "Then she came over and told me some guy tried to get in for free, Tony something. 'Tony Rice?' I said. 'Yeah, that's it,' she said." Jake quickly refunded the headliner's cover charge and has been laughing about it ever since.

After suffering a major heart attack in 1985, Jake pretty much dropped out of the music scene and might have gone unheard from again but for the persistence of Matt Dudman, a young fan of bluegrass and country brother duets. In 1997 they began performing as the MacRae Brothers and their voices meshed to reproduce the classic sound of sibling harmony accompanied by guitar and mandolin. The "brothers" quickly became favorites in the Northern California club and festival circuit. Health problems have curtailed Jake's performing schedule, but you can catch the MacRaes at the Good Old Fashioned Festival this month for a taste of the sweetest harmonies this side of Pike County, Kentucky.

It's funny how a little idea has turned into one of the largest, most dynamic bluegrass music organizations in the world and continues in its mission to spread the bluegrass word. Jake's selection for the Video Oral History at the International Bluegrass Music Museum is an honor that he surely deserves for all he has done to help support a great American art form. Like a proud papa, he can sit back and look at his full-grown offspring and know he's made his mark in bluegrass history.



Matt Dudman and Jake Quesenberry are the MacRae Brothers. They took their show to IBMM's ROMP festival in June.

come to the fateful meeting of Messers Pagter and Quesenberry and their vision of forming an organization devoted to promoting and spreading acoustic bluegrass and gospel music. Carl and Jake were driving in a car together when the idea struck, "We should have an organization that can bring us together," Jake remembers saying. "I should be able to go pick up the telephone and find out if anybody's playing music today, or [there should be] a paper that shows me where these events are happening." Carl, an attorney, agreed to draw up the charter for the fledgling organization. At the group's first meeting, Jake made the mistake of excusing himself to use the restroom. When he returned he found that he had been nominated and elected membership chairman.

The early days of the CBA saw an organization short on cash and experience but long on volunteer effort and enthusiasm. Jake shared some humorous memories of the early days. "We planned to put on a festival [in 1975] and I had a lot of people tell me, 'You can't do that,' but if you're so stupid you don't know you can't do it, than you go ahead and do it." When scouting sites for the festival, Jake, Keith Little and John Murphy instantly fell in love with the Nevada Country Fairgrounds, where the festival has been held ever since.

Of course, not everything went smoothly the first time around the track, but that's what makes for great stories. Like signing up new members by flashlight because no one had thought to arrange lighting for the booth. "No-

look at the CBA now from where I stand," said Jake. "I look at the CBA as you would look at a grown child. And you remember all the growing up of that child. You remember when they were in kindergarten, when they were in the 8th grade, when they started high school and just see it as a grown person doing well." He added, "I'm very proud of the CBA and the people who've worked so hard to make it what it is."

One of the most active volunteers in those days was Jake's late wife Janet. He convinced her to help out in a variety of ways; especially with the paperwork and most famously as a ticket taker at

CBA seeks candidates for the 2007/2008 Board of Directors

By Suzanne Denison

The CBA seeks candidates for the 2007/2008 Board of Directors. If you would like to be a part of the leadership team of the California Bluegrass Association, now is your chance. Candidates are sought for the 2007/2008 Board of Directors. Each board member is charged with attending monthly meetings and taking on a leadership role in our organization. Board members volunteer their time to make our events happen and keep the association on an even financial keel, while promoting Bluegrass, Old-time and Gospel music in California. If you are interested in becoming a candidate, you will need to circulate a petition of candidacy and have it signed by at least fifteen (15) current CBA members. Your completed petition should be sent to our Membership Vice President, Carolyn Faubel at P.O. Box 5037, Marysville, CA 95901-8501. In addition, you should send a candidate's statement and photograph via e-mail to mrvarner@ix.netcom.com or mail to Bluegrass Breakdown, P.O. Box 1245, Boulder Creek, CA 95006. Petitions should be submitted no later than August 15, 2007 to be published on the ballot in September 2007. The election will be held at the CBA's Annual Meeting and Campout in October. If you would like further information, please call or email one of the members of the current Board of Directors listed on Page A-2 of this issue.

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

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

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



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Morgan Hill jam grows

By Duane Campbell

Howdy Southcountry bluegrass jammers, this is a reminder of our open Jam at El Toro Brew Pub. The Brew Pub is on the NW corner of Monterey & Main Street in Morgan Hill. Jamming is every 1st, 3rd and 5th Wednesday every month. Dick Simunic is the "Go to Guy" for this jam and he can be reached at (408) 831-4745 or jrsimunic@hotmail.com for questions or comments.

Also note on the 2nd and 4th Thursday, formerly the "Coffee Jam" at the Buzz Stop will be re-

cated to El Toro Brew Pub until an other suitable location is found. Yes Folks, that means a jam a week, alternating between Wednesdays and Thursdays

We would like to encourage folks to split into smaller groups and jam outside on the patio of the Brew Pub. Feel free to mingle from group to group to find a level of play that you are comfortable with. We're looking into having an "Open Mic" down stairs next to the bar in the Brew Pub, anyone interested in Hosting that event, please let us know.



The Bluegrass Bard

Campout in Turlock

By Cliff Compton

And it was trains that did it for me
Rumbling through my sleep
Shaking my van, rattling the half-opened window
And I remembered that boarding house in Portland
Where the tracks ran right alongside the house
How the trains shook the panes on the windows
How I'd wake up with the house aglow in a ghostly light
And hear the whistle blow right beside my bedroom
And how I've never slept well without that sound

And here I was in Turlock
Out for a weekend of blue grassing
And I'm sleeping in my van
Hearing that sound
A soft rumble building into an earthquake thunder
And I woke smiling thinking I was home
Listening to a fiddle playing soft as an angel
Some lost Hank Williams song

And something hit's the side of my van
And I jump and wonder "What the..."
I was playing till two and it's 8:00 a.m.
And the sliding door opens
And it's chef Mike and he's got a cheese omelet and
Some cinnamon toast and a hot mug of coffee
And he sticks it in my face, and says {in his surliest voice}
"Here's breakfast." and closes the door
And I'm thinking, "Man alive, in twenty-five years of marriage
By own wife has never brought me breakfast in bed."
And that's the kind of friends I've got

And my wrist is hurting from picking half the night
And my voice ain't worked since I got here
And thank God and Starbucks that there's no limit on the
Number of shots of espresso you can slip into one cup of coffee
And I haven't had one full nights sleep if I added them all together
And I don't think I could remember the first verse of "You are my sunshine"
But there's something about these people, and this music
That makes me count my year from festival to festival
And my days from this jam to that jam
And it's something that's enriched my life
And scratched an itch that nothing else could reach

And I feel like a freight train
In the middle of Nebraska
Blowing my whistle
Through the soft summer night
Not knowing were I'm going
Or even thinking of where I come from
Just watching the North Star
Spinning my wheels
And feeling all right



Frank Solivan, Sr.

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

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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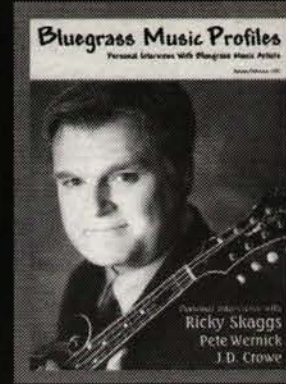
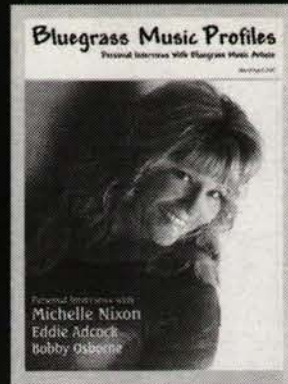
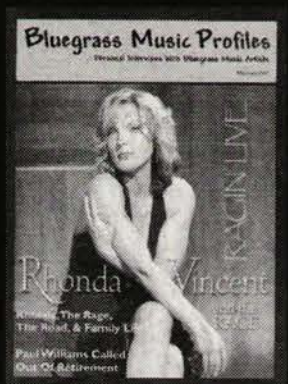


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New Jim Nunally release on FGM

Flatpicker extraordinaire Jim Nunally has just release his first solo project on Flatpick Guitar Magazine Records. Titled Gloria's Waltz, this CD is primarily a vocal recording with a few instrumentals included. However, there is a lot of great acoustic guitar work from Jim on every cut. Jim's bands John Reishman and the Jaybirds, The David Grisman Bluegrass Experience, and Due West all appear on this recording with Jim, plus other special guests.

Jim Nunally's powerful and driving rhythm style combine with lead work that is smooth, fluid, tasteful, and dripping with tone. During the past 30 years Jim has appeared on dozens of CDs with bands like Due West, the David Grisman Bluegrass Experience, John Reishman and the Jaybirds, and many others, including movie soundtracks and television shows. This is Jim's first solo CD and is dedicated to his mother, Gloria. On this recording Jim presents a wide variety of music, from bluegrass to folk, to country, and performs it with the help of his friends from the David Grisman Bluegrass Experience, John Reishman and the Jaybirds, Due West, plus a host of others including Dix Bruce, Judy Forrest, Rob Nunally, Joe Cravens, Buddy Williford, Rob Ickes, and more.

Laurie Lewis and the Right Hands headline Bluegrass for the Greenbelt benefit, Sept 9

By Janet Byron

Laurie Lewis and the Right Hands will perform on Sept. 9 in an intimate East Bay amphitheater surrounded by redwood trees, to benefit Bay Area open space.

The second annual Bluegrass for the Greenbelt benefit concert — hosted by Freight and Salvage Coffee House — will feature Lewis and her full band, plus a soon-to-be-announced second bluegrass headliner.

"Most bluegrass musicians are aware of how long it takes to grow a good tree to get a good instrument," says Lewis, a Grammy-award winner and two-time International Bluegrass Music Association Female Vocalist of the Year. "We understand the value of conserving the natural world around us."

All concert proceeds will benefit Greenbelt Alliance, a nonprofit organization that has been protecting open space and promoting more-livable communities in the Bay Area for nearly 50 years. "Greenbelt Alliance is a dedicated

bunch of people trying to keep the Bay Area as livable as it is," says Lewis, a Berkeley native who has spent many happy hours hiking in Tilden Park. "I'm grateful that I can escape the city within minutes and take a walk in the woods."

While promoting a good cause, the acoustic concert will provide an afternoon of great music, food and fun, in a unique setting. "Bluegrass for the Greenbelt highlights the best of the Bay Area, where you can enjoy fresh local food and great artists, while surrounded by towering redwoods!" says Tom Steinbach, Greenbelt Alliance's executive director.

The concert is at Coventry Grove, a 300-seat amphitheater in Kensington that is privately owned and operated by Danny Scher, a veteran Bay Area producer. The venue is a short 3-minute shuttle ride from the El Cerrito BART station; no parking is permitted in the neighborhood. Food will be available for purchase from Kensington Farmers' Market merchants, as well as complementary beer and wine



Laurie Lewis, Tom Rozum, Todd Phillips, Eric and Suzy Thompson, and the Backyard Party Boys performed in an intimate East Bay redwood grove to benefit Bay Area open space at last year's event

photo: Michael Melnyk

from Iron Springs Brewery and Dyer Vineyards.

Original artwork for this year's concert was designed by Bay Area mandolin-player Alan Bond of the Backyard Party Boys, who performed along with Lewis, Tom Rozum, Todd Phillips, and Eric and Suzy Thompson at the first

Bluegrass for the Greenbelt concert in 2006. The limited-edition, letter-block poster, hand-printed by Horwinski Printing in Oakland, will be given to all sponsors and available for purchase. "As a bluegrass performer and graphic artist, I wanted to capture the energy and excitement that we all felt performing outdoors under towering redwoods," Bond says.

"This is a beautiful place to

have a benefit, and we've got a great lineup of musicians," adds Lewis. The Right Hands features Lewis on fiddle, Todd Phillips on bass, Craig Smith on banjo, Tom Rozum on mandolin and Scott Huffman on guitar. Additional artists will be announced in the coming weeks.

Lewis encouraged anyone who loves bluegrass and values open space to reserve their tickets now. "We humans have a voracious appetite," she says. "In this day and age, nothing is saved past a generation. Every generation has to jump in and save what we have."

Bluegrass for the Greenbelt is Sept. 9, 2007, 3-6pm, in Kensington (near El Cerrito). Tickets are \$50 for Greenbelt Alliance members and \$65 for nonmembers; discount memberships are available with ticket purchases. Purchase tickets and learn more about Greenbelt Alliance at www.BluegrassForTheGreenbelt.org. Concert sponsorships are welcome and will be acknowledged online and at the event; contact Brianna Swartz at bswartz@greenbelt.org or 415-543-6771 x304.

Internet music lessons

By Kit Burton

Does your favorite bluegrass musician have the time or inclination to give private lessons? If so, does he live close enough so that you can get together regularly? Probably not, but don't give up hope.

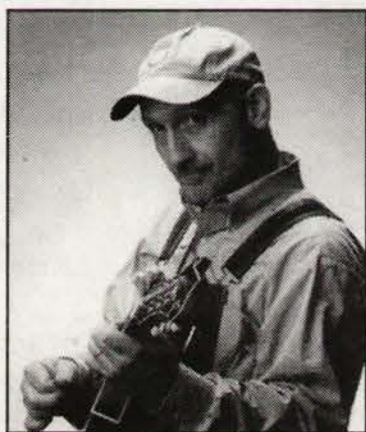
My favorite mandolinist, Mike Compton, has been giving me private lessons on a weekly schedule for about five months. He lives in Nashville and I live in Northern California. Mike and each of his video mandolin students have web cams (small cameras with microphones connected to a computer) and utilize an instant messaging service on the internet. Both parties are identified by screen names and list the other party as a "buddy." A fast internet connection is needed on both ends.

Communication is easy — you just have to position yourself with the right lighting and distance from the camera. Mike and I can hear each other easily and see each others' instruments. When you utilize the full-screen option it becomes really easy to see. Quick motion is blurry, but usually not a problem during a lesson. At the appointed time, if both instructor and student are "on line", you connect with your "buddy" and there you are, face to face. There is a slight delay which causes echoes that are noticeable when we speak, the two of us can't play or speak simultaneously, and sometimes the picture briefly gets garbled. But these issues are dwarfed by being able to communicate with your music hero and the convenience of being at your own computer.

Web cams are not expensive, some as low as \$50, and they produce a surprisingly clear image. A built-in microphone avoids the wiring of a head set which could get in the way when playing your instrument, but head sets presumably eliminate echoes. Signing up with an instant messaging service such as offered by AOL, Yahoo, MSN, SightSpeed, Skype, etc.,

is easy and free. Mike's time is not expensive, only \$30 for a half-hour lesson. He prefers to be paid through PayPal where the transaction is handled via email and the student's credit card is debited.

Mike's willingness to schedule weekly half-hour lessons is an added benefit, and he is also open to giving lessons on an as-requested basis. He gives assignments with tablature and sometimes even videos, and addresses each student's needs individually. As an active and popular bluegrass musician and member of the Nashville Bluegrass Band, Mike has out-of-town gigs so his schedule for lessons is currently limited to Monday through Thursday. There will be times when either Mike or I will not be available for a scheduled lesson and we keep track of that via email. I believe that Mike has a few more spots available for intermediate or advanced students who are serious and committed. For me it's an unbelievable opportunity. Check out his websites: mikecompton.net and dasspunk.com/mike/.



Mike Compton is a much sought after teacher of Monroe style

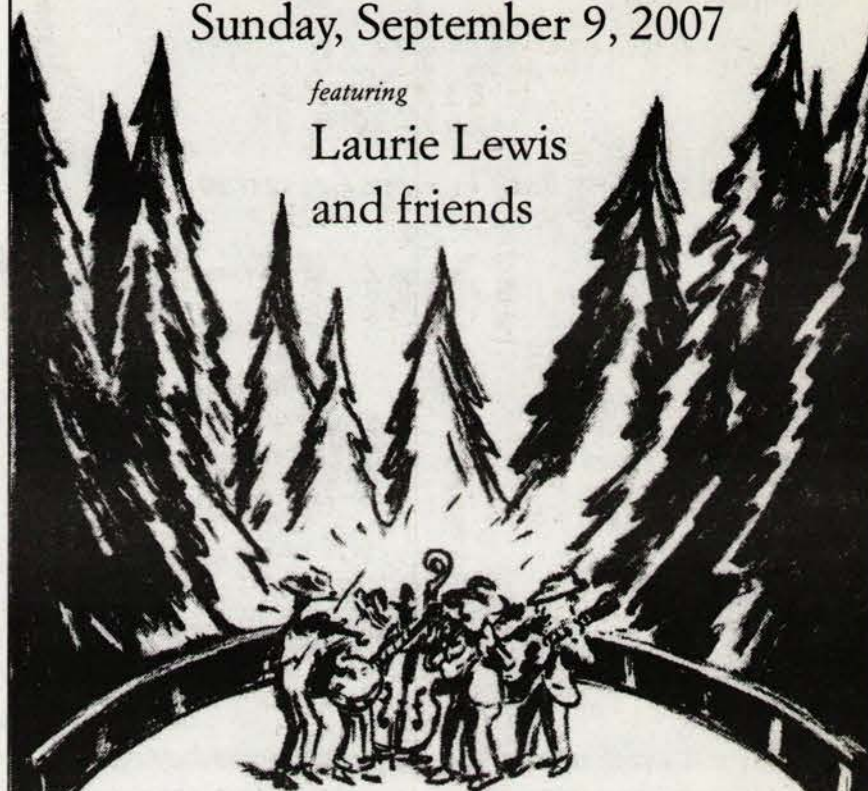
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Greenbelt Alliance

Bluegrass 'n Stuff... By Kyle Abbott

Hey everyone and hello everyone, this is Bluegrass n' Stuff!

Has it ever occurred to you that walking up on stage and enchanting the crowds you're your music may be easier than it sounds? Well, we, of Abbott Family Music, have found that it's not what you play but how you play it that wows the crowd. Yes, you may think that you need to have a bucket of talent, but that's just wrong! It's not the music that really takes the stage, but the presentation. We will now discover some techniques in which to boost your stage image.

Ok, let's start from the beginning: Appearance. How you look determines how people will perceive you. I'll start by telling you something that most bands, great or pathetic, fall into. If you've seen great bands such as The Del McCoury Band, Ralph Stanley and Da Boys or The Earl Scruggs Band, you will notice that they all wear suits and sometimes, cowboy hats. Very formal, the signature of big name bands that have proven their stuff. The problem is, most bands (I say most but it's less than it sounds) try to imitate the big name bands by dressing like them. Believe me, some of those band's actual music (I'm not gonna name names 'cause for all you know, I'm making this up) don't match up to their attire. Believe me, I've got nothing against people who aren't as... lickety split as the top pros. Oh no, in fact, I much prefer players who've got some grit to their mu-

sic like Roscoe Holcomb, Dock Boggs, Doc Watson's mother, etc. My beef is they try to copy the big boys and come up half par. There's a reason why the big boys are flashy... They're great! Dress nice but casually nice. (Not casual in the way of a mustard stained shirt, however. Wearing clean clothes is encouraged. Something like a button-up shirt is good. Shorts are just as good to wear as long pants too. You can even iron the attire if you want. Dressing like the crowd brings them closer to you in an emotional way (and when you got their emotions on your side, you've got 'em!).

Now, let's jump ahead a steps and come to stage time. The emcee just called out your name and you are about to walk out onto the stage. How do you want to walk out? Well, it depends on the image you want. There are two main images you can have.

First, the Classical image. This classical image isn't used too much with Bluegrass bands. You see, in classical concerts, there ain't a lot of smiling goin' on. (If you know what I mean) In fact, the folks on stage are pretty deathly serious (even though classical pieces can get a little goofy - I'm looking at you Sabre Dance in G major by Aram Khachaturian!). This makes the audience a little frightened. We don't want that... I think. Anyway, that classical image is used mostly in classical music. Using the classical image in Bluegrass music can

be a little interesting. The walk out starts off with walking out to the mic. However, it's the leader of the band who is walking out. The rest of the band has already snuck on stage while the emcee was announcing the band's name. So now, you, the leader, are going to walk out. It's not so much of a walk out really. You see, for the Classical "walk out," you need to keep a very straight back and high head. It's more of a strut really. So you reach the mic and you stand in front of your band (who is arranged in a semi-circle). This is followed by a curt bow, and then, turning your back to the audience, you play with your group, who is facing the audience.

Next, the Neighborly image. This is commonly used and makes a great first impression. You start with the walk out. This is neither a board stiff march or a slouching lumber. Rather, it's just a gaily jaunt with a smile in the mouth and, if you want to be really friendly, a good ol' circus wave. This adds a bit of connection to the audience. Anything to make the show spontaneous adds to the show enormously. Even tripping on a cable on stage (which I did once) adds an air of spontaneity to the show. Of course, it's truly better to let things like that happen naturally than to plan it out. Still, not shunning unscripted moments will increase the chances of them happening more. Another good thing about adding a little improv to the set is that

people who've seen you one time will want to see you again, not just because they like your music, but also because they'll want to see what crazy thing will happen next time.

Having a little bit of patter in between songs is good to have. Introducing the band members or the next song is always good. Saying where you are going to perform next is great near the end of the show. Also, you might want tell a short funny story about a jam you went to. All good. However, in patter, you have to be careful of the quantity. Not including patter in your set isn't good because you'll just have to churn out more songs. You also can't interact with the audience without patter. Too much patter and the audience will get bored (After all, they did come to hear you play). One time, at the Ol' Otter Opry, I heard the Dry Branch Fire Squad. Ron Thomason (who I presume is the leader of the group) told some long stories. However, Ron is a great story teller so he managed to keep it quite interesting and entertaining. If you can manage to keep the audience glued to your story, all the better. For most cases though, I'd keep the stories to a minimum. Have one tale on hand in case a string breaks.

Jokes can work well too. However, for them to be remotely good, it's good to practice on the delivery beforehand. For years, I used to tell jokes in the Abbott Family Band. I'd rehearse them a lot. Months in advance. Unfortunately, some were worse than others. I had rehearsed them so much, I had assumed people would laugh. When I told



Kyle Abbott

a good one, it felt good. However, when what I thought was a good pun was met with nary a chuckle, ooh! It was like a knife in the heart! We later realized that telling jokes, for us, was more work than it paid out and so we dropped it. Also, I later really took to Victor Borge and soon my humor got drier and drier and soon the jokes didn't really sound like jokes any more! In retrospect, I think we could've gotten a lot more laughs if we used more Yo' Mama jokes. Despite their un-spoken reputation, people love 'em.

Well, I'm nearing the end of the page. Since there's a lot more to say (including what to do at interviews and back stage, we will need to save the rest for next time. Now for the joke of the month: A man and his wife are dining at a table in a plush restaurant, and the husband keeps staring at an old drunken lady swigging her gin as she sits alone at a nearby table, until the wife asks, "Do you know her?" "Yes," sighs the husband, "She's my ex-wife. She took to drinking right after we divorced seven years ago, and I hear she hasn't been sober since." "My God!" says the wife, "Who would think a person could go on celebrating that long?" Heeeyooo!!! That's enough.

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Folding chair (for showering?)

Folding lawn chair

Tent

"Cowboy" hat

Girl's cowboy boots

Bungee

Bag from vendor with Tee shirt and water bottle

Knee brace

Ball cap

Map, with ball point pen

Instructional DVD

Brown zipper bag with various eyeglasses in it

Man's watch, leather band

Hair brush

Fiddle shoulder rest

Fiddle chin rest

Circular knitting needles

Jaw harp

Folding umbrella

Key (for RV?)

Small bottle pills (nitro?)

Heavy silver necklace

2 girl's necklaces

A sum of cash

A chapstick

5 pr. Reading glasses

4 pr. sunglasses

Contact

Carolyn Faubel: cbamembership@syix.com

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Seniors: \$3.00/day discount
Youth (13-17) 50% discount
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Camping included with 2 & 3 day tickets only.

All ticket
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Advance ticket orders must be received by June 25th. Make checks payable to NCBS and mail to NCBS GOF, PO Box 20370, San Jose, CA 95160. Enclose a LARGE self-addressed, stamped envelope. Advance (only) GOF tickets may be charged to a credit card or PayPal at the NCBS website: www.ncbs.us where more information can also be found.

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WRITE THE CBA

send us your letters

Dear Newfound Road,
I like Country music, and I know Blue Grass is different, but I've never heard Blue Grass. I've found (thanks to you) I like it better! The day you came to our school I went online to look up some of the artists you mentioned. I can see why they made it famous. Now when I am doing my homework or playing a computer game I listen to "Handsome Molly". Thank you for coming to my school, and I would like it if you would come back.

one of your top ten fans,
an anonymous 4th grade student

Mark,

The last two years we have hosted NewFound Road at our home in Cameron Park. This year's concert was on May 10 and a tremendous success. We sold out with double the attendance from the first year. Check out the pictures in the CBA gallery. They gained a lot of new fans that night. It was interesting that over half the audience were not "bluegrassers" either. I know we converted a few because of the band's great performance!

Here's why I'm writing....My wife Arlene and I would do anything for these guys and whenever we have the opportunity, we promote them and their music.

Arlene teaches 5th grade at Miller's Hill School (k-8) in Latrobe, CA (small community south of hwy 50 in El Dorado County). Arlene asked and the band agreed to play for a school assembly the afternoon of the house concert.

NewFound Road play for about an hour for the entire school. In between tunes the guys fielded questions from the kids. The students asked about songwriting, the instruments, vocal arrangements, practicing, etc. After the performance the band made themselves available to talk with students and sign autographs.

After the concert, Tim Shelton, band leader, said, "We have never done anything like this before. It was great the kids were so interested in the music and asked so many questions."

They were a big hit with the kids and faculty.

The next day Arlene was presented with over 20 letters from kids addressed to NewFound Road. Enclosed are a few of the letters capturing the spirit and enthusiasm of the young students for bluegrass in general and NewFound Road specifically.

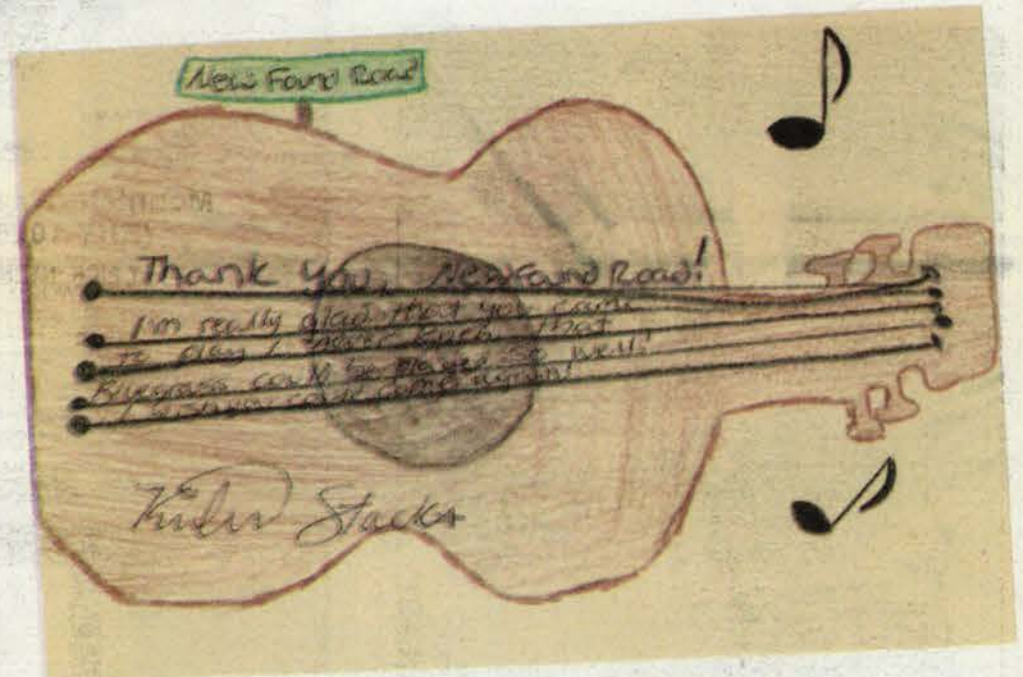
Arlene got permission from the parents to publish these. We thought it would be fun reading and a good fit for "Kids on Bluegrass". Hope you can find a way to share these great notes.

Thanks, Rick and Arlene

Dear Newfound Road,
I love Blue Grass music. You played. Especially since I'd never heard it before. Thank you so much for coming! It was really neat to hear some songs with singing and no instruments, some with instruments and no words, or with both. I hope we see you again.

Sincerely,

Kristie Weeks



Dear Newfound Road,

Thank you so much for visiting our school and playing your great music. I never knew what Blue Grass music was, and if it wasn't for your band I would of still never known. I had a wonderfull time with the instruments.

Thank you,

Lauren M.

Letters by:

Kristie Weeks - 5th Grade, Miller's Hill School

Lauren Myers - 5th Grade, Miller's Hill School

Kimber Stack - 5th Grade, Miller's Hill School

Anonymous - 5th Grade, Miller's Hill School

CBA Music Camp teaches the "basics"



The Jaybirds' vocalist and bassist, the lovely Trisha Gagnon, taught Bass I at CBA Music Camp



NCBS's Bluegrass By the Bay editor and board member Mary Kennedy went from beginner to pro at CBA Music Camp



Bassist Janet McHenry sings with daughter Bethany at the CBA Music Camp student concert

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Gonna Settle Down
and Big Mon



**Carrie Hassler
and Hard Rain**
(RHY-1028)

CRITICALLY ACCLAIMED

Emerging New Artist
TOP 10 ALBUM -
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Wichita, Going On The Next Train,
and Restless State Of Mind



No Apologies
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RANDY KOHRS



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BORDERS

STUDIO INSIDER -- Back in Westphalia, again...

By Joe Weed

A couple of weeks ago, I flew to Austin to attend the induction of Cotton and Walter Collins into the Texas Western Swing Hall of Fame in nearby San Marcos. Cotton copyrighted the "Westphalia Waltz" in 1946, and he played an important role in its emergence as a popular American fiddle waltz; his brother Walter was his fiddling partner over many years.

I took advantage of my stay in Texas to visit several cities, run down a few new leads for my research about the "Westphalia Waltz," interview more people, and to hear Austin singer Sarah Elizabeth Campbell at her regular Monday night show at Artz Rib Haus on South Lamar. This trip was especially rewarding due to the presence of my old friend, guitarist Lance Gordon, who accompanied me and did the lion's share of the driving as we followed rural and farm roads from Austin down through southeastern Texas, then back to San Antonio, then up to Waco via some old Polish-Texan and Polish-German settlements, including Westphalia. (The "Westphalia Waltz," Cotton Collins' adaptation of the old Polish folk tune "Pytala Sie Pani," is named for either Westphalia, TX, or Westphalia,

Germany, depending on which of several stories you believe).

Gear issues on the Texas trip

In a recent article, I described a new field recorder, the Zoom model H4 flash recorder. On my most recent trip, I used it for recording interviews and music. Based on that experience, I have gained a few new perspectives about the device.

Power to the people

The H-4 runs on either batteries or AC. Unfortunately, there's no indication on the device which power source it's using. At one interview, the subject turned off a light to help reduce reflections in his glasses. That light switch also controlled the outlet that was powering the H4, so the H4 switched over to battery power. However, it didn't give me any indication of that. So when we took a break, I noticed that the H4 had exhausted its batteries and powered down — and I had no idea how long we'd been working without recording. So, a battery/AC indicator light would be a great addition to the recorder. There is a low-battery indicator, visible in the tiny lcd screen, but since I thought we were working from AC, I didn't feel the

need to check power once our session was well underway.

Full deck of cards

To store its data, the H4 uses an SD card, which is a widely available type of storage media. These tiny cards are commonly used in digital cameras as well, and I carry several when I'm working with the H4. During one interview, the card became full, and the H4 stopped recording. I discovered this after it had stopped, and I wished that I had received an audible beep when the card was about to become full, so that I could have put a new card in. The unit will tell you how much space is left on the card, both in megabytes of space and in available record time, which changes depending on the recording format chosen. So a work-around is to check the currently-inserted card for available record time before each session, and then monitor the clock while working. In a busy schedule, it's easy to overlook this detail, especially when working hard to connect well with the interview subject and get her or him relaxed and communicative.

Is it a camera?

Lance brought his digital camera to the Hall of Fame ceremony,

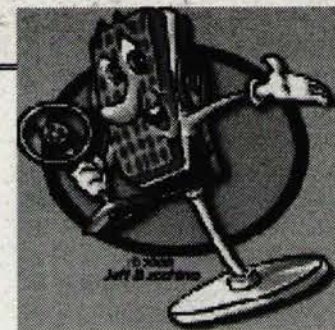
and shot several pictures which I wanted to download to my computer when we got back to the hotel. His camera uses a proprietary type of cable to off-load data to a computer via USB, and we didn't have that kind of cable with us. At first, we were stymied, and had to look at the pictures on the small lcd screen on the back of the camera. But then we took the camera's SD card out, placed it in the Zoom H4, and connected the H4 to my Mac via the standard USB cable I use each night to off-load audio and back it up on the computer. In just a few seconds, the pictures appeared on the lap top screen, organized and numbered. So the H4 functions great as an SD card-reader. I love it when this stuff works!

The mighty wind

The H4 can record via a pair of built-in condenser mics that provide great sound. The mics are cardioid, which means they are directional. One disadvantage of working outdoors with microphones is wind noise! The normal work-around is to put a foam wind screen or "sock" on the capsule end of the microphone. The H4 comes from the factory with a supplied foam wind screen, but it won't stay on the H4 in my office, let alone out in a windy environment. A rubber band can help, but remembering to pack one, finding it, and not breaking it add up to a nuisance that professional level gear should not require. When this admirable unit comes up for review before a major revision, I hope Zoom takes another look at the mounting systems for their wind screen and for the mic stand/tripod mount. Both would benefit from better engineering.

Scanning the horizon

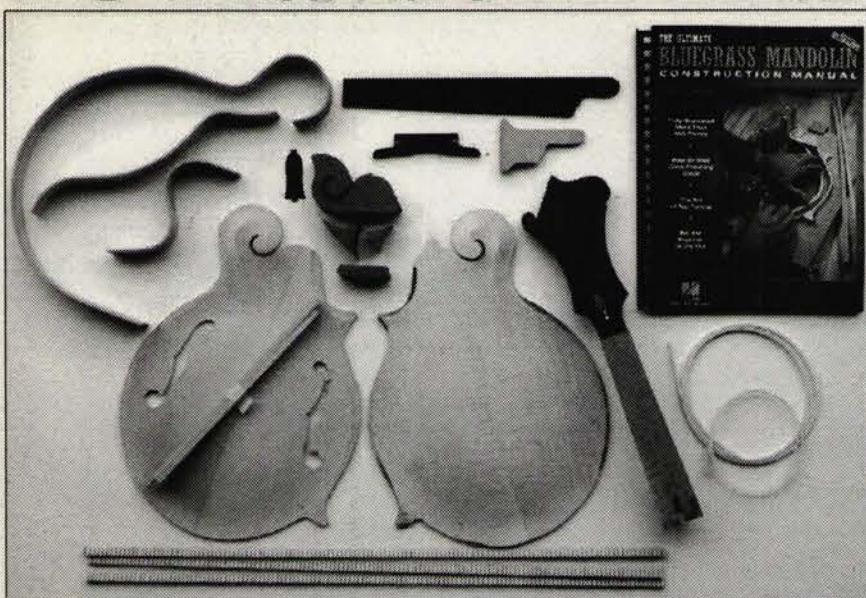
Another piece of gear I took on the trip was a small scanner. It's



about the size of my laptop computer, and doesn't need to plug in to wall power to operate. It gets the power it needs from the USB bus of the laptop. No more wall warts! I had decided after previous trips that I needed to take a small and light weight scanner with me, because when people have photos and documents that I want to use for a documentary, it's often difficult for them to obtain top quality scans of the items when I'm not there. For use with video, we need higher dpi resolution than usual, and many people aren't familiar with specific scan resolution, color bit depth, or file type. This model, a Canon LiDE 70, can scan a flat sheet that's larger than 8.5 x 11, and can scan at resolutions up to 1200 dpi. This thing really worked hard, and it turned out to be a great tool.

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 at www.joeweet.com.

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Young CBA favorite Pacific Ocean Bluegrass Band wins contest



Scott Gates & Pacific Ocean Bluegrass Band placed First in the 47th Annual Topanga Banjo and Fiddle Contest at Paramount Ranch on Sunday. Well-fed and well-dressed, the band approached the stage and presented their vocal and instrumental pieces with the confidence that only being well-rehearsed can support. The band competed at about 10:30 am. Paul Davis competed in his individual category, also placing first in flat-pick guitar.

Roadoilers CD release at Sweetwater in Mill Valley

The Bluegrass Gold series at Sweetwater in Mill Valley is going old-time in July. The show is produced by Carltone Music and co-sponsored by the Northern California Bluegrass Society. On Wednesday the 18th at 8:30 p.m. the band The Roadoilers will be roaring into town with CDs on the back of their motorcycles!

Marin County's favorite old-time band, The Roadoilers, plays square dance and contra dance music, traditional country singing, ragtime, and Irish traditional music. Fiddles, banjos, guitars, bass and bagpipes are the instruments that make up the band. John, Perry, Chuck and Mike have played together in various combinations for over 25 years, forming the band several years ago. Taken together, the band has over 160 years of experience playing old-time and bluegrass music. And now they have a new CD out called The Roadoilers, and they will be releasing them at this show.

John Pedersen was born in upstate New York, the grandson of a fiddler. He started playing banjo at age 13 and began playing for dances not long after that. Prior to The Roadoilers, John played with Fennigs All Stars, the Swamp Root

String Band, the Arkansas Sheiks, and Highballers From the Planet Hell. He is a luthier and has worked at musical instrument repair in New York, Toronto, San Francisco, and now at his own store, Amazing Grace Music in San Anselmo. Along with his expertise in stringed instruments, John builds sets of Uilleann (Irish) pipes.

Perry Fly first heard old-time music as a youngster in Eastern Pennsylvania listening to radio station WWVA from Wheeling, WV. Perry has attended fiddle conventions including the 1971 Mount Pleasant (Iowa) Fiddle Disaster, and has played for contra and square dances from the early 70s up to the present. In addition to The Roadoilers, he has played with the Bonny Doon String Band and Highballers From the Planet Hell. In his spare time, Perry builds houses and boats.

Chuck Wiley was born in Bedford, IN, 35 miles from Bean Blossom, home of Bill Monroe's bluegrass festival, at which Chuck played some 40 years later with the Phantoms Of the Opry. He took up harmonica at age ten, then guitar at fourteen. His first guitar tune was "Wildwood Flower." Chuck is also a fine bass player and sings a wide

variety of bluegrass, western and traditional songs. Having retired as a model maker for a well-known special effects house, Chuck's name appears regularly in the credits of blockbuster films.

Mike Drayton is the grandson of a fiddler and mandolin player on one side and a tenor banjo player on the other, but he learned his fiddling from the late Pearl Sivetts of Unionville, MO. In addition to Pearl's ragtime style, Mike likes and plays Irish fiddle, Texas style, and North Country tunes, and has been playing fiddle for about 35 years, first with The Iowa Corn Dodgers and later with the Arkansas Sheiks. When not playing the fiddle, Mike teaches English as a Second Language as well as a Machinist Apprenticeship class.

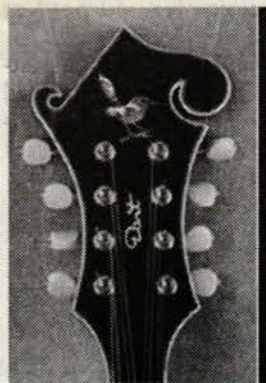
Sweetwater is Marin County's premier nightclub as well as the home for bluegrass music in the North Bay. For more information call the club at (415) 388-2820, or go to www.sweetwatersaloon.com.

You can also listen to The Roadoilers play live on Ray Edlund's Pig in a Pen radio show on KPFA (94.1 FM) in Berkeley on Sunday, July 8th, from 3-5 p.m. or online at www.kpfa.org.



The Roadoilers' motto: "It seems fast to us."

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elena corey's MUSIC MATTERS

Thanks for the Memories

Passing the baton isn't always easy. The urge to keep at it, to try to run a little farther or faster, beckons insidiously, even when change is unavoidable. Back in 1988, I started writing for the Bluegrass Breakdown, offering occasional, then monthly feature articles, some of which included a series of profile articles called "Member of the Month." Additional topics often grabbed my pen and made me communicate about them to the CBA membership.

Early in 1992, I conceived, designed and started the Music Matters column, and have written one column per month since then. The MM column's purposes have been educational and motivational—discussing musical concepts, answering specific questions folks often raise and responding to students' concerns, as well as encouraging musical seekers to deepen and broaden their quest.

Over the years, the MM column has discussed a wide range of topics. We've considered the defining characteristics of our music; we've researched various topics and provided summaries of that research, overall trying to be responsive to reader input.

I confess I worried many times that I didn't have anything to say. I realized, repeatedly, that everything that wasn't unavoidably self-evident, (and therefore not worth say-

ing), had already been said by other people—often better than I could say it. I recently re-read Houghton Mifflin's words, "Someone can go around the world and write a boring essay, but someone like Henry Thoreau could walk a mile in Concord and write a fascinating essay. What makes an essay of quality is thought and reflection." So I reflected, each month, trying not to state the obvious or be repetitive—trying to address reader questions as I would wish my own questions received, and welcoming feedback always as a useful shaping tool.

But now it is time for other viewpoints to be heard. The CBA has a number of music teachers and people who understand and embrace the range of topics Music Matters covers. Their viewpoints deserve to be heard, and it is time for me to step aside and encourage others who have reflective musical views to share their thoughts.

I thank my long-term editor and friend, Suzanne Denison for her unfailing support and I thank our new very capable editor, Mark Varner for his invaluable help. I thank all the folks who have spoken to me re topics they wished researched / discussed in this column. "Thank you" seems inadequate. I enjoyed writing the column, knowing you were reading it and would tell me your thoughts about the topics we discuss. Through writing this column, I've had opportunities to make many new friends, both in person and via phone calls and e-mail. Thanks for all the years we've had together.

Happy pickin' to ya'll.
Elena Corey

A tribute to Music Matters columnist Elena Corey

By Suzanne Denison

Singer, songwriter, music teacher, nationally published writer, college professor, music archivist, and grant writer all describe Elena Corey. However, they don't really tell the whole story of this wonderful woman.

Elena contacted me early in my tenure as the editor of Bluegrass Breakdown to ask if I would be interested in publishing some of her columns. She continued to contribute monthly "Music Matters" columns, occasional "Daisy Mae" stories, music tablature and music-themed crossword puzzles for more than sixteen years.

In addition, Elena volunteered her services to conduct workshops every year at the CBA's Grass Valley festival, developed music programs for young children, started the children's pre-music camp program and worked with teachers to develop curriculum and bring music education and participation into selected California schools. For the past few years she has also served the CBA as Education Coordinator and has worked with the International Bluegrass Music Association to develop and promote their Bluegrass in the Schools program for teachers.

Having been a musician for most of her life, Elena has had an avid interest in preserving Bluegrass and old-time music for future

generations. She has an extensive collection of sheet music, tablature and recordings that she is willing and able to share with other musicians, and has posted a large collection of fiddle tunes on the CBA's website for others to download and use. She once told me that she was hoping to eventually donate her collection to a University that would be willing to set up an archive that students and others could utilize in the future.

One of Elena's most endearing qualities is the way in which she shares her knowledge and talent with other musicians. When you see her in a jam session, one of the first things you'll notice is her beautiful, soaring voice—especially when a Gospel song is being shared. Then, if you watch closely, you'll see Elena encourage other musicians; especially those who are beginners, to come into the jam circle and then play backup fiddle or guitar to help them gain confidence. She does this with children and adults alike—and it is an awesome sight, especially for those of us who aren't musicians.

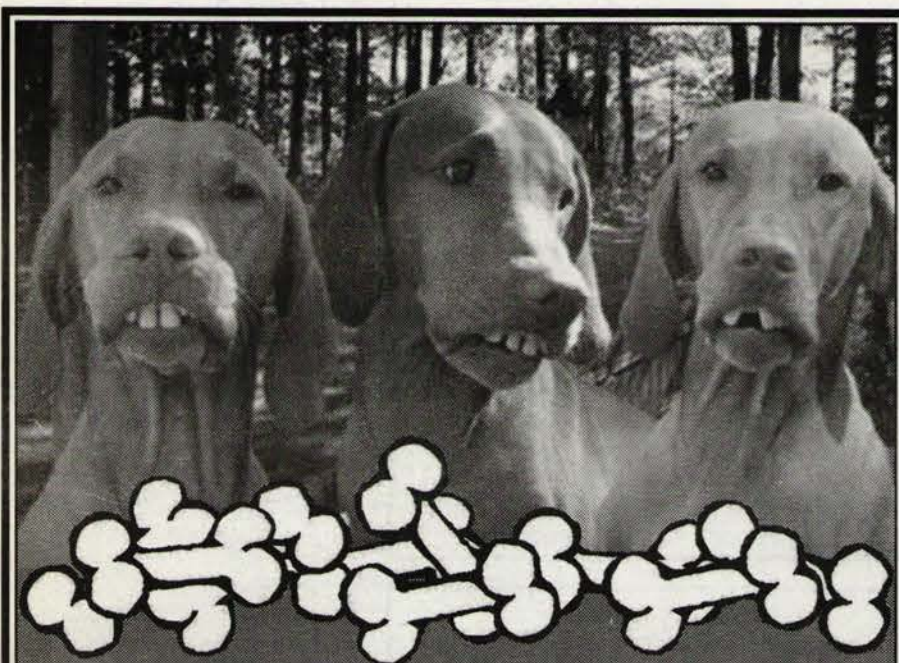
I learned many years ago that I am not a musician. A ruptured eardrum has caused hearing problems for me for many years. Even with a surgical repair, I cannot hear the beat and am constantly off key. So, I'm a dedicated listener and enjoy it very much.

Many of the learned columns that Elena wrote for Bluegrass Breakdown were completely over my head, however, readers consistently commented on the information she provided, and a number of other Bluegrass publications asked for re-print rights (which Elena graciously gave them).

One of the things that constantly amazed me was Elena's dedication to our newspaper's monthly deadline. Often I would get an email from her as she was preparing to leave for a music camp, festival, conference or family event with her column attached. Our monthly correspondence was always brief, but she never failed to ask about my family and me. Elena is one of the friendliest and most caring people I know.

There comes a time in most of our lives when family concerns or health problems have to take precedence over everything else. That time has come for Elena and her husband Jim Pate. Elena will no longer be a monthly columnist in this publication, and her contributions will be greatly missed, but she and Jim will always be beloved members of our CBA family.

We wish her well in all of her future endeavors and hope that Jim's health will improve so that they can continue to enjoy their lives and make music together.



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J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Today is the last day of May, and it's almost time to get the 'ol trailer packed and head up good 'ol Hi Way #49 to the festival at Grass Valley, Calif. WHERE do the years GO? Seems like they are going by at WARP SPEED! Setting here at my desk this morning writing July's Column, I realized that for a lot of us "old timers" at Grass Valley, we tend to measure time in "festivals past". I have several framed pictures on the walls over and around my desk that were taken at Grass Valley festival's in years gone by. I can look at them and remember the year, and who was there and how much fun we all had. One of my favorites is a photograph of Keith Little, Roland White, Rose Maddox, and myself, that was taken in 1985 there at the festival. It's hard to believe that 22 years has slipped under bridge since that photo was taken, but time has a way of doing that to all of us doesn't it! I can't hardly believe how YOUNG we all looked back then! (Probably because we were, compared to now.) Young or old doesn't matter to me any more because I'm looking forward to seeing a lot of old friends that I only get to spend time with maybe once or twice a year, and listen to the greatest music that GOD ever put here on HIS green Earth! To top all of that off, we will all get to share a lot of good vittles too! Cookin' and eatin' outdoors ALWAYS gives you a huge appetite, no matter what's on the menu it ALWAYS tastes good! And "Vittles" are what we're here for, so tie yer pony there in the shade next to the waterin' trough, and come on in out of the early mornin' sun. Pour yerself a cup of real Cowboy Coffee out of the 'ol Speckled Coffee Pot, and let's "make medicine" over some good vittles!

One thing that I cook up at least twice a month or more, is a big pot of good 'ol Beans! Beans, are one of the original "health foods", and the old time chuck Wagon cooks probably fed cowboys more Beans than anything else, simply because they were easy to keep without spoiling, plus the fact that they were good for them, and promoted a strong healthy body. A Chuck Wagon cook HAD to have a virtual arsenal of Bean recipes to keep the crew well fed and happy! Beans appeared on their plates about as often as the sun came up back in the old days, and it took an inventive cook to feed 15 to 20 men the same thing day after day, and not get tarred and feathered! (I love to have Beans and corn Bread fer breakfast!) Here's what one of the old time trail bosses had to say about the men who cowboied for him. A man who has had a hand in the work and eaten chuck wagon food, while setting on a pail, is not quite the same again. He has been his own man and lived free. Neil M. Clark. SOOO, with that said, I'm a'gonna share two of my favorite bean recipes with you folks this

month. The secret to cookin' up a great pot of beans is to soak them at least overnite. First, I sprinkle the beans a little at a time in a bowl, to pick out any small stones and dirt balls. I wash them in at least three changes of water before I put 'em on to soak overnite. I also add about a Tsp of Baking Soda to the water too. Next morning, rinse the beans in three changes of water, to remove any dirt, and the Soda. Then you can commence with cookin' 'em up.

Here's a recipe that I've had for as long as I can remember. I can't tell you when and where I got it, just that I've fed a lot of family and friends some great meals with this over the years.

Cowboy Bean Pot

1 lb. dry beans, yer choice of variety
6 cups of water
1 Smoked Ham Hock
1 tsp salt
1 Large Onion, chopped
1 10 oz. can Green Chile Salsa
1 tsp Baking Soda

Rinse and sort beans. Add water and baking soda, cover and let soak overnite. Pour off water, rinse in three changes of water. Use a heavy pot with a lid. Add all of the ingredients to the pot, stir well, bring to a boil uncovered, cover, turn down to a simmer and cook real slow. Check the water level occasionally and add HOT water as needed to keep the beans covered. When the beans are done, remove the Ham hock, strip the meat from the bones, chop it up and return to the pot. Serve with hot cornbread! Hot Corn tortillas are good with these too. 6 or more servings.

There, my friends, is a real helping of Cowboy Chuck, as they used to say around the Chuck Wagon. To vary this recipe, omit the green Chile Salsa, and use an 8 oz. can of Tomato Sauce. Makes fer a real smooth plate of Beans! Years ago, I used to make up a big pot of these in our deer camp on the second day, and the boys loved 'em. Dish up a big plate of these, along with some Sourdough Biscuits hot from the dutch oven, and son, it don't get no gooder than that!

This next recipe, uses canned beans, and I really like this one due to the fact that you can whip it up in no time compared to when you have to soak the beans overnite. Canned beans are hard to mess up, and they taste good when used in a recipe such as this one. Reminds me of what my old pickin' buddy Vern Williams used to say. Vern always said; I never met a Bean I didn't like! I'll agree with him on that one. This recipe makes enough to feed a crowd, and it's great for potlucks and such.

Hearty Baked Beans

1 lb. ground beef

2 large Onions, chopped
3/4 lb Bacon, cooked and crumbled
4 15 oz cans Pork and Beans
1 18 oz bottle Honey BBQ sauce
1 16 oz can kidney beans, drained
1 16 oz can Lima Beans, drained
1 15 oz can Black Beans, drained
1/2 cup packed Brown Sugar
3 tbsp cider vinegar
1 tbsp liquid smoke
1 tsp salt
1/2 tsp Pepper

Now fer the easy part! Cook the meat and Onions until all the Pink is gone from the meat. Add everything else, stir it real good to blend. Cover and bake at 350 fer one hour until it's heated through real good. This will give you 18 servings.

I can't even IMAGINE serving 18 Banjo pickers! But we all know that the average out of work banjo picker can eat as much as 4 ordinary folks, so there ya are! It'll only take 4 1/2 banjo pickers to devour this recipe in about as much time as it takes Del to lay out a smooooth "G-Run"! I used to fix this one in deer camp a lot too, because canned beans were a staple of ours back in the 1950's, only I used Venison in place of the Beef.

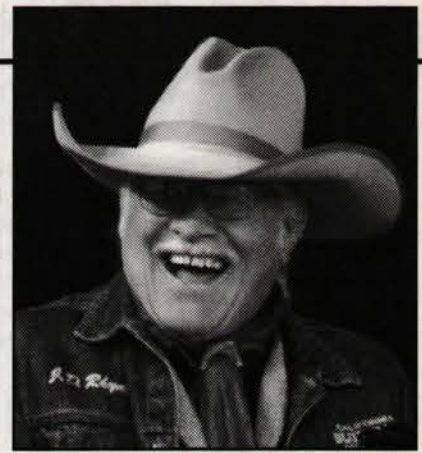
Here's a GREAT recipe for some of the best Chicken that you'll ever wrap a lip around! I've been meaning to share this one with you folks for some time now, but it always seems to get lost in the shuffle. This is a take off of a classic French recipe, that doesn't take all day to fix, and makes one of the finest Sunday Dinners ever! I would even cook this fer my 'ol pard John Murphy if I can ever get him to come to Bluegrass Acres fer dinner!

Grand Ma's Chicken

2 tbsp Olive Oil
1 4 to 5 lb chicken, cut in 6 pieces
1 tsp each, salt and fresh ground pepper
1 cup frozen Pearl Onions
6 large cloves Garlic, unpeeled
2 sprigs fresh Thyme
1 lb Yukon Gold Potatoes, scrubbed and halved
3 slices thick cut Bacon, sliced crosswise, to 1/4"
1 lb. cremini or button mushrooms, trimmed and cut into quarters
2 cups chicken broth

Heat oven to 375. Heat oil in a 4 to 5 Qt. pot over med hi heat. Season chicken with salt and pepper, cook skin side till browned and crispy, about 12 minutes. Remove from the pot. Pour off all but two tbsp of fat, reduce heat to

med low, and add onions, garlic, and thyme. Cook, stirring about 5 minutes, add potatoes, and Bacon. Cook and stir occasionally until well browned. Pour off all but a little of the fat, and add mushrooms and chicken broth. Bring to a boil and reduce by one quarter. Place chicken skin side up on top, place in oven and cook uncovered until chicken is cooked through, about 20 minutes.



J.D. Rhynes

When you serve this, you squeeze the Garlic out of its skin, and spread it on some good french bread. A great Butter substitute! Wowzers! Granny's chicken! Chicken and tater's and Bacon and Onions all cooked up in a wonderful sauce that'll make yer tongue slap yer brains out a' eatin' it! If this one don't throw a case of "The Slobbers" on you, I don't know what will! Now to make this a really special meal, bake some home made yeast rolls to go with this, and you will be in country boy heaven!

Chicken fixed this way is a real family pleaser, and you NEVER Want to fix this for Cuzin' Al, or any other itinerant Banjo Picker, 'cause you'll end up adoptin' 'em if you do. You may not actually adopt them, but you'll THINK that you did, because they'll NEVER leave! (We wont even get into discussing spoon and accordion players).

Here's a funny E-mail that I'd

like to share with you all. What is the difference between a southern Zoo, and a Northern Zoo? A Southern Zoo has a sign in front of all the animal's cages and enclosures describing the animals, - - - AND, A Recipe!

Well folks that takes care of another edition of the 'ol Bluegrass Kitchen. By now I hope and pray that all of you are safe at home and have recovered from all of the fun we had at Grass Valley, and are making plans to gather with the rest of the "Faithful" at Plymouth real soon. Larry and Sondra have put together a great lineup again, and I look forward to seeing you all there. PLEASE keep all of our service men and women in your prayers. Without our valiant men and women of our armed forces, there would be no United States of America. GOD Bless America, and may God grant all of us peace and health. Yer friend, J.D. Rhynes

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



Luke Davisson

Photo by Bob Calkins

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

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

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

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

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

The Luthier's Corner - Roger Siminoff



Q: I'm building a banjo and not sure how to glue a double-action truss rod into the slot. Should I try to keep the glue from getting between the two rods or doesn't it matter?

A: Yes, it really matters. The goal is to secure the truss rod into its cavity by trapping it between the sides, top, and bottom of the truss rod slot. Do not actually glue the rod or rod assembly in place – only glue the surrounding wood. If you glue the rod in place, it will

not function properly. On single rod systems, place the rod in a plastic sleeve and glue the sleeve in place, in effect creating a tunnel for the rod to move within. Double rod systems usually have some covering or wrapping around them. The rod does not need to be glued in place; just held securely.

Q: I read on Mandolin Café about "de-damping" and that you were doing some of this. Can you explain what that is and how it works?

A: Thanks for checking Mandolin Café; it is an interesting web site with lots of good information about mandolin playing, building, and history.

De-damping is the art of breaking in an instrument, and it has been around for a long time. The name "de-damping" has its roots in the idea that a new instrument that is still stiff and not very flexible will damp the vibrations and prevent the instrument from producing the expected tone and amplitude. De-damping refers to eliminating the damping condition by putting the instrument through a series of physical exercises in an effort to make the soundboard and backboard more limber.

This can be done in a couple of ways. For example, the de-damping service we offer subjects the instrument to 72 hours of continuous strumming followed by 8 hours of excitation by intense external sound to the backboard, 8 hours to the air chamber by external sound, and 8 hours to the soundboard. Instruments can be partially broken-in or de-damped by placing them in front of a speaker with reasonably loud music (about 100dB) for 30-40 hours.

The changes are most noticeable on new instruments, but we have also seen dramatic change on older instruments that have not been played a lot. The results vary and range from reasonably good to excellent changes in amplitude, clarity, and timbre (tonal quality). The difference is dependent on the quality of materials used in the instrument, the method of construction, the tuning process (if any), and the quality of the construction in general.

Q: I just read an article about guitars with book-matched soundboards. Is that the same as what some guitar companies call book-leaved?

A: This is a good question; thanks. Book-leaved and book-matched are similar, but not the same.

Book-leaved wood (soundboards, in particular) is when a piece of wood is cut in the center, laid open (like a book), and glued together so that the left half is actually the matching mate of the right half. Fig. 1 is a photograph of a pie-cut piece of spruce that has been sawn down the center. When the center seam is laid open, the face that is shown lying on the workbench in Fig. 1 will be glued to form the centerseam and thus both halves of the soundboard will be somewhat similar in appearance and will consist of very similar wood structure, grain count, and density.

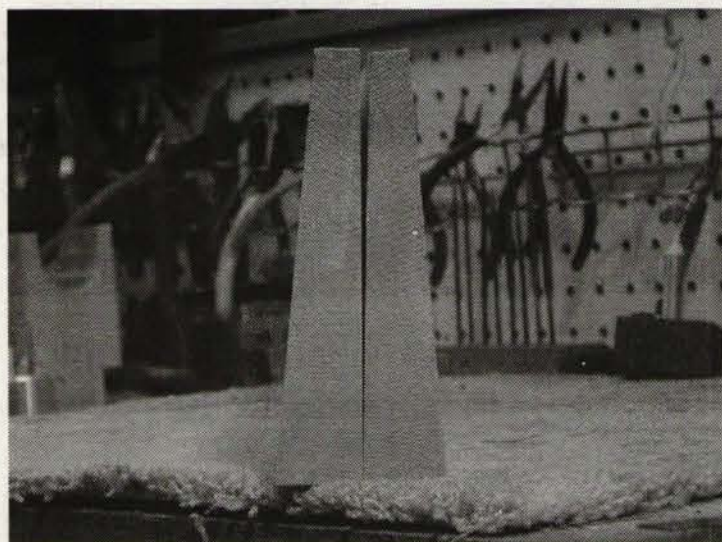


Fig. 1 Pie-sawing wood is a typical method for cutting logs in Europe. It is also a standard method for preparing wood to be "bookleaved" for musical instrument soundboards and backboards.

Book-matching occurs when a soundboard or backboard is taken from a flat piece of wood. As shown in Fig. 2, both halves of that mandolin's soundboard are drawn on the same piece of wood and after they are sawn from the board, the halves will be turned and glued along the common edge to create the centerseam. These pieces are similar because they come from the same board. So, in essence, we say they were "matched" and not "leaved." Assuming the wood is carefully selected, both of these methods will make an excellent soundboard or

backboard.

Cutting wood in the pie-sawn method, as that shown in Fig. 1, is primarily done for musical instrument woods. This is particularly true for instruments that have carved soundboards and backboards and necessitate the thicker center portion. Typically, commercial woods (woods used for construction, etc.,) are cut in either the slab-sawn method or the quarter-sawn method. Slab sawing is the standard method for hardwoods (oak, maple, poplar, cherry, etc.) and quarter sawing is the method used for cutting commercial construction lumber like fir, redwood, pine, etc., in which standard sizes of 2" x 4", 2" x 6", 2" x 8", and so on are yielded from specific one-quarter sections of the logs.

See you next month...

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

Roger Siminoff was the founder of Pickin' and Frets magazines and has written several books on instrument set-up and construction. His latest book, *The Art of Tap Tuning* (Hal Leonard Corporation) is a 56-page text that features an accompanying 50-minute DVD with acoustical tests, set up and use of electronic tuning gear, and an actual demonstration of the tap tuning process. The book is 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.



Fig. 2 When working from flat lumber, soundboards and backboards are "bookmatched" by laying both halves out on a board so that the centerline comes from a common edge of the board.

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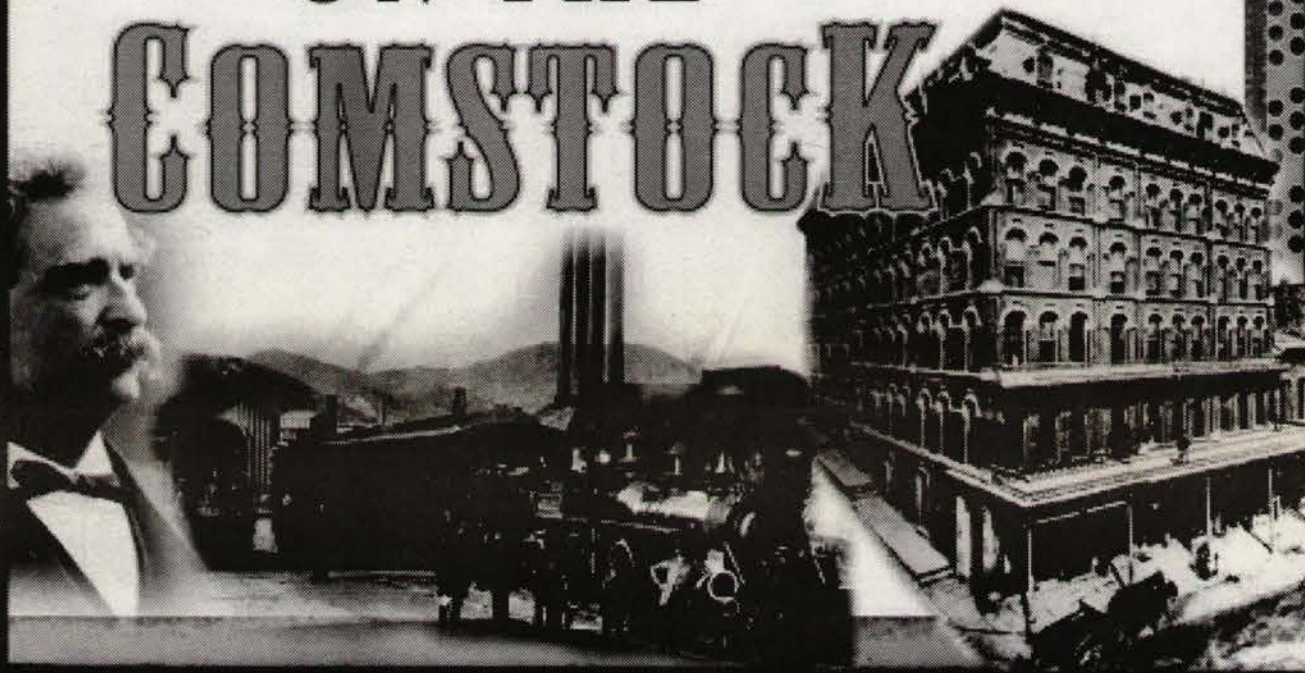
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Old Time Bluegrass Festival, Clearlake, Sept 22-23

- old-time entertainment and activities for all ages

LAKE COUNTY, CA — An Old Time Bluegrass Festival will be held at Anderson Marsh State Historic Park in Lower Lake Saturday and Sunday, September 22 – 23, 2007.



Adobe Creek Bluegrass

The event will bring together local and regional musicians for performances on two stages, as well as a full schedule of musician workshops throughout the day on such topics as banjo, fiddle, flat-picking techniques for guitar, and old-time singing. Attendees are encour-

aged to bring their instruments for workshops and informal jam sessions behind the ranch house.

Headliners of the festival will be the Adobe Creek Bluegrass Band from Petaluma, and the Barefoot Nellys, Knuckle Knockers, Julay Brandenburg and the Nightbirds, and Crossroads Bluegrass Gospel — all from the Bay Area. Other entertainers include the local Elem Indian Tribe Dance Group, who will kick off the event, plus local groups Andy

Skelton and the Konocti Fiddlers, Bluegrass Contraption, Pat Ickes and Bound to Ride, the Clear Lake Clickers, Don Coffin and the AMIA Live Wire Choir, and Jim Williams. Evan Morgan from Cobb and Paul Gruen from Sebastopol also will perform together. Other local and

regional bands are expected to join the lineup before the festival.

The Old Time Bluegrass Festival will feature demonstrations and vendors selling old-time handmade crafts, Art in the Barn, a wine garden featuring Lake County wines, and a beer garden, as well as food prepared by local service clubs and local schools' culinary programs.

Vendors and organizers will be dressed in period attire, which includes rural farm clothing such as cotton shirts, pants, and suspenders. Attendees are encouraged to dress the part, and examples of period attire are available on the Ander-

son Marsh Interpretive Association Web site, www.andersonmarsh.org.

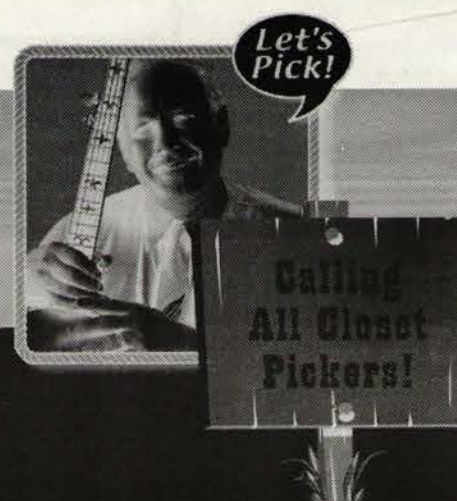
The Kiwanis Club will be decorating and facilitating the beer and wine gardens, among other things.

Event T-shirts will be available courtesy of the Rotary Club, and with the help of Porter Street Barbeque, the club will serve biscuits and gravy Sunday morning, in ad-



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Old Time Bluegrass Festival, Clearlake, Sept 22-23

- old-time entertainment and activities for all ages

dition to providing other services.

"The most important thing about it is to bring local service clubs together to promote quality community events oriented toward families. Children and grandparents — all generations — can find something fun to do there," says Frank McAtee, one of the four event coordinators. Other coordinators are Anna McAtee,

Don Coffin, and Ellen Lundquist.

During the family-friendly festival, making tule dolls and panning for gold are just some of the many children's activities.

"The kids loved it last year; there was real gold they could pan for," says Anna McAtee.

The Old Time Bluegrass Festival will be held from 10:00 a.m. to 6:00 p.m. Saturday and from 11:00 a.m. to 3:00 p.m. Sunday. Sunday's

emphasis will be on bluegrass gospel.

Advance tickets are \$20 for Saturday, \$15 for Sunday, or \$25 for both days. A limited number of advance tickets will be available for purchase beginning August 1 at various locations. At the gate, tickets are \$25 for Saturday, \$20 for Sunday, or \$35 for both days. Children 12 and under are free and must be accompanied by an adult.

Anderson Marsh Interpre-

tive Association Bluegrass Memberships are available for \$100. With this, members get four two-day passes, an event T-shirt, and two newsletters per year, which outline how proceeds from the event are being spent.

Purchase of a ticket includes admission to the event, all entertainment, workshops, wine and beer gardens, and Art in the Barn. The event will be held rain or shine.

The Old Time Bluegrass Festival is sponsored by the Anderson Marsh Interpretive Association and the Clear Lake Chamber of Commerce. Proceeds will finance camps and enhancement for the park so children all over the lake can use the facility. Anderson Marsh Interpretive Association will be hiring interpretive specialists to work with school groups that visit. These trained docents can give visitors the full educational experience in the areas of science, performing arts, and history. Native Americans began settling at the marsh 10,000 years ago. Today's visitors examine the village sites, artifacts, and the ecology of the marsh.

"The purpose of the event is to give students an opportunity to learn about local history and culture through curriculum and guest speakers and to provide them with pride and appreciation for where they live," says Anna McAtee.

"The event itself is an excellent educational and cultural experience for attendees," she adds.

For tickets or for more information about the Old Time Bluegrass Festival or the Anderson Marsh Interpretive Association, call (707) 995-2658 or (707) 994-0688 or visit www.andersonmarsh.org.

Located in beautiful Northern California, Lake County is just two hours by car from the San Francisco Bay Area, the Sacramento Valley, and the Pacific Coast. Lake County is home to Clear Lake, the largest natural freshwater lake in California and possibly the oldest lake on the continent. Visitors to Lake County experience the state's cleanest air basin, spectacular scenic beauty, fine wines, headliner concerts, and unsurpassed recreational opportunities — from hiking, biking, golf, and off-road adventures to boating, fishing, kayaking, birding, and even rockhounding. The local area code is 707. For visitor information, contact the Lake County Visitor Information Center at (800) 525-3743 or www.lakecounty.com.

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September 8th and 9th, 2007

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Camping, Food concessions, Petting Zoo, Jamming
Info: 408-607-2410 or 408-778-1050

Festival is indoors

Gates open at 9 a.m., Saturday 8 a.m. Sunday

Music on Saturday 2 p.m. to 11:30 p.m.

Music on Sunday starts with a Gospel Show at 9 a.m. and ends at 5 p.m.

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Lots of space in the shade for jamming!!!!

2007 Brown Barn Bluegrass Festival Order Form

Advance Ticket Prices

Up to August 24

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Members* Members

	CBA	Non	ALL
2-day	\$35	\$45	\$55
1-day	\$20	\$25	\$35

Youth (13-17) 50% discount

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\$			

**All ticket
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Camping included with 2 day tickets only.

*Discount applies to CBA, NCBS, SCVFA and RBA members.

Each performing band member is entitled to 2 free tickets.

Name: _____ Address: _____
City: _____ State: _____ Zip: _____ Phone: _____

Advance ticket orders must be received by August 24th. Make checks payable to Jake Quesenberry and send to: Jake Quesenberry, Brown Barn Festival, 275 Burnett Ave. #61, Morgan Hill, CA 95037. Enclose a LARGE self-addressed, stamped envelope.

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14th NCBS Good Old Fashioned Bluegrass Festival Set For July 13-15

By Michael Hall

It's the time of year to enjoy a high-quality, small bluegrass festival. And all of your friends will be there!

The Northern California Bluegrass Society will present the 14th Annual Good Old Fashioned Bluegrass Festival, July 13-15, 2005 at Bolado Park in Hollister. The event will feature top California bands, excellent camping facilities, children's activities and performers, workshops, food and craft vendors, a low power FM broadcast to the camp, free high speed wireless internet access -- and fun! There will be plenty of room for RVers and limited hook-ups are available.

Ticket prices are the same as last year and may be purchased online at the NCBS website <http://ncbs.us>. Tickets may also be purchased at the gate. All multi-day tickets include free onsite camping for tents and RVs; RV power hook-ups are extra and may be reserved in advance.

Main stage bands include: 3 Mile Grade, Abbott Family Band, Alhambra Valley Band, Barefoot Nellies, Carolina Special, Circle R Boys, Courthouse Ramblers, Fog Valley Drifters, Four Finger String Band, Grizzly Peak, Harmon's Peak, Harmony Grits, Houston Jones, Kids On Stage, JEDD, MacRae Brothers, Mighty Crows, Mossy Creek, Pacific Ocean Bluegrass Band, Page Brownton & Friends, Rogue River, Smiley Mountain Band, Stoney Mountain Ramblers, Windy Ridge, The Wranglers, and special guest Yodeling Lady Lolita.

Who plays on the 'tweener stage? You do! Sign up at the festival for a short set in front of the entire festival audience. Jammers are everywhere at this small, friendly festival.

Info: <http://ncbs.us> or hallmw@gmail.com, or call (408) 241-5920, (650) 596-9332, or (831) 336-2185.



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From A-1
Country Current. Now let's take a closer look at Bluegrass Etc. and Country Current....

Bluegrass Etc. performs a hard-hitting show of instrumental expertise, vocal precision and stage personality that never fails to entertain. The group is well known internationally and tours more than eighteen countries per year, performing more than 200 shows annually at festivals and in concert. The band has its roots in bluegrass music, but has evolved over the years into a much more dynamic and eclectic acoustic band. Bluegrass Etc. consists of John Moore (mandolin, guitar, vocals), Dennis Caplinger (banjo, fiddle, vocals), and Bill Bryson (bass, vocals). The band has just released their latest album, *Classics*, on Tricopolis Records, which was recorded and produced by Dennis. And they recently performed in concert with guest Byron Berline in Montrose, Colorado.

In addition to being the mandolinist, guitarist and vocalist for Bluegrass Etc., John Moore recently appeared in the final episode of the second season of the HBO series *Deadwood*, and in 2003 he appeared in a television commercial for Cingular Wireless along with Caplinger, Bryson, Herb Pedersen, Kenny Blackwell and Sara Watkins which aired nationwide for several weeks. John was also featured on the cover of the May/June 1993 issue of *Bluegrass Now Magazine*, and is most recently featured on the cover of the May/June 1999 issue of *Flatpick Guitar Magazine*.

Multi-instrumentalist and vocalist Dennis Caplinger recently played on Eric Clapton's latest record entitled *Road To Escondido*. He is staying very busy in the studio playing on jingles, TV (History Channel, A&E, *The Simpsons*, Kraft Foods, Applebee's and others) and CD projects for other artists. He is the musical director for the highly acclaimed production of "Primal Twang - A History of the Guitar" which premiered in San Diego last fall. The DVD of the show, featuring Dan Crary, Doc Watson, Albert Lee, Eric Johnson and Mason Williams, among others, will be available later this summer. Dennis also has three new instructional books and DVDs available on Alfred Publications (*Bluegrass Banjo Basics* and *Beyond*, *Bluegrass Guitar Basics* and *Beyond*, *Bluegrass Mandolin Basics* and *Beyond*). He is also a featured performer with local baseball great Tim Flannery and often performs with the orchestra at the Lawrence Welk Theatre in Escondido.

Bill Bryson is one of the legendary bass players of the L.A. country/bluegrass music scene and had been held in high esteem for the last 30 years. This past year Bill has been involved with Hillman and Pedersen in their West Coast shows which recently included the

Stagecoach Festival in Coachella Valley. He also accompanied The Brombies at the IBMA showcase in Nashville last October, and continues to work with them on a semi-weekly basis in town. Bill has been rehearsing the Laurel Canyon Ramblers for their upcoming concert at the John Anson Ford Amphitheatre in July which will feature Caplinger on fiddle. In 2006 he also played bass on Jann Browne's *Buck*



Fragment from Eastern Europe

Owens tribute album along with old friend, Jay Dee Maness of the Desert Rose Band days. In addition, he has also recorded a number of commercial jingle sessions.

Touring the country each year in support of Navy Recruiting, Country Current has performed with a veritable "Who's Who" list of country and bluegrass music artists. Brooks and Dunn, Charlie Daniels, Vince Gill, Toby Keith, Alison Krauss, Kathy Mattea, Nickel Creek, Boots Randolph and the Statler Brothers are just a few of the celebrities to perform with the ensemble. They have also appeared at the Grand Ole Opry, the Wheeling Jamboree and the Academy of Country Music.

They are perennial favorites of presidents past and present. In 2004, they performed at the G-8 Summit in Sea Island, Ga., hosted by President George W. Bush. They have performed at several Congressional Barbecues and served as international ambassadors of goodwill. In February 1989, they entertained Chinese officials in Beijing at a dinner hosted by President and Mrs. George H.W. Bush. At the presidential retreat in Camp David, they entertained President Reagan and Mexican President Portillo in 1981. Other high-ranking government and military officials often request the group, as well.

Often heard on radio, Country Current released *Sugarland Run* in 1996, featuring 18 country and bluegrass standards and originals. The CD received a rave review in the September 1997 issue of *Bluegrass Now*. The group's latest recording, *Country Current LIVE*, was released in the fall of 2004. The group received national acclaim during "Operation Desert Storm" for an original composition

entitled "We Are With You," which aired on ABC's "Good Morning America," TNN's "Nashville Now" and over 500 U.S. and Canadian radio and television stations.

The group features an acoustic bluegrass quintet that is in constant demand by the nation's most prominent bluegrass festivals. They have made multiple appearances at the Wintergrass Bluegrass Festival (Tacoma, Wash.), the Winterhawk

the group's latest compact disc, *Country Current LIVE*, and the popular *Sugarland Run*.

Chief Musician Keith M. Arneson performs on banjo, guitar and as a vocalist. In addition, he is the leading chief of Country Current. Before joining *Current* in 1993, he appeared on TNN's "Nashville Now" with the Mountain Laurel band, performed with bluegrass artist Mac Wiseman, and was a member of "The Dixie Ramblers" and the "Classic Grass" bands.

Chief Musician Patrick J. White, fiddler, mandolin instrumentalist and vocalist, joined the group in January 1995. A native of Williamsport, Md., White toured the United States with the Hazel River Band and received a Associates degree in Criminal Justice from Hagerstown Community College. In addition, he is the Chief-in-Charge of the "Music in the Schools" trio.

Musician 1st Class Joseph L. Wheatley has served as a bass guitarist and vocalist for Country Current since July 1995. A native of Sparta, Tenn., he toured the United States and Canada with the Lower 40 Grass and Hazel River bands, and is featured on three, nationally-released recordings. Joined the Navy as a non-musician in 1987, and served numerous deployments, including Desert Shield and Desert Storm.

Musician 1st Class Frank L. Solivan II, guitarist and vocalist, joined Country Current in 2003.

He has performed and recorded with such musical greats as Doug Dillard, David Grier, John Hartford, Rob Ickes, and Peter Rowan. In addition, he also plays banjo, fiddle and mandolin, and was a four time winner of the Alaska State Fair Fiddle Contest and first place winner at the Green County, Ohio Flatpicking Guitar Contest.

World-class entertainment, instrument raffles, music workshops, on-site camping, very special kids music workshops taught by the pros, other great kids activities and programs, delicious food, and a great vendor village are just some of the things to do at the wonderful Summergrass San Diego Bluegrass Music Festival held at the nostalgic and historic Antique Gas & Steam Engine Museum in Vista, CA. - minutes from Highways 78 and 76.

Advance ticket discounts will be available through August 8th on-line at www.summergrass.net, by mail or at several locations in the area. On site dry camping spaces are available with early arrival, late departure options. Electric power options are also available for campers (for an additional fee). Summergrass has also made arrangements for special rates at the local motels. Don't Miss Summergrass 2007. Save the date - August 24-26, 2007! Come enjoy this wonderful festival and help us honor our Men and Women in Uniform! For details, give us a call at 858-679-4854 or visit our website for all the latest info: www.summergrass.net

Bluegrass Festival (Hillsdale, N.Y.), the Withlacoochee River Bluegrass Jamboree (Dunnellon, Fla.) and the Music in the Mountains Festival (Summerville, W.Va.). The bluegrass ensemble performed at the 2000 and 1997 International Bluegrass Music Association's (IBMA) "Awards Show" and "FanFest," and in 1994, they performed at the IBMA's "Showcase." In 1995, the group performed with "the Father of Bluegrass," Bill Monroe.

Country Current is committed to furthering music education and developing the next generation of country and bluegrass fans. As part of the Navy Band's "Music in the Schools" program, they offer a variety of concerts and demonstrations that complement music curricula in area schools. This year Summergrass will be offering a special kids music workshop led by Country Current. Check www.summergrass.net for the latest information.

Master Chief Musician Wayne C. Taylor, a native of Maiden, N.C., is unit director, emcee, lead vocalist and guitarist with "Country Current," the United States Navy Band's country-bluegrass group in Washington, D.C. A featured soloist, he has performed at DAR Constitution Hall and at the John F. Kennedy Center for the Performing Arts for the Navy Birthday Concert. He sang the National Anthem at Comiskey Park for a Chicago White Sox baseball game and at the Charlotte (N.C.) 600 NASCAR Race.

The International Bluegrass Music Association in Louisville, Ky., has nominated him for "Male Vocalist of the Year" every year since 1998. Taylor's compositions for Country Current have been performed on ABC's "Good Morning America" and appear on

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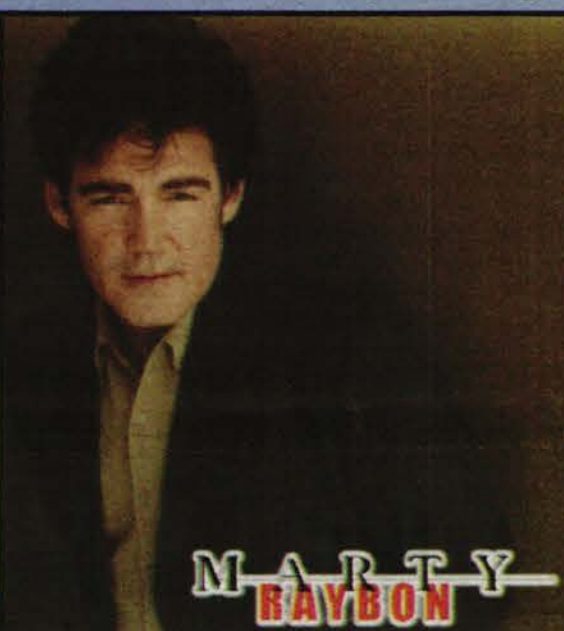


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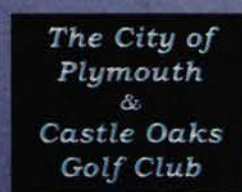
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July 2007

**THE CALIFORNIA BLUEGRASS ASSOCIATION CELEBRATES
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CBA Music Camp 2007

By Mark Varner

My son Marty and I arrived at the Nevada County Fairgrounds on the Saturday before the big Father's Day Festival began. Already encamped were the true blue fans

who show up for the festival a week ahead of time. Many of the CBA Music Camp folks were setting up camp in preparation for the following four days of intense musical instruction. The weather was

fantastic and promised to remain so for our stay. While we made our little home under the tall pines of the tent camping area, the meadow in the fairgrounds came to life with music. Not the kind we'd come for

but most welcome. The sound of traditional jazz floated our way and the band sounded world class. They played everything from tin pan alley to classy songs from America's great composers. The concert was part of the Music in the Mountains series and the band was the Disneyland jazz band. They provided a rollicking soundtrack for the work of setting up our tent. They were

still playing when I finished up and made my way over to Steve and Esther House's trailer for a visit with this lovely and hospitable couple.

Marty and I got a bit of jamming in and settled in early. Sunday at Music Camp is the biggest chore day for the staff. It was my second year as Bass I teacher's as

Continued on B-7



Bill Evans with the Level 3 Banjo class. Many classes were held outdoors in the perfect California weather.



Fashion plate Heidi Claire at the staff concert



Charlie Edsall on, um, concertina? Claire Lynch on mando? Only at Music Camp!

Also in the B section...

Parkfield Festival reviews
Father's Day Festival photos
Brenda's CD reviews
The CBA calendar
and many more features, photos and articles



Parkfield Bluegrass Festival reprise

By Wendy Stockton

Parkfield. That tiny town at the earthquake epicenter of the world became a bluegrassers' dream for four days last week. As advertised, the Parkfield Mother's Day Bluegrass Festival was more fun for more people...

Happy kids urging Jax (the local golden retriever) into the fountain again. Green meadow with shade trees overhead for the grinners' lawn chairs. Whiskey Chimp hamming on stage with the band's inflatable monkey. Frappuccinos, breakfast burritos, pork sassy sandwiches and nuts to eat. Genuine Parkfield wine to drink. Scarves with banjos, scarves tie-dyed, beaded banjo straps to buy and wear. Massage to enjoy. Acres and back-acres of RVs...

...and me, with the old red tent set up on the grass next to the many-roomed palace complex erected by High Hills, Parkfield's first all-woman bluegrass band. Although I was supposed to be the festival volunteer, the High Hills women made me welcome at their table, in their quiet moments, and while they jammed together. Isn't that just like bluegrass?

It's different being behind the festival scenes. You don't get to hear all of the sets of all of the bands. You might have to shoe-horn yourself into a new role like raffle announcer or dog-buster. You will probably have to watch the TP supply at the lounge W-C and scout around for more before the a.m. rush. You will run your tail off and forget to eat and drink.

But wow! The compensations. Your duties might require you to sit face to face with Butch Waller (leader of my favorite traditional band, High Country, for only the past 30 years) and to tell him why you love bluegrass—after he asks you! You might have to stand backstage, six inches away from Junior Williams—banjo wizard of NewFound Road—as he noodles along with the Blade Runners. You might need to mount the stage steps behind CBA's Board leader Rick Cornish for a round of good-natured audience banter between acts...and hear him admit he was wrong about what smart women can do.

As they say in Santa Cruz, it's all good. Even the famous Parkfield showers. For the uninitiated, here's how to use those showers. First, find Ed Alston and he'll help you to locate the showers, a ramshackle structure hidden behind a double-wall of RVs. Don your shower shoes and step carefully up the horse ramp into an unoccupied unit. Close the door and hang your stuff on the handy horseshoe hooks. Study the plumbing carefully in case it's new to you. Shield your clothes and yourself with the plastic curtain while the water warms up. Or, pretend you're James Bond and take a cold one. I did it twice and it's really fun!

Before plunging into that first

shower experience, I took an early-morning run to explore the outer boundaries of the town. They aren't kidding when they advertise "acres" of flat, oak-shaded camping area. You can camp by the stage, by the community center, near the hotel, along the road, or down the road at the rodeo grounds. The outdoorsy types opt for tents or screened rooms. Young families bring tent trailers. Hard-core RV-ers hang out near their luxury Class-A rigs. Everything in between is out there too.

Everyone smiles as you drift past the campsites. Everyone fills your ears with interesting Parkfield folklore. And the music is constant and everywhere, because Parkfield has no curfew. That's right, folks...NO CURFEW! Parkfield lies in the outer boondocks of unincorporated rural Paradise, where the field ruminants think Bluegrass is just fine anytime. Jamming begins before the first rooster crows and continues after the cows come home.

Meanwhile, the name bands start climbing up onto stage Thursday afternoon and hardly ever quit until it's over late Sunday afternoon. This year's festival featured twelve exciting bands:

- Fourteen year old bass player, Aaron Morehart, joined the veteran members of Southside Band making their 9th appearance at the Parkfield festival.

- Local favorite Better Late Than Never stole the show with an a cappella gospel song;

- High Hills performed selections from the band's new album, "Leaves on the River," as well as a stirring interpretation of Laurie Lewis' Home Place;

- Smiley Mountain, featuring energetic Samantha Olson and unflappable Ed Heiss, introduced a new CD, "We Lived with the Land;"

- Whiskey Chimp delighted the audience with traditional instruments played wild and wacky, and dared to invite a ukulele AND an accordion onstage at the same time. Later, the band hosted a workshop for Shandon high school kids;

- Northern California eclectic band Highway One and guest fiddler Paul Lee blended beautifully on the Parkfield stage;

- NewFound Road thrilled the audience with tight instrumentals, then brought the audience to its feet with over-the-top gospel vocals;

- High Country warmed up with contrasting classics "letter from My Darling" and "Pike County Breakdown," then closed high and lonesome with "Highway of Pain" and "Old Old House;"

- The black-suited Bladerunners cut dashing figures on stage, and filled the air with the sound of quick urban wit and even quicker pickin'. After their hiatus the band returned to the stage better than ever. The Bladerunners take their music seriously and it is evident

when you hear their chilling harmony vocals.

- Eric Uglam and Sons touched the crowd with a new interpretation of "Edelweiss." Their sets featured tunes from their recently released CD that has received rave reviews. Little brother Edwin and his buddy Will Higbie joined festival mogul Joe Quealy on stage to do "Idaho", a parity tune created by the Zuil Bros. of San Diego.

- Boys in the Woods made their first appearance at Parkfield a memorable one. The crowd loved them.

- LeRoy "Mack" McNees and his Gospel Bluegrass Band made the Sunday morning program inspirational and enjoyable. His wife Jan joined him on stage making the opening of the Mother's Day program an event to remember.

Saturday Jan McNees joined a large group of children in the gathering room at the Parkfield Inn for a special story telling session. Jan shared tales of folklore and life experiences. The children also shared in the story telling with some of their experiences. Chris Guiffre, a retired schoolteacher from Santa Maria, also collected the kids in the Community Center for craft work on Saturday. With the help of a crew of willing volunteers, the children created a gift item for their mothers in honor of Mother's Day.

I know that major, life-saving surgery kept a few unlucky folks away from bluegrass paradise this year. For all of you and the rest of us who can't get enough BG, mark your calendars now! Join Bluegrass Music Society of the Central Coast at the earthquake epicenter of the earth May 8-11, 2008 for the 10th annual Parkfield Mother's Day Bluegrass Festival. It will truly be more fun for more people. [For more information concerning the society and the festival, contact (805) 937-5895, or visit our website: www.parkfield.com.]



photo: Dan Warsinger



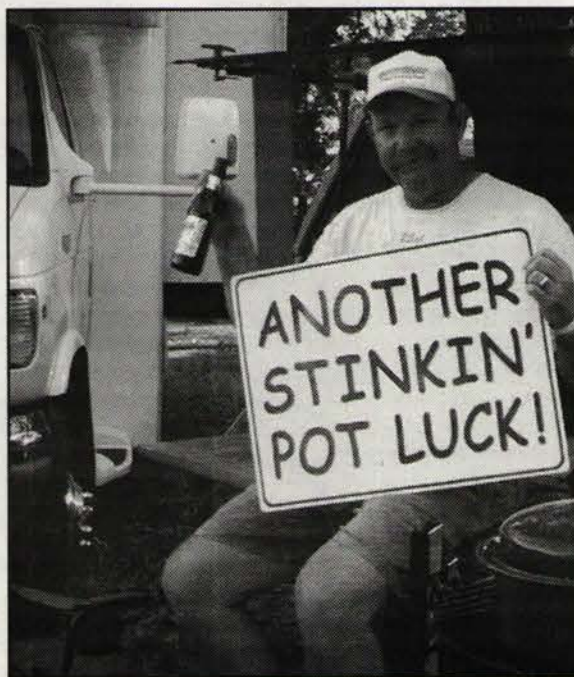
The audience at Parkfield

photo: Dan Warsinger



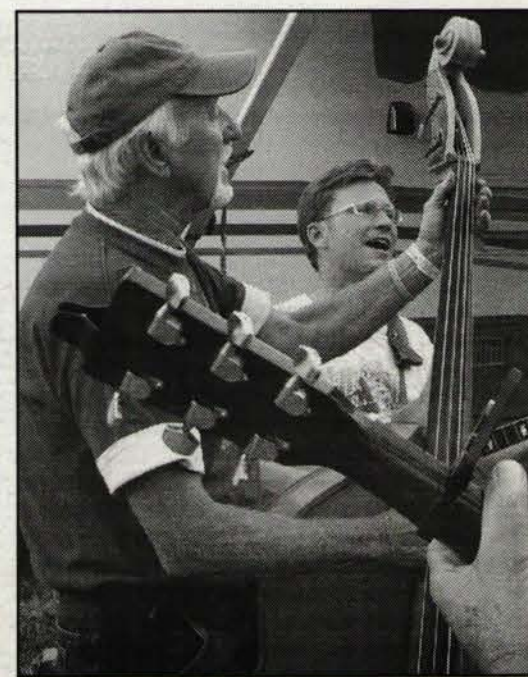
Craig Wilson, Yvonne Tatar, Leroy McNees and Larry Cohea

photo: John Guiffre



But who's complaining?!

photo: John Guiffre



Bluegrass! Everybody sings.

photo: John Guiffre



Ralph Nelson tuned before he left home.

photo: John Giuffre



Plenty of room for a banjo player to roam.

photo: Dan Warsinger



Bob Waller looking sharp

photo: Brenda Hough



Christian Ward, Eric Uglum back up Yodelin' Lady Lolita

photo: Brenda Hough

Prime Time At Parkfield

By Brenda Hough

Parkfield, California is the proud home to 18 residents and a lot of USGS earthquake monitors, but the moving and shaking on Mother's Day Weekend is from bluegrass music and not from the San Andreas fault which rumbles nearby.

With the nearest hotel located 40 miles away, "boondock" camping is the order of the day, unless you have one of those housecars (as my son used to call motorhomes) with slide-outs, pop-tops and awnings and portable fireplaces that provide welcome comfort to friendly musicians. Parkfield does have lots of shady areas for campers and the acres of flat land let all of the festival goers find a place to spread out and make a cozy home for the weekend. For campers ready to get away from their own home cooking, the Parkfield Café ("Be Here When It Happens") was ready with fine ribs and classic American fare, the Knights of Columbus had pulled pork sandwiches, and there was a tamale and burrito vendor. Kathy West's marvelous musical clothing and flags, Dinosaur Tie Dye and Parkfield festival T-shirts provided special apparel to remember the occasion. Liquid refreshments included some fine smoothies and coffee and grape libations from the Parkfield Winery.

2007 was advertised as the 9th Annual Festival and it's the third one organized by the dynamic duo of Joe and Darlene Quealy. Both were always busy and Joe and his panel truck were in constant motion while Darlene carefully monitored all the volunteers and details from the band hospitality room to the supply of toilet paper in the campgrounds. Joe even found time to fire up the BBQ at midnight. The Bluegrass Music Society of Central California will be producing the festival in the future and they can be contacted at through www.parkfieldbluegrass.com

But the heart and soul of any bluegrass music festival is its music. Joe selected a fine lineup of bands and while many were based in California, it's good to see that the talent in the Golden State is running

strong and deep and that bluegrass doesn't have to come from the hinterlands to be authentic. The New-found Road band hails from Ohio and with its incredible vocal harmonies and crisp instrumentation, they grassified the Ray Charles' song, "Leave My Woman Alone," and then slowed down for an America-style love song, "Houston." The Bay Area's High Country showed why they are one of the most enduring bands: great song selection, vocal harmonies and fine picking by the Waller Brothers. Highway One, the Santa Cruz based band, graced the stage with several memorable songs, including "Past The Point of Rescue," the Carter Stanley "Harbor of Love," and several original songs from the band members. Eric Uglum and his two sons, Christian and Austin, continue to add depth to their performances, and Christian's fiddle work adds a parallel voice to Eric's stirring vocals. Whiskey Chimp is an amazing band of changelings whose music goes beyond any one genre classification. The real surprise of the festival was the appearance of "High Hills," a southern California female band with effervescent energy that blended concise instrumentation on guitar, banjo, mandolin, bass and fiddle and some stellar vocal harmonies. Virginia Starling's "Wayfaring Stranger" and "Lift All My Burdens" popped the ceiling on performances.

Campground jams were everywhere and ranged from the almost-on-stage band clusters to the just beginning circles of folks trying out their bluegrass instrumental "wings." Gently played clawhammer banjo contrasted with percussive strummed guitars following the rhythms of Django and the Latin American choros. Kids on bluegrass were also visible and the vitality and excitement of the music seemed to grow with each passing hour.

Parkfield's position as the "season opener" on Mother's Day jump starts the California festival season, and put Parkfield on your festival calendar for next year! As the town signs all proclaim, "Be Here When It Happens!"

Do you Zuca? - Brenda's new wheels

By Brenda Hough

Do you Zuca? No, it's not a new dance step or even a computer game. Campbell-based Zuca.com promises to Make Fun Work, Make Work Fun, and for the bluegrass fan, this handy rolling cart/seat/carry-all promises to be your best friend at a bluegrass festival.

Laura Udall originally developed the rolling pack to help children transport all their school and sports materials. The hefty weight of books was hurting her daughter's back and the rolling packs purchased at local stores quickly fell apart. The Zuca pack has pockets and compartments for papers, a zippered bag for a laptop or good supply of books and binders and large side pockets for water bottles. The bag is surrounded by a sturdy aluminum frame/seat that is strong enough to support 300 pounds. It's a fine seat while waiting for tickets or trains and the telescoping handle and four roller wheels make it easy to move the Zuca and its contents over curbs, grass and stairs. The seat also can serve as a handy platform for moving heavy objects, coolers and musical instruments.

At a recent bluegrass festival, I was able to easily negotiate the grass and dirt paths with the help of the Zuca's double wheels, and with my mandolin strapped to the platform, it was easy to move from jam to jam and my handy seat was always ready to use! The Zuca web site also lists all the different colored bags and frames and the possible combinations are easily viewed as the browser changes the view to show selected colors and styles. The Zuca will fit in airline compartments and the different bag inserts include pet "hotels" with mesh windows. Bluegrass fans who order a Zuca bag on the web site can help out their favorite bluegrass society by typing in ncbs52 in the coupon code and Zuca will donate a portion of the sale to help the Northern California Bluegrass Society. www.zuca.com



Brenda's new wheels

photo: Brenda Hough

Mama did the drivin' for the family
And Frank made a livin' with a song
Home was just a camp along the highway
The pickup bed is where we bedded down

— written on a 12-fret 000 and inspired by a 'colorful' family of fruit pickers, 1971



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

Photo by Bob Calkins

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**

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.

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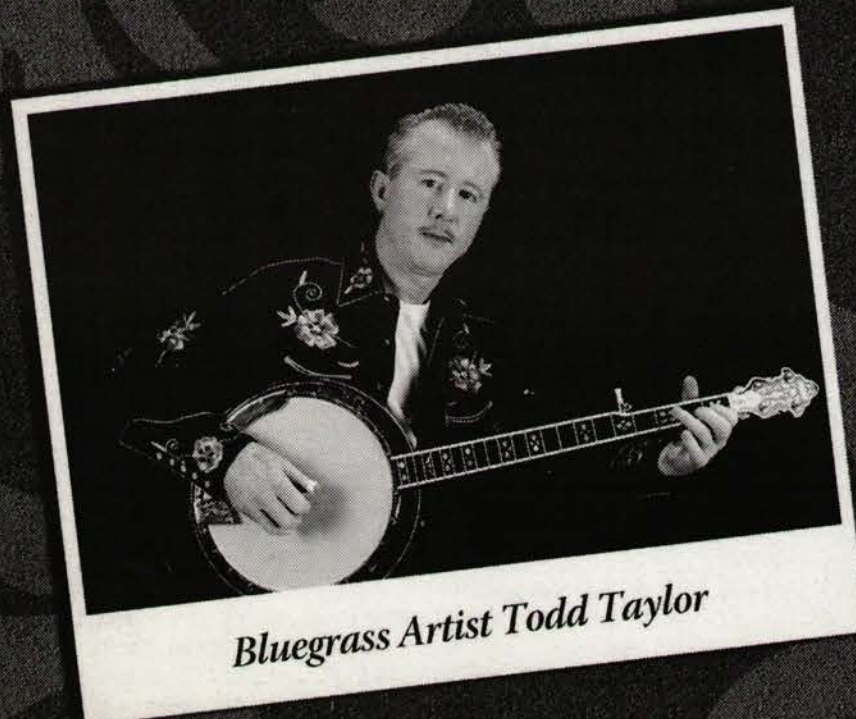
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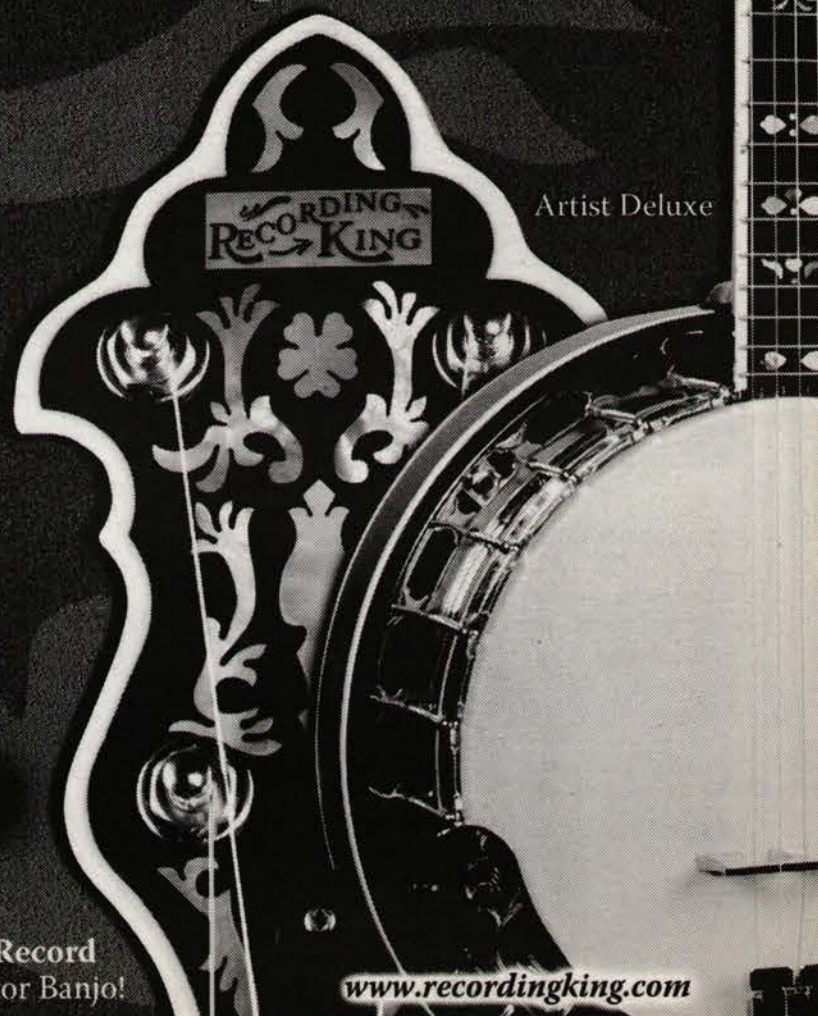
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 - Solid East Indian Rosewood /Large Old Style Logo heel stock
 - Solid Black Ebony heel cap and fingerboard
- Suggested retail price (MSRP) -- \$3,500.00



Paris Swing MS-120 Mandolin

The Django-inspired Nuages Mandolin features a smaller, oval soundhole which gives the mandolin a brighter tone. The peghead is made from ebony, with product designer Greg Rich's distinctive Paris Swing logo in white pearl and gold leaf, and a stylized abalone/M.O.P. "Tour Eiffel" inlay. The mandolin features select, solid AAA flamed maple back and sides, a flamed maple neck and a solid sitka spruce top. This model is bound with tortoise-shell and has a natural finish.

Suggested retail price (MSRP) - \$799.99



Deering "Maple Blossom" Banjo

- Sand Cast Virgin Bell Bronze Tone Ring
 - Curly maple resonator stained dark walnut with a high gloss finish. Binding is white with contracting black lines
 - Curly rock maple neck stained dark walnut neck with Ebony fingerboard, white with black/white stripe.
 - Flower motif inlays of Mother of Pearl on the fingerboard
 - Deering banner and flower motif on the peg-head
 - Two way adjustable truss rod
- Suggested retail price (MSRP) -- \$3,485.00



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CBA Music Camp 2007

From B-1

sistant and I knew what to expect.

Sure enough, when I went to the staging area to meet up with Camp coordinator, Ingrid Noyes, the chores began. There's lots of grunt work to do: setting up the many awnings that must be placed around the fairgrounds for classes along with signs identifying the classes and a trillion chairs. All the staff are incredibly fun to be with and the hard work goes by with lots of laughter. There is also a profound feeling of being part of something big and wonderfully important. Of all the things I do I think being a CBA Music Camp vol is the most satisfying.

Sunday things kicked off in the afternoon with Jack Tuttle offering elective classes in theory and his much ballyhooed Critical Listening class. Students began jamming and the Camp kids even had their own jam.

Meals at camp are served up by Blue Sun and are good. In fact after a few days of lining up for breakfast, lunch and dinner at 8AM, noon and 6PM for Music Camp that regularity was much missed when the festival proper started. We had our first Camp dinner on Sunday night.

After dinner we all gathered for introductions of the teaching staff. Afterwards was a concert by all the instructors wherein, it seemed to me, Ingrid was randomly selecting players of each instrument required for an ensemble and turning them each loose on a tune. CBA Music Camp is nothing if not spontaneous.

A jam with the camp instructors and students followed and things got rolling.

If one had any sense and if one is not kept awake by stupid barnyard fowl, the infamous Nevada

County Red, to be specific, one turned in early in preparation for that 8AM breakfast call. Classes started at 9AM and ran till noon, followed by many, many incredible workshop offerings. If you wanted to have a brief one-on-one session with another instructor or more time with your own teacher, you could sign up for office hours in the afternoon.

Blissful afternoon free time allowed a trip to the river, a much needed nap, or a bit of quality time with some Lazy Dog ice cream. And jamming, of course. Always jamming!

I was fortunate to be assistant to Trisha Gagnon, bassist for the Jaybirds. Student Gail Miles' little daughter Tessa was convinced Trisha was a life-size Barbie doll. Nuf said. Trisha was supremely prepared for her class. She brought folders full of information and CDs of songs to work on. Her experience at teaching in music camps was very evident. Trisha is a fine teacher and I think everyone got something valuable from the class. We even had a couple of complete beginners who fared well in their musical journey.

I tried new things during my camp days. I'd never done yoga before and Ernie Noyes was giving classes twice a day. Felt great! I'm sure I'll be pursuing more instruction locally. Yeah, we looked kind of funny out there in the field doing all these crazy postures - I can only imagine what the hosses on the stage setup crew were thinking.

I also tried the contra dance at Camp. Wow! That's something I want to do more of, too! It's wildly complicated at times or just plain aerobically fun. There's a caller like square dancing, but you dance with almost everyone on the floor by the

time you're done. They form long lines and little squares and everything in between. I even got to dance with Murphy Henry.

An amazing feature of the Camp is the staff concert. Everyone puts together impromptu ensembles and performs for the students and many non-Camp folks who come over from the fairgrounds. I call it the Greatest Show On Earth. It is magic and the level of performance from these best-in-the-biz players surpasses anything you will see on any festival stage. Everyone is smiling like they just won the lottery. Everyone is screaming over that last guitar solo. Everyone is hushed when that singer gently reaches out and touches your soul. Everyone is realizing that this music, this old-time, this bluegrass music is a collective beating heart. The beginner becomes as close to the center as the seasoned professional. We are all a part of this glorious sound in this snowflake of a moment.

The following evening was the student concert. Some were taking the stage for the first time and one wonders how many will get seriously hooked. The CBA Music Camp has seen an exponential growth in the enrollment of young people. In many cases this is benefited by the many generous contributors to the scholarship fund. We saw some of tomorrow's stars onstage at the student concert, there's no doubt.

Camp ended with a concert and workshops by the Southern California band, the Brombies, and the trio of Mark Graham, Tom Sauber and Patrick Sauber.

If you have not tried the music camp experience you should consider attending the 2008 CBA Music Camp. It's about as fun as it gets!



Marcy Marxer, Cathy Fink, Heidi Claire and Eric Anderson play music for the Camp contra dance. David Harvery, not pictured, added beautiful old-time mandolin to this excellent group.



Colleen and Paul Trenwith, shown here performing at the student concert, came all the way from New Zealand for Camp and the Father's Day Festival.

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2007 CBA Father's Day Festival photos



Country Current - the U.S. Navy Band

photo: Bob Calkins



Bruce Johnson of the F150s

photo: Bob Calkins



Charlie Edsall of the F150s

photo: Bob Calkins



Missy Raines and Jim Hurst of the Claire Lynch Band

photo: Bob Calkins



Dale Ann Bradley and her band

photo: Bob Calkins



Carol Young of the Greencards

photo: Bob Calkins



Rhonda Vincent

photo: Tom Tworek



Dale Ann Bradley

photo: Tom Tworek

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RECORDING REVIEWS

Alison Krauss: A Hundred Miles Or More

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

Song list: You're Just A Country Boy, Simple Love, Jacob's Dream, Away Down The River, Sawing on the Strings, Down to the River to Pray, Baby Mine, Molly Ban, How's The World Treating You, The Scarlet Tide, Whiskey Lullaby, You Will Be My Ain True Love, I Give You to His Heart, Get Me Through December, Missing You, Lay Down Beside Me.

Few people can forget the first time they heard the ethereal voice leading the folks "Down to the River to Pray" in the movie "O Brother." And that striking voice belongs to Alison Krauss.

Alison's award winning work with her band Union Station is complemented with a wide variety of solo projects. Most of the songs in this album were prepared for other projects, and while members of Union Station and bluegrass notables Sam Bush, Stuart Duncan, Tony Rice, Bryan Sutton and Adam Steffey are also playing on different songs, the instrumentation also includes piano, drums and harmonium. But above all else, Alison's voice soars and coaxes marvelous melodies and satisfying stories of life and love.

"Jacob's Dream" is the haunting tale of two lost boys, and their discovery in a dream. Tributes to the departed are lovingly delivered in "Simple Love" and "Away Down The River." Alison's voice has been featured on many recent movie soundtracks, and the album features the gentle "Baby Mine" from the Disney movie Dumbo and "I Give You to His Heart" from The Prince of Egypt. "You Will Be My Ain True Love" with harmony vocals from Sting and "The Scarlet Tide" from the soundtrack to Cold Mountain were two Academy Award nominated songs. Guitarist Tony Rice appears on the bluegrass-powered "Sawing On The Strings" which features Alison and Stuart Duncan on twin fiddles. Also notable are Alison's duets with James Taylor in the Louvin Brothers' "How's The World Treating You" and the Musical Event of the Year winning duet with Brad Paisley, "Whiskey Lullaby." All the songs are carefully crafted gems and Alison Kraus fans old and new will be delighted to find all 16 songs in one package.

Ralph Stanley: Mountain Preacher's Child

Rebel Records
PO Box 7405
Charlottesville, VA 22906
c.2007

Song list: The Keys To The Kingdom, Troublesome Waters, Walking Up This Hill On Decoration Day, Mountain Preacher's Child, The Man in the Middle, Just Over The Stars, I'll Wear A White Robe, The God That Never Fails, The Little Old Church by the Road, Snow Covered Mound, Oak Grove Church, I'm in a New World, Go Down Moses, Looking For The Stone.

Many folks recognize Ralph Stanley's voice from the O Brother movie, but Ralph's band in the 1980s was one of his most productive and satisfying musically. The Clinch Mountain Boys were Charlie Sizemore (rhythm guitar, lead and harmony vocals), Junior Blankenship (lead guitar), Curly Ray Cline (fiddle), Jack Cooke (bass and harmony vocals), and Ralph Stanley (banjo, lead and harmony vocals). Charlie's strong and vibrant lead vocals are one of the hallmarks of this band configuration and the gospel songs in this collection feature duets, trios and quartets, many of them in the trademark Stanley a cappella style. "Snow Covered Mound" has Chester Marshall adding the bass vocals and the combination of Chester, Charlie, Ralph, and Jack in a stirring gospel quartet. "Go Down Moses" and "I'll Wear A White Robe" have Ralph singing the lead in his distinctive voice with Jack and Charlie taking the tenor and baritone parts.

"Looking For The Stone" has Ralph's powerful banjo lead off with Keith Whitley on lead vocal and guitar, and Jack Cooke taking the third voice in the trio. Chester Marshall's harmonica and Ralph's banjo give an extra push to the fast paced "The God That Never Fails." Banjo, fiddle and lead guitar are featured in "The Keys to the Kingdom." Other songs feature that marvelous vocal blending between Charlie and Ralph: "Troublesome Waters" and "Walking Up This Hill On Decoration Day." For fans who have worn out their records, this CD will be a welcome reminder of some of the best Clinch Mountain Boys music.

The Seldom Scene: Different Roads

Rebel Records
PO Box 7405
Charlottesville, VA 22906
c.2007

Song list: Different Roads, Old Train, Walk Through This World With Me, Gardens and Memories, Wait A Minute, Rebels Ye Rest, Last Train From Poor Valley, I've Lost You, Keep Me From Blowing Away, Reason For Being, It That's The Way You Feel, Easy Ride From Good Times To The Blues, Pictures From Life's Other Side, Pan American.

The Seldom Scene started in

1971, and their style of "urban bluegrass" brought bluegrass to a wider audience beyond its Southern origins. Rebel Records has compiled some of the band's best songs from these early years and it's a winning package with outstanding vocals and the trademark instrumentation that still are a part of the band 30 years later.

The Seldom Scene's name had its origins in the fact that all the band members had day jobs and their shows were only at select local clubs. The band included John Starling on guitar and vocals, John Duffey on mandolin and vocals, Mike Auldridge on dobro, Ben Eldridge on banjo and Tom Gray on bass.

John Starling and John Duffey have two of the most beautiful voices in bluegrass. John S has the more soulful voice, while John Duffey's soaring tenor and vibrato sent shivers down the spine. The group blended traditional bluegrass songs with contemporary songs and presented them with soul and sophistication. "If That's The Way You Feel" was written by Ralph Stanley, and the group's glorious harmonies are embellished with Mike's trademark melodic dobro that has a vocal timbre of its own. The songs include three from Herb Pederson: "Easy Ride From Good Times to the Blues," "Old Train," and the classic "Wait A Minute" with the two Johns defining heartfelt in their harmonies. Other songs were written by Starling and Duffey, Norman Blake and Hank Williams. It's an eclectic collection but one marked with heartfelt harmonies surrounded by strong instrumental embellishments from Duffey's mandolin and Auldridge's dobro.

J.D. Crowe and the Kentucky Mountain Boys:

Bluegrass Holiday

Rebel Records
PO Box 7405
Charlottesville, VA 22906
c. 2007
www.rebelrecords.com

Song list: Philadelphia Lawyer, Will You Be Satisfied That Way, Down Where The River Bends, Train 45, Little Bessie, Before I Met You, You Go To Your Church, Dark Hollow, She's Just A Little Cute Thing, Orange Blossom Special, Helen, Little Girl in Tennessee, Black Jack, You're Not Easy to Forget, Pike County Breakdown, We'll Meet Again Sweetheart.

For J.D. Crowe and Doyle Lawson fans, this is the classic album that should be in everyone's collection. When it was recorded in 1968, J.D. Crowe's band was a performing on a regular basis at the Holiday Inn Red Slipper Lounge in Lexington, Kentucky. The members of the band were J.D. Crowe on banjo and vocals, Doyle Lawson

By Brenda Hough

on mandolin and vocals, Red Allen on guitar and vocals and Bobby Slone on bass and fiddle.

The 16 songs were recorded from live performances, and all the energy and drive comes through in every song. "Orange Blossom Special" features Bobby Slone on fiddle, and the banjo, guitar, and mandolin help propel this version into one of the most exciting ever recorded. Another heart-thumping song is "Train 45," one of J. D. Crowe's signature banjo pieces that also features Doyle's succinct mandolin. Doyle and J.D. also wrote the other instrumental on the album, "Black Jack."

But the instrumentals are not the only star songs. Red Allen's soaring and expressive tenor sets the tone for some heartfelt harmonies and the band performs some of the classic Flatt and Scruggs songs and Red's version of the Kitty Wells classic, "You're Not That Easy To Forget" can bring tears to the eyes. The liner photos even show the band in their classic silver brocade jackets and sleek hairstyles.

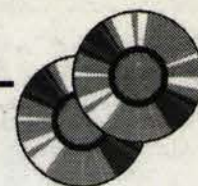
Honi Deaton and Dream: Chasin' Dreams

Lamon Records Corporation
PO Box 23625
Charlotte, NC 28227
www.lamonrecords.com
c. 2007

Song list: Rollin' In My Sweet Baby's Arms, I Wanna Come Home, Mystery Train, I Don't Need A Thing At All, The Diaper Song, Just A Closer Walk With Thee, Ain't No Grave, Caldwell/Angelina The Baker Medley, Wagons West, I Wonder If Our Love's The Healin' Kind, Via Dolorosa, Freedom.

You can tell this isn't a dull album when there's a loud "yeah" two seconds into the introductory banjo lead. "Rollin' In My Sweet Baby's Arms" is a classic song, but it's usually not done at full tilt with banjo, mandolin and dobro squaring off in a battle for the most notes and the fastest speed. It's to Honi's credit that her vocals are strong enough to ride on top of this controlled tidal wave. Yeah!

"I Wanna Come Home" changes pace immediately, and Honi and Andy trade leads on a gentle song of longing for home. "Mystery Train" puts the engine into full throttle again and Honi's voice pulls no punches as she powers through Andy Ruff's resophonic guitar, Joe Clark's mandolin, Jeff Deaton's guitar and Josh Brooks' banjo. Honi's original "The Diaper Song" is a realistic love song with diapers on the floorboard of the car and a baby's tiny hand and the love refrain "when you're with me that's all I need." "Ain't No Grave" is a stunning four part a cappella gospel song with Andy doing a rumbling bass that strains the speakers. With top instrumentation, 4 strong sing-



ers, and original songs, there's a lot of untapped potential yet to come from this band. You know you have a top album when you can't choose a favorite song!

Cadillac Sky: Blind Man Walking

Skaggs Family Records
PO Box 2478
Hendersonville, TN 37077
c.2006

Song list: Born Lonesome, Insomniac Blues for Matthew, You Again, Homesick Angel, Blind Man Walking, Neighborhood Bully's Long Look In The Mirror, Sinners Welcome, Redbird, Motel Morning, Can't Trust The Weatherman, Never Been So Blue, Mountain Man, Wish I Could Say I Was Drinking.

Cadillac Sky isn't a name that suggests bluegrass, and the band's musical blend is more banjo binge than bluegrass, but the band has a refreshing blend of high-powered instrumentation and songs that bend the ear and make the listener connect the dots.

Bryan Simpson is the group's mandolin player and chief songwriter. His lyrics are often tough, succinct messages about the conditions of life filled with characters that disconnect or miss messages. "Wish I Could Say I Was Drinking" has a lover wishing he could blame drinking as his excuse for leaving and "You Again" is the sorry tale of a parolee falling back into the jail system as he steals a car. His characters are blind men, homesick angels, thieves whose stolen money blows away in a hurricane and an insomniac with Nyquil and toothpicks in his eyelids. Sonya Issacs adds harmony vocals and a Celtic feeling to "Homesick Angel" and Kenneth Soper plays digreedom on "Blind Man Walking." Award winning banjo player Matt Menefee, guitarist Mike Jump, bassist Andy Moritz and fiddler Ross Holmes manage to keep the music pumped and flowing. But there is redemption in this world and "Redbird" gives a strong message of hope and conquest: "But I know that I'll survive....I'll rise again like Lazarus and live to love another day." Cadillac Sky is following the road paved by New Grass Revival and Nickel Creek, and it's full speed ahead!

Steve Gulley: Sounds Like Home

Lonesome Day Records
143 Deaton Road
Booneville, KY 41314
www.LonesomeDay.com
c. 2007

Song list: You Couldn't Pay Me To Care, Livin' It Down, Big

RECORDING REVIEWS

Rock in the Road, Little So and So, It Ain't The Leaving, Prepare to Meet Thy God, My Elusive Dreams, No Not Onek, Mountain Heart, Cheater of the Year, Another Day, Nearer My God To Thee, The Grand Tour, All Alone.

Steve Gulley has one of the most expressive tenor voices in bluegrass and he has been an important part of the Renfro Valley Barn Dance show, Doyle Lawson's Quicksilver and a front man for the group Mountain Heart. Steve is now a member of Grasstowne, and this first solo album is a lovely collection of his favorite songs featuring some of the top bluegrass musicians and Steve's wife Debbie and his Dad Don.

Steve's heartfelt delivery is showcased in his version of George Jones' "Elusive Dreams" which he sings with his wife Debbie and Dale Ann Bradley. "The Grand Tour" is another George Jones cover, and Steve's version of the empty house where love is gone is one of his most requested songs at concerts.

Steve's autobiographical "Mountain Heart" tells of his Tennessee upbringing and was the inspiration for the Mountain Heart band name. Elmer Burchett wrote the hard-driving banjo led tune "Livin' It Down."

Don Gulley, Steve's father sings the lead to "Nearer My God to Thee" with Steve and Doyle Lawson adding harmony vocals and mandolin leads. Barry Abernathy joins Steve in the old church song, "All Alone." "Prepare To Meet Thy God" and "No Not One" are both songs from the Baptist hymnal. Steve serves up a good selection of his favorite songs and his fans can look forward to his new endeavors with Grasstowne.

John Starling and Carolina Star: Slidin' Home

Rebel Records
PO Box 7405
Charlottesville, VA 22906
www.rebelrecords.com
c. 2007

Song list: Waiting For A Train, Cold Hard Business, South Riding Tango, In My Hour of Darkness, The Riverboat Song, They'll Never Take Her Love From Me, Those Two Blue Eyes, Willin', Irish Spring, Prayer For My Friends.

John Starling, Mike Auldrige and Tom Gray were part of the Seldom Scene band, and they've reunited in a collection of country-styled songs with Jon Randall, Rickie Simpkins, Kent Ippolito, Jimmy Gaudreau and Emmylou Harris.

The songs are embellished with Mike's fine dobro stylings, Kent's lead guitar and mandolin and Rickie's fiddle. Jimmie Rodger's "Wait-

in' For A Train" has a easy-going bluesy feeling and John's voice has that old time lazy afternoon sound. Jimmy Gaudreau and Rickie Simpkins combine their mandolin and fiddle in two instrumentals, "South Riding Tango" and Ricky Skaggs' "Irish Spring." "In My Hour of Darkness" was written by Gram Parsons and Emmylou Harris, and Emmylou provides harmony vocals with Jon Randall. "Those Two Blue Eyes" is garnished with some fine bouzouki playing from Jimmy Gaudreau and the gentle Little Feat love song "Willing" has Jay Starling playing piano backing up John's tender lead vocal. For fans that've loved the Seldom Scene of the early days, this will bring back memories of those golden days.

Solid Ground: The Right Road

Lamon Records Corporation
PO Box 23625
Charlotte, NC 28227
www.lamonrecords.com
www.solidgroundmusic.net
c.2005

Song list: I'm Ready To Go, Look to the Son, Don't Stop, Sky Full of Angels, The Right Road, On The Sea of Life, Carolina Dogwood, The Whale Swallowed Jonah, Another Soldier Down, Going Home, Don't Neglect The Rose, By The Spirit I'm Lifted.

Solid Ground may have its feet on earth, but its eyes and voices are raised in praise of heaven and the gospel. The band's steady vocal trios are rock solid and the instrumentation is firm with strong guitar, banjo and mandolin blending into a perfect backdrop for the vocals.

The band members are Trent Harrelson on lead guitar and vocals, Bill Carr on tenor vocals and bass, Alan Harrelson on banjo and vocals, Jenny Carr on vocals, Chase Johner on mandolin and Trent Harrelson on guitar and vocals. Alan's spirited banjo playing sets the pace in the opening cut, "I'm Ready To Go," and then Trent's warm baritone wraps around "Look to the Son." "On the Sea of Life" has Bill Carr taking the vocal lead and Trent and Alan add the chorus harmonies with a perfect Doyle Lawson style arrangement. "The Whale Swallowed Jonah" is a bit of gospel whimsy, and is a great song to be sung with children. Jenny takes the lead vocal on "Another Soldier Down" and her warm delivery should be featured on more songs by this group. This album was nominated for the 2007 Dove awards and is definitely a winner for strong and fervent bluegrass gospel songs.

Harvest Wind: Singing the Gospel, Bluegrass Style

Lamon Records Corporation

PO Box 23625
Charlotte, NC 28227
www.lamonrecords.com
www.harvestwindband.com
c. 2007

Song list: Sunrise on A Sunday Morning, Old Wiley, Midnight Train to Memphis, This Veil Upon My Face, Ancient of Days, Prayer Bells of Heaven, Little Cowboy's Dream, Little Bessie, Better Farther On, Harvest Wind.

Harvest Wind is a family band with Revonda and Lonnie Roberts and son Justin Bowles joined by Robert McIntosh on bass. Revonda sings the lead vocals with a powerful heartfelt delivery that would fill a whole church. Her fiddle embellishes the lead offs on many songs and her 4 carefully crafted songs show a gift for storytelling combined with purpose. "Midnight Train to Memphis" is the gentle tale of a hope with Justin providing a fine accompanying guitar. "This Veil Upon My Face" is an admonition to the "river of death" to pass by. Revonda's mother, Brenda Bowles, wrote "Little Cowboy's Dream," a tender tale of a dying child's dream to ride the open range. The band's instrumental work is top-rate, with Justin's banjo and Lonnie's mandolin showing crisp and succinct delivery.

Bluegrass Gospel Time

Lamon Records Corporation
PO Box 23625
Charlotte, NC 28227
www.lamonrecords.com
c. 2007

Song list: Via Dolorosa (Honi Deaton & Dream) If I Could Hear My Mother Pray Again (Dave Moody), That's Enough (Wendy Word), Life's Railway To Heaven (George Hamilton IV and V, The Moody Brothers) Everything to Me (The Bradleys), Look What I Traded For A Mansion (Ricky Trayhwick), Pearly Gates (Bluegrass Revival), Jesus Hold My Hand (Aver Harreld) The Old Crossroad (Harvest Wind) Trouble in the Amen Corner (George Hamilton IV)

Lamon Records was started in 1962 by Dave Moody and many of its releases have been nominated for Grammys and Dove Awards. This album features many of the artists on the label. Honi Deaton's powerful vocal about Christ's journey to Calvary opens the album and the Moody Brothers join George Hamilton IV and V for a rousing version of "Life's Railway to Heaven." Harvest Wind performs with a strong bluegrass gospel sound and their "The Old Crossroad" features a strong lead banjo and vocals from Revonda Roberts. George Hamilton IV recites the story of Old Ira in the choir in "The Trouble In the Amen Corner."

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The California Bluegrass Association thanks Sierra Nevada Brewery and Guglielmo Winery for their support of Vern's. Thanks to David Zimmerman and Deb Livermore and their staff for their hard work. Thanks to the bands for the fine entertainment.

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS

7/1/2007 -- Alison Krauss & Union Station with special guest Jerry Douglas 8 pm concert at the Sacramento Community Theatre, 1301 Laurel Street, Sacramento, CA. Tickets are \$50 - \$65 each. For information or tickets, call 916-264-5181 or visit www.tickets.com

7/1/2007 -- The Lovell Sisters 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 tickets or information, call 510-548-1761 or visit www.freightandsalvage.org

7/2/2007 -- Homespun Rowdy plays from 8:30 - 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

7/3/2007 -- Bean Creek will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/4/2007 -- Borderline Bluegrass Band concert in Paradise City Park, Paradise, CA. For information, contact John Senior at 530-877-1764, email seniorfamily@hotmail.com, or visit www.JohnSeniorSound.com

7/4/2007 -- Sidesaddle & Company will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/4/2007 -- Whiskey Brothers will perform at 9 pm at Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call Craig Fletcher at (510) 654-3486 or visit www.albatrosspub.com

7/5/2007 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

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

7/5/2007 -- Autumn and The Fall Guys will play at 8 pm at The Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit www.theswingindoor.com

7/7/2007 -- 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

7/7/2007 -- Reunion concert featuring The Laurel Canyon Ramblers with guest fiddler Dennis Caplinger and Hazel Mountain, 7 pm at The Ford Theatre, 2580 Cahuenga Blvd. East, Hollywood, CA. Tickets are \$22 per person in advance. Presented by BASC. For details visit <http://www.socalbluegrass.org/calendar/wc07072007.htm#880> or call Harley Tarlitz @ (818) 221-4680

7/7/2007 -- Americana JukeBox featuring Magic City Chamber of Commerce and Mighty Slim Pickins at The Knockout, 3223 Mission at Valencia, San Francisco, CA. For information, contact Shelby Ash at 415-550-6994, email thearms@hotmail.com, or visit www.shelbyashpresents.net

7/10/2007 -- Carolina Specialty will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/11/2007 -- Diana Donnelly & the Yes Ma'ams will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/12/2007 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

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

7/14/2007 -- Howdy! will perform at the Starry Plough, 3101 Shattuck Ave., Berkeley, CA. For information, call 510 841-2082 or visit <http://www.starryploughpub.com>

7/14/2007 -- The Spillit Quikkers will perform at 9 pm at the Fox n' Goose Pub, 1001 R Street, Sacramento, CA. \$5 cover charge for 21+ only. For information, call 916) 443-8825 or visit <http://www.foxandgoose.com>

7/14/2007 -- The Barn Dogs perform at 8:30 pm opening for Cash'd Out at the Rawhide Saloon, 18260 Hwy. 108, Jamestown, CA. For information, call 209-984-5113

7/14/2007 -- The Spillit Quikkers perform from 9 to noon at the Davis Farmers' Market, 4th and C Streets, Davis, CA. Free event for all ages. For information, call 530-756-1695 or visit www.davisfarmersmarket.org

7/16/2007 -- Homespun Rowdy plays from 8:30 - 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

7/17/2007 -- Blue Highway will perform at 6 pm at the Sacramento Zoo, 3930 West Land Park Dr., Sacramento, CA. Gates open at 5:30 pm (Pre-sold ticket holders will be let in at 5:15 near the exit gate). For information or tickets, call the Zoo Membership Office at 916-808-5888 or visit saczoo.com

7/17/2007 -- Cabin Fever will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/18/2007 -- Whiskey Brothers will perform at 9 pm at Albatross Pub, 1822 San Pablo Ave., Berke-

ley, CA. For information, call Craig Fletcher at (510) 654-3486 or visit www.albatrosspub.com

7/18/2007 -- Sidesaddle & Co. will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/19/2007 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

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

7/20/2007 -- Earthquake Country plays from 8 to 10 pm at Blue Rock Shoot in Saratoga, CA. For information, call (408) 867 3437.

7/20/2007 -- Blame Sally 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

7/21/2007 -- The Four Finger String Band performs from 9 am until noon at Main Street Coffee, 150 Elm Street, Redwood City, CA. Traditional style bluegrass with the four-finger string band. For information, visit www.mainstreetcoffee.com

7/22/2007 -- The Four Finger String Band will play from 10 am til 1 pm at the Live Oak Farmers Market, East Cliff Dr. and 14th St., Santa Cruz, CA. For information or directions, visit www.santacruzfarmersmarket.org/direction.htm

7/24/2007 -- McRae Brothers will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/25/2007 -- Diana Donnelly & the Yes Ma'ams will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

7/26/2007 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

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

7/28/2007 -- The Mighty Crows will play from 10 am at the San Ramon Farmer's Market, Forest Home Farm, 11953 San Ramon Valley Road, San Ramon, CA. Market hours 9 am to 1 pm. For information or directions, email info@sanramonfarmersmarket.org or visit www.sanramonfarmersmarket.org

7/28/2007 -- The Four Finger String Band will play from 8 to 11 pm at The Bistro, 1001 B Street, Hayward, CA. For information,

call 510-886-8525 or visit www.the-bistro.com

7/28/2007 -- 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.

7/31/2007 -- Extreme Country will play from 6-8 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

8/1/2007 -- Whiskey Brothers, will perform at 9 pm at Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call Craig Fletcher at (510) 654-3486 or visit www.albatrosspub.com

8/2/2007 -- Jammin' Salmon will perform at The Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit www.theswingindoor.com

8/2/2007 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

8/4/2007 -- The Four Finger String Band plays from 10 am to noon at the Downtown Palo Alto Farmers Market behind the Post Office in Palo Alto, CA. Traditional bluegrass with the four finger string band.

8/4/2007 -- The Spillit Quikkers will perform at 9 pm at the Fox n' Goose Pub, 1001 R Street, Sacramento, CA. \$5 cover charge for 21+ only. For information, call 916) 443-8825 or visit <http://www.foxandgoose.com>

8/6/2007 -- Homespun Rowdy plays from 8:30 - 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

8/9/2007 -- Dan Hicks & The Hot Licks 8 pm concert at Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. Co-sponsored by the CBA. For information, call Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com or visit www.blackoakcasino.com

8/9/2007 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

8/10/2007 -- Bluegrass Buffet featuring Belle Monroe & Her Brewglass Boys, Bluegrass Revolution and the Mighty Crows 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

8/11/2007 -- The Spillit Quikkers will play from 9 am to noon at the Davis Farmers' Market, 4th and C Streets, Davis, CA. For information, call 530-756-1695 or visit www.davisfarmersmarket.org

8/11/2007 -- The Biscuit Burners in concert at the West Side Theatre, 1331 Main Street Newman, CA. Tickets are \$14 General / \$17

Reserved. Doors 7 pm; show at 8 pm. For information or tickets, call 209) 862-4490, email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>

8/12/2007 -- Mighty Crows will perform from noon to 3 pm at the Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach, CA. For information, visit www.brewglassboys.com

8/12/2007 -- Bill Evans String Summit and The Websters w/Scot Nygaard perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

8/16/2007 -- The Biscuit Burners perform at 8 pm at Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 advance and \$18.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

8/17/2007 -- Lost Coast Bluegrass Band Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$17.50 advance and \$18.50 at the door. For information or tickets, call 510-548-1761 or visit www.freightandsalvage.org

9/6/2007 -- Vince Gill Family and Friends concert featuring Amy Grant and the Del McCoury Band at Wente Vineyard and Event Center, 5050 Arroyo Road, Livermore, CA. Doors open at 6 pm, concert at 8:15 pm. Tickets are \$99 -- \$259. Restaurant on the grounds for early dinner. For information or tickets, call 415-421-TIX or visit www.wentevineyards.com

9/7/2007 -- Vince Gill Family and Friends concert featuring Amy Grant and the Del McCoury Band at Kautz Ironstone Vineyards Amphitheatre, 1894 Six Mile Road, Murphys, CA. Doors open at 7 pm, concert at 8 pm. Tickets are \$45 for general admission to \$215 for platinum seating. For information or tickets, call 209-728-1251 or visit www.tickets.com

MUSIC CAMPS

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.

7/28/2007 -- 8/17/2007 -- (three sessions): Puget Sound Guitar Workshop - Olympic Peninsula, WA. Instructors include: Ginny Hawker, Wayne Henderson, Tracy Schwarz, Nina Gerber, Cliff Perry, Roger Ferguson, Clive Gregson, Stacy Phillips, Ivan Rosenberg, Sue Thompson. Cost: \$750/session; includes lodging, meals, instruction,

CBA Calendar of Upcoming Music Events

and materials. For information or registration, visit <http://www.langston.com/PSGW>

AUGUST

8/12/2007 – 8/17/2007 – Bluegrass At The Beach on the Oregon coast near Newhalem, OR. Instructors: Laurie Lewis, Fletcher Bright, and Leah Larson (fiddle);

Roland White, Scott Huffman, and Dale Adkins (guitar); Tom Rozum and Jeff Smith (mandolin); Michael Witcher and Bob Evoniuk (dobro); Noam Pikelnny (banjo); and Mike Bub (bass). Cost: \$475 (no lodging; snacks, but no meals). For information or registration, visit <http://www.bluegrassatthebeach.com>

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.

MUSIC CLASSES

JULY

7/2/2007 to 7/31/2007 – Six-week Bluegrass Ensemble Class at the Alameda School of Music, 1307 High

Street, Alameda, CA. Taught by Barry Solomon for intermediate bluegrass players every Monday night. Fee is \$135 per student. For information or registration, contact Barry Solomon at (510) 769-0915 or email barry6661@earthlink.net.

WORKSHOPS

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

JULY

7/1/07 – 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.

7/5/2007 – 7/8/2007 – 17th Annual High Sierra Music Festival at the Plumas Sierra Camp Ground, 208 Fairgrounds Road, Quincy, CA. Bands include Chris Thiele & How to Grow a Band, Del McCoury Band, Strings for Industry featuring Darol Anger, and Yonder Mountain String Band. Eclectic mix of music with some oldtime and bluegrass bands. Tickets are \$156. For information or tickets, contact Marshall Lamm at 510-918-1410, email marshallamm@earthlink.net or visit www.highsierramusic.com

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 Battaia, 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. Alhambra Valley Band, Barefoot Nellies, Carolina Special, Circle R Boys, Courthouse Ramblers, Fog Valley Drifters, Four Finger String Band, Grizzly Peak, Harmon's Peak, Harmony Grits, Houston Jones, JEDD, Kids On Stage, MacRae Brothers, The Mighty Crows, Mossy Creek, Pacific Ocean Bluegrass Band, Page Brownston & Friends, Rogue River, Smiley Mountain Band, Stoney Mountain Ramblers, Windy Ridge, Wranglers (w/ Warren Hellman), Yodeling Lady Lolita. For information or tickets, visit <http://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

World class stringed instruments!

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- ♦ Family owned and operated, providing one-on-one personalized service.
- ♦ Fully committed to supporting and promoting the local acoustic music community.
- ♦ Your one stop music store for sales, instruction, repairs, and resources.

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An HD-28V with pre-war style bridge, Adirondack top and bracing. This guitar has a very robust bass and very clean treble. A wonderful guitar for both rhythm and lead, the Adirondack spruce gives this guitar a sound you may have found from a brand new Martin guitar, in the 1940's, without the associated price tag of vintage instruments. Perfect for those players seeking a Tony Rice style tone. Comes with Geib style case.

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CBA Calendar of Upcoming Music Events

Continued from B-13

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.

7/27/2007 - 7/29/2007 - Battle Mountain Music Festival at Lions' Park, Battle Mountain, NV. Bands include Alhambra Valley Band, Buckhorn Mountain Boys, John Reischman and the Jaybirds, Mountain Laurel, Nevada Rain, Sweet Sunny South, and Wild Creek. Bluegrass music, cowboy entertainment, mustache contest, arts and craft vendors and more! Admission \$10 per day, \$20 per 3-day pass. Bring your lawn chairs and sunscreen, we'll provide some shade and great music! For information or tickets, call 775-635-1112, email bmmf-bluegrass@earthlink.net, or visit www.battle-mountain-arts.org.

AUGUST

8/3/2007 - 8/5/2007 - Clatskanie Bluegrass Festival in the City Park, 16 miles west of highway I-5; 32 miles east of Astoria, OR. For information or tickets, call 928-925-3344, email bilbo@cybertrails.com, or visit www.traditionalbluegrass.us.

8/24/07 - 8/26/07 - 5th Annual Summergrass Bluegrass Festival at the Antique Gas & Steam Engine Museum, 2040 N. Santa Fe Rd, Vista, CA. 92083. Bands include Bluegrass Etc., U.S. Navy Bluegrass Band "Country Current," John Reischman & the Jaybirds, Fragment, Lost Coast, The Brombies, Uglum & Sons, the BladeRunners, Lighthouse, Virtual Strangers, and Soledad Mountain Band. Music workshops, special kids music instructional activities, and instrument raffles are just part of the great things planned for this year's Summergrass. Summergrass is proud to honor our military men and women this year by offering discounted tickets! Ticket prices: 3-day \$38 advance/\$44 gate, \$32 military; Friday only \$10 advance/\$12 gate/\$8 military; Saturday only \$15 advance/\$17 gate/\$13 military; Sunday only \$13 advance/\$15 gate/\$11 military. Children 10 and under are free with an adult admission. Dry camping and electricity is available. For more information go to www.summergrass.net or call (858) 679-4854.

8/25/2007 - 22nd Annual Bower's Mansion Bluegrass Festival on the lawn of the historic Bower's Mansion between Reno and Carson City, NV. Bands include Mountain Laurel, The Stairwell Sisters and more to be added. For information or tickets, email info@browsersbluegrassfestival.org or visit <http://www.browsersbluegrassfestival.org>.

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

9/8/2007 - 9/9/2007 - 2nd Annual Brown Barn Bluegrass Festival in San Martin County Park on Monterey Road, just south of Morgan Hill, CA. Presented by Jake Quesenberry and Friends. Bands include the McRae Brothers, Side-saddle & Co., Bean Creek, Kids on Bluegrass, Mt. Diablo String Band, Rosebud Blue, Earthquake Country, Lone Prairie, Diana Donnelly and the Yes Ma'ams and more to be added. The festival features dry camping, food concessions, a petting zoo and jamming. Advance prices are: 2-day for a pass \$35 CBA members and \$45 general public; 1-day pass \$20 CBA members and \$25 for the public. Youth tickets (13-17) are half price and children 12 and under are free with a paid adult admission. Gate ticket prices will be higher. Advance ticket deadline is August 24. For information or ticket orders, call 408-607-2410 or 408-778-1050.

9/13/2007 - 9/16/2007 - Berkeley Old Time Music Convention various venues in the Berkeley, CA area. Bands include Tom (Saubert), Brad (Leftwich) & Alice (Gerrard), Rafe Stefanini, Rich Hartness, Donna Ray Norton, Lee Stripling, Todalo Shakers, Dram County, Heidi Clare, Gallus Brothers, Knuckle Knockers and others. There will be concerts, square dancing, string band contest, jamming, and workshops. For information, visit <http://www.berkeleyoldtime-music.org>.

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, Flinthill Special, The Mighty 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 information, visit www.krblu.net.

9/22/2007 - 9/23/2007 - Old-time Bluegrass Festival at Anderson

Marsh State Historic Park in Lower Lake, CA. Bands include Adobe Creek Bluegrass Band, Barefoot Nellies, Knuckle Knockers July Brandenburg and the Nightbirds, and Crossroads Bluegrass Gospel. Other entertainers include the local Elem Indian Tribe Dance Group, who will kick off the event, plus local groups Andy Skelton and the Konocti Fiddlers, Bluegrass Contraption, Pat Ickes and Born to Ride, the Clear Lake Clickers, Don Coffin and the AMIA Live Wire Choir, and Jim Williams. Evan Morgan from Cobb and Paul Gruen from Sebastopol also will perform together. Other festival events include workshops throughout the day on such topics as banjo, fiddle, flat-picking techniques for guitar, and old-time singing. Attendees are encouraged to bring their instruments for workshops and informal jam sessions behind the ranch house. For tickets or for more information about the Old Time Bluegrass Festival or the Anderson Marsh Interpretive Association, call (707) 995-2658 or (707) 994-0688 or visit www.anderson-marsh.org.

OCTOBER

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.

10/12/2007 - 10/14/2007 - Wolf Mountain Bluegrass Festival, Santa Cruz County Fairgrounds, Watsonville (<http://www.wolfmt.com>)

10/12/2007 - 10/14/2007 - 18th Annual Bluegrass Festival at the Clark County Fairgrounds in Logandale, NV. Bands include: Sons and Brothers Band, James King Band, Marty Warburton Band, Copper River Band, Cliff Wagner & The Old #7, Just For Fun, Red Desert Ramblers, Stuck in Reverse and more TBA. Festival offers RV and tent camping, food and craft vendors and lots of jamming. Presented by the Southern Nevada Bluegrass Music Society and co-sponsored by the Moapa Valley Chamber of Commerce. Advance tickets now on sale. For information, call 702-566-9372 or visit www.snvbluegrass.com.

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.hoteljeffreygold.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.

•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.,

CBA Calendar of Upcoming Music Events

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 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 Nativist 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 Jams, bands and open mic happening on the 1st, 2nd, 3rd, and 4th Tuesday evenings of each month. 2nd Tuesday – Fuddruckers at Grossmont Shopping Center, in La Mesa; 3rd Tuesday at Fuddruckers on Third Street in Chula Vista; and 4th Tuesday at Boll Weevils on Mira Mesa Blvd in San Diego. 2nd and 3rd Tuesdays are open mic and jams, and 4th Tuesday includes a featured band. Come hungry as we get a donation from each item sold there. Just tell them you are with the bluegrass club. For more information, contact Mike Tatar at staghorn@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

•Morgan Hill – Bluegrass Jam from 6 to 10 pm on the 1st, 3rd and 5th Wednesday of every month at El Toro Brew Pub on the NW corner of Monterey and Main Streets in Morgan Hill, CA. For information, call the pub at 408-782-2739 or email Dick Simunic at jrsimunic@hotmail.com.

•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 information, 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 Augie's Café, 230 Salem Street, 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.cartltonemusic.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. Open jam from 6-10 pm. For information, call 408-892-9157 or email Duane Campbell at dicampbell339@yahoo.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 Solero 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.

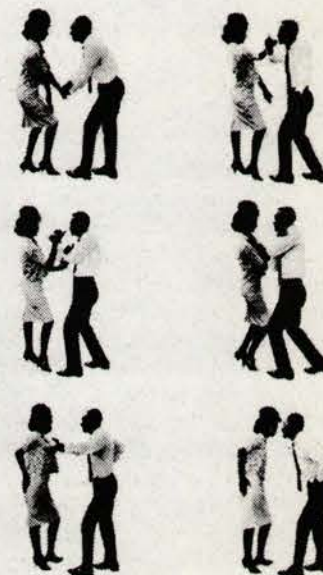
•Long Beach – Jam Session from 1-6 pm at Fendi's Cafe, 539 E Bixby Road, Long Beach, CA. For information, call 562-984-8187.

•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.



Bluegrass legend Bobby Osborne returns with second Rounder solo album, Bluegrass Melodies, July 10

Burlington, MA – On July 10, Rounder Records will proudly release Bluegrass Melodies – the label's second solo album from legendary singer and mandolin player Bobby Osborne. Fresh on the heels of his triumphant Rounder debut Try A Little Kindness, Bobby Osborne and his Rocky Top X-Press return with twelve exhilarating new tracks that find the veteran innovator at the peak of his vocal and instrumental powers.

Produced by Osborne and fiddling wiz Glen Duncan, Bluegrass Melodies features a mix of soaring bluegrass covers plus three Bobby Osborne originals. Three-time Grammy® nominee and label mate Rhonda Vincent also joins Osborne on a soulful rendition of Vince Gill's "Go Rest High On That Mountain."

The release of Bluegrass Melodies is part of an exciting new journey for the 75-year old Osborne, who enjoyed a remarkable fifty-year career with brother Sonny Osborne as the world-renowned Osborne Brothers. Bobby Osborne's incomparable tenor, nimble man-

dolin playing, and unerring ear for fresh material and ingenious arrangements have put him among the most influential figures in the creation of contemporary bluegrass. With Try A Little Kindness, Osborne won over numerous critics with his "first rate" (MOJO) singing and mandolin-picking. Bluegrass Unlimited called him "one of the industry's most talented vocalists." "There's plenty of good music left in Bobby Osborne," said No Depression. Indeed—in 2006, Osborne received his first Grammy® nomination as a solo artist in the category of 'Best Country Collaboration with Vocals' for his singing with Rhonda Vincent on "Midnight Angel" from Vincent's Rounder album, All American Bluegrass Girl.

Bobby Osborne & The Rocky Top X-Press are currently on tour and are scheduled to perform at bluegrass festivals nationwide this summer and fall. A complete list of tour dates is available at www.rounder.com or www.bobbyosborne.com



Bluegrass Music Festival

August 24-25-26

Held in VISTA, CA.
at the Fascinating 40-acre Outdoor
ANTIQUE GAS & STEAM ENGINE MUSEUM
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Music Workshops!
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Music & Craft Vendors
Instrument Raffles!
Dry Camping
**A Special Salute to
the Military!**



TICKETS: AVAILABLE IN ADVANCE
(PURCHASE ONLINE, BY MAIL, OR
AT SELECTED SAN DIEGO COUNTY LOCATIONS)

	Event Hours	at Gate	in Advance
FRI	3-10 pm	\$12	\$10
SAT	10-10 pm	\$17	\$15
SUN	9 - 6 pm	\$15	\$13
3-DAY Pass		\$44	\$38

(additional fee for camping)

KIDS 10 & under FREE with adult
Day Parking: \$2 at gate (funds the Museum)
Gates Open: 1 hour before show starts
Bring: Hats, sunscreen, lawn chairs
NO PETS: (unless camping - see camping
info online or on flyer).



Info: www.summergrass.net/858-679-4854