

CBA Fall Campout Colusa - October 19-21

The CBA Fall Camp out this year will again be held at the Colusa County Fairgrounds in Colusa, CA, and the dates are October 19-21, 2007. This fairgrounds is easy

to find, being on Hwy 20 just nine (9) miles east of Williams and I-5.

The camping rates have gone up, but the CBA has been given

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Though there's no concert planned, you can see lots of bands at the CBA Campout. Alhambra Valley Band came to jam at the 2006 Fall Campout in Colusa.

IBMA honors CBA

Bluegrass Breakdown wins Distinguished Achievement Award

The IBMA has honored the California Bluegrass Association's publication, the Bluegrass Breakdown, with a Distinguished Achievement Award. The award will be presented at the IBMA awards banquet.

CBA Chairman Rick Cornish explains, "The Distinguished Achievement Award, unlike the SPGMA Award for Best Bluegrass Publication we received about four years ago, covers a much, much broader range of achievements, not just publications. From national programs to outstanding perfor-

mances to lifetime contributions to bluegrass, we were in very, very heady company. That a newspaper, and a regional one at that, was one of this year's winners is a testament to the character of our Association."

The International Bluegrass Music Association's Distinguished Award program exists to honor those in bluegrass music who have proven to be forerunners in their particular field of endeavor, and/or have fostered bluegrass music's image with developments

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Suzanne Denison
photo: Montie Elston

**Bluegrass
Breakdown**
— the voice of
the CBA
A historical
perspective

By Suzanne Denison

Bluegrass was alive in California in 1973, however, there was no organization for musicians and fans to help promote the performances or inform fans and musicians about the genre and where they could play, hear and see it. Friends and musicians, Carl Pagter and

Continued on page A-11

"Bluegrassin' in the Foothills" Sept. 14-16, 2007 Plymouth, CA

Marty Raybon & Full Circle, U.S. Navy Bluegrass Band perform

By Larry Baker

Once again it's time to pack your gear and head to the beautiful Shenandoah Valley and Sierra Nevada Foothills of the Wine & Gold Country. It's PLYMOUTH TIME! As the summer winds down you can still get your bluegrass fix with many of your friends and bluegrass family. Plymouth is rapidly becoming a festival that offers that warm,

cozy, somewhat small festival atmosphere to wrap up the season as we head towards the fall. A chance to wish your extended bluegrass family a farewell until the next time we meet, as well as have a great weekend with outstanding world class bluegrass music, family fun, lots of laughter and many moments of great memories. You don't want to be left out....Do you have your

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Marty Raybon



It takes great leaders...

See page A-5 for your CBA Board of Directors candidate statements

VOTE!

CBA Presents

The Isaacs Fair Oaks, September 28

The California Bluegrass Association is proud to present The Isaacs, a group that has raised bluegrass gospel to a whole new level. Many of those who were fortunate enough to see this band perform at SuperGrass 2007 asked the CBA to bring the Isaacs back to California.

You can find out more about the Isaacs at theisaacs.musiccitynetworks.com. The show will be presented September 28 at Fair Oaks Presbyterian Church, 11427 Fair Oaks Blvd, Fair Oaks. Info at sacbluegrass@comcast.net or call 916-989-0993.

Inside this issue...



photo: Gino Cecchetto

Chuck's John
Reischman interview
—see B-2



photo: Gino Cecchetto

Brenda's Art
Blackburn interview
— see B-3

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2007/2008

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FROM THE PRESIDENT'S DESK - Darby Brandli

Vacation is Over

I attended the Father's Day Festival retrospective yesterday and the monthly Board meeting that followed and will speak about a couple of items we acted on. Rick Cornish always reviews the meeting and publishes it on the website much sooner than any review I might do gets to press. The good news is that the Father's Day Festival was financially successful as was the Music Camp. The bad news is that all the work begins again to ensure that Father's Day 2008 is also successful. The vacation between festivals is now officially over for the BOD, the Officers and the Coordinators.

I have always advocated for the FDF to be more "family friendly" and to allow for and provide the kind of experience my children had while attending the festivals during their youth. I have written before of the experiences the children (now grown) in our camp had year after year with all the day

trips we took and always advocate that families attend the festival and "vacation" with their children (sneaky way to introduce children to the music). We will restructure next year's festival to move in more of a child friendly direction. We will open up bicycle riding in the campground to everyone, although anyone 16 and under will still need a parent to sign a permit and all will have to wear helmets as dictated by State Law and as posted on the Fairgrounds. We will also provide a slightly different schedule with time for families to take their children sightseeing or to the Yuba River. We will publish a list of places to visit with your children or grandchildren in time for the next festival. The Nevada County area is rich in historical and recreational sites. We will still have nonstop music for thirteen hours a day but allow more choices during slightly longer breaks so that people can take a breather without missing headlines on the main stage, offer more intimate entertainment ven-

ues and also get people out of that hot, hot sun for longer periods of time. We read your criticisms on the message board and took note of all of them.

You all know that we will continue to hunker down in 2008 and focus on defining and building on our successes. One of the successes and mainstays of our organization has been the Bluegrass Breakdown, which has been published now for three decades. Suzanne Denison took the Breakdown from its humble beginnings to an organ that once won the SPGMA award for Best Bluegrass Publication. Mark Varner succeeded Suzanne and has maintained the same high standard. This year the Bluegrass Breakdown will be honored at the annual World of Bluegrass event with the IBMA Distinguished Achievement Award and Mark will be there to accept that award, the IBMA's most prestigious honor.

The CBA Concert season is upon us and Bluegrass Etc is appearing in Morgan Hill on August

28th and the Isaacs are in concert in Sacramento on September 28th. I encourage you all to attend if these concerts are in your neighborhood. Information is published on both the website and the Breakdown. These concerts are produced by Board Members and Officers and are in response to requests from the membership.

In this issue of the Breakdown your candidates for the CBA Board of Directors present their case for winning your vote. The election of a new Board will commence with votes counted at the Annual Membership Meeting held at the Fall Campout in Colusa October 19-21. The new Directors will be announced on Saturday night and the final vote tally will be publicly released after the BOD is presented with that tally by the election coordinator at Sunday's Board meeting. I encourage all of you to vote to show your support of the CBA and those who volunteer to serve as Directors.



Darby Brandli



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Band memberships are only available for the out of state bands; cost is \$40. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 5037 Marysville, CA 95901. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 916 838-6828 for information and directions.

Please send all contributions and advertisements to:

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

Classified Advertising

The current rates for classified ads are based on 3 1/2 inches of typed copy and are as follows: \$8.00 for the first three lines and 50¢ for each additional line.

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VOTE!

By Carolyn Fauble

With a membership of over 3,400 people, belonging to the CBA can seem like being a drop in the bucket, or being one small bee crawling around in a hive of thousands, or maybe even being one little lawn chair in a sea of Father's Day Festival audience chairs. But the truth is, you ARE

important! We value every one of our CBA Members, for your opinions, your contributions, your friendship, and for just being that unique person that you are. Election time reminds those of us who are running the CBA day-to-day operations who really owns this Association, and it is YOU! By voting, you have the power to help

keep or make this club into what pleases you and works best for you. When you receive your ballot, you can vote for any amount of candidates, up to the full slate. You can write in candidates of your choice. You can even mount a campaign to be a write-in candidate yourself! By voting, you also help the CBA reach its quorum so that the State

of California will consider it a legal election.

But if all that isn't quite enough to make you take off your picks or set down that bar to find a pen to mark your ballot, we have a little incentive. Everyone who votes, either by casting a paper ballot or an electronic vote, is entered for the prize drawings we have after the

winners are announced at the Fall Campout. There will festival tickets, CBA mercantile items, CDs, and more.

So please, be one of the voices that is the CBA and vote!



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Sally Worland: Walnut Creek
Elizabeth Wronce: Berkeley
David Zeff: Daly City
Nancy and Henry Zuniga: Squaw Valley

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Ed Alston
P.O. Box 6954
Santa Maria, CA
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Candidates for the CBA Board of Directors 2007/2008

Darby Brandli

My first year on the Board of Directors has been tumultuous and a definite adventure and I am running again in order to complete many of the projects I started my first term. I ran last year with my major goals to increase the membership, reach out to a new and younger demographic and to en-



Darby Brandli

courage more volunteers to step forward. I made some progress in all three areas but there is still an enormous amount of work to be done and I remain committed to those areas.

I have a huge amount of respect for the eleven Board Members, the Officers and the Coordinators who work so hard behind the scenes to keep the CBA and its mission viable. It has been an honor to share the ups and downs of this last year with them and we work well together. I remain committed to the Strategic Plan we developed in October 2006 and we are moving forward on many of the initiatives and need to keep up the momentum.

I ask that you vote and with that vote demonstrate your commitment to the future of the CBA. We work to ensure the future of the music and the organization and need your support, feedback, talent, ideas and time. It amazes me how few people ever provide input or feedback directly to Board members or officers. The CBA has a three decades history, over three thousand members and without your more active support we may founder. A large voter turnout would send a message that you are out there and that you support what we are trying to accomplish for the organization.



Lisa Burns

I am excited by the opportunity to serve for a sixth year on the CBA Board of Directors. This past year has had its ups and downs: Supergrass 2007 was a great festival, once again uniting bluegrassers from both Northern and Southern California. On the down side, however, the event was not successful financially and the CBA is now working to rebuild our reserves. On a brighter note, we completed our fifth year of industry sponsorship for our organization from luthiers, record companies and music stores. The CBA Music Camp was a great success, with record attendance and an excellent bottom line. Finally, the Father's Day Festival 2007 was a great success both musically and financially, and we are getting back on our feet financially.

This year, I served on a strategic planning committee which worked through the future of the CBA. I also worked hard to address the finances of the organization, working through break-even models for Father's Day and working toward a comprehensive budget for the CBA. Further, with the rest of the Board members, I supported taking a break from Supergrass in



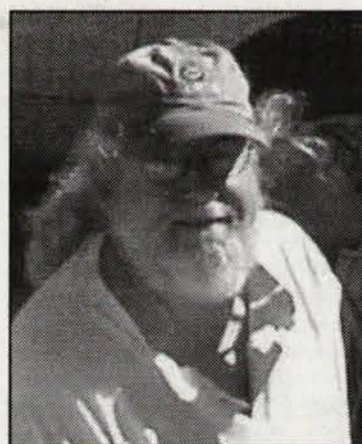
Lisa Burns

photo: David Licht

2008 until we can get adequate local financial backing. Finally, I supported downsizing our presence at the IBMA trade show in Nashville for 2007.

If elected, I will continue to make watching out for our financial position a high priority for the coming year. Also, I will continue to look for more ways to attract younger members, especially teens, "twenty-somethings," and "thirty-somethings" to our ranks and to our Festivals. We received good comments from you on the younger and more progressive bands we booked in 2007, especially the Green Cards. And we have seen more young people in our midst this year. If elected I will continue this trend in 2008 and 2009. I look forward to continuing all this important work - I hope you will elect me for a sixth term.

Bruce Campbell



Bruce Campbell

It's hard to believe that nearly a year has gone by since I sent in last year's Candidate Statement! What did I promise last year? I wanted to provide a calming influence on the Board of Directors, I wanted to be a voice for change, I wanted to learn why the CBA does things certain ways, and suggest alternatives that might be overlooked. I wanted to introduce the use of technologies to make marketing and running the CBA more efficient. Lastly, I wanted to help the CBA recover from a spell in which 3 consecutive major festivals lost money.

Bottom line is - I have begun all these things, and I have made progress in all these things, but none of these jobs are finished. I thought my first year on the Board would be 30% involvement and 70% observation. How naïve could I be? It was 100% involvement AND 100% observation, simultaneously. I heard from so many members, and learned how the CBA means different things to so many different people. I believe we can make the CBA serve ALL those disparate interests.

There is so much to be done, and each Director on the Board is asked to do so much. I have found that effecting change in an all-volunteer organization takes a lot of cajoling, consensus building and it takes time. This part of it did not surprise me.

Folks, I want your votes for reelection to the Board because I have much more work to do. The CBA will be better served by me being able to continue what

I have begun, than to try and transition all the plans over to someone new. Just the learning curve on the publicity functions was incredible - but now that I know what the job entails, I can apply that knowledge with the acquired wisdom. Give me another year, and help me help the CBA reap the benefits of new ideas, new methods, new members and new energies - all in the name of preserving Bluegrass, Gospel and Old Time music -- now, and for future generations.



Rick Cornish

Some criticized my candidate's statement last year because it did not contain my personal position on key issues. I want to make up for that omission in this year's statement.

I believe that the Vern's Beer and Wine pavilion was a great addition to our Fathers Day event, in financial terms, in terms of increasing our ability to present more and different kinds of music and in terms of offering a new and pleasant environment in which friends and gather and interact. I support

its continuance, but only on the condition that we take measured and systematic actions to ensure that alcohol, be it from Vern's or someone's cooler, is kept out of the stage area. I understand that some of our members would like to see this operation stopped. I have absolute respect for their right to



Rick Cornish

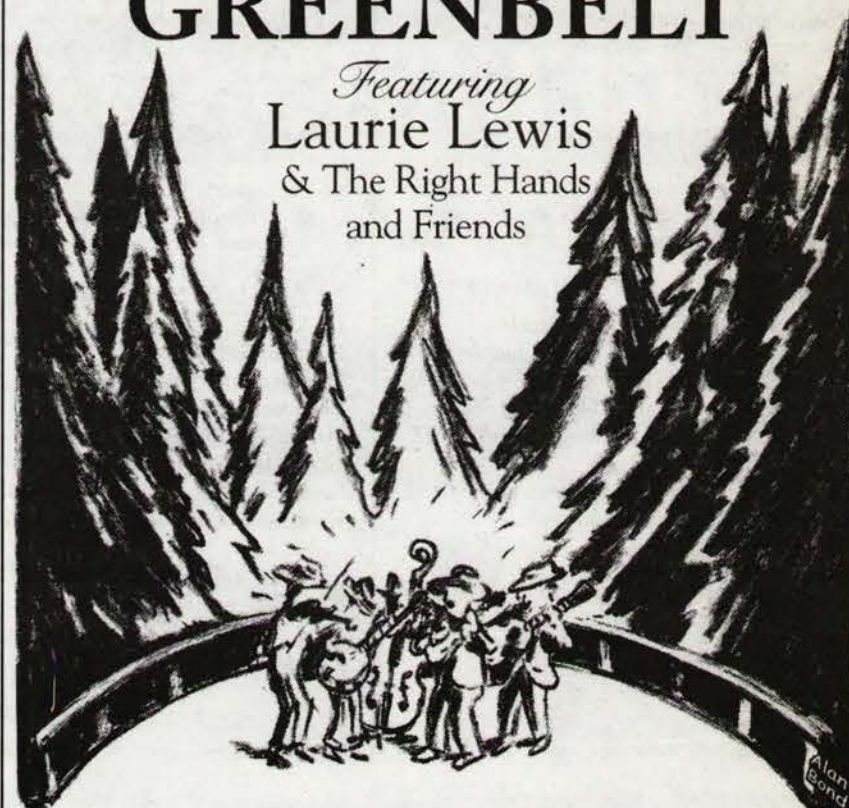
hold that opinion.

I believe that the Association's membership dues should be increased by another ten dollars in order to come closer to covering

Continued on A-6

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Candidates for the CBA Board of Directors 2007/2008

Continued from A-5

the cost of producing, printing and mailing the Bluegrass Breakdown. I believe that a \$35 per year membership fee would fair, would be within the ability of most of our members to pay and would still be well below the cost of belonging to other, comparable organizations. I believe that ticket prices for the Fathers Day Festival should increase in order that the event's revenues keep up with the rising cost of producing the FDF. Simple math demonstrates that annual increases in what we pay for rental for the fairgrounds, talent, insurance and just about everything else associated with the festival have out-paced our ticket price increases over the past ten years. The CBA's Fathers Day Festival would, even with a slight ticket price increase, still be one of the best entertainment bargains to be found.

I believe that the Fathers Day Festival and our other events need to become more "family friendly". For example, we've moved very slowly and very cautiously to a return to allowing bicycles at our festival, this because of a serious problem the CBA faced some years back. Our three-year pilot with bike riders 18 and above has gone well, and this coming year we'll extend the bike permit program to kids 17 and under. More programs

aimed at improving the experience youthful attendees have at Grass Valley can only strengthen our appeal to younger families.

I believe that we need to continue to bring "fringe music" into our line-up for Fathers Day, mainly because it's become increasingly obvious that that's what the vast majority of our audiences want, but also because it's a sure fire way to bring younger folks to the event. But at the same time, I believe that we board members and general members alike have a sacred duty to keep the Fathers Day Bluegrass Festival a BLUEGRASS FESTIVAL. The board has set aside one act, ONE ACT, to be filled by an "edge of the envelope" band. That should send a loud and clear message to all who love the music of Monroe, the Stanleys and Flatt and Scruggs and the tradition they started that, while we'll make room for a fringe band each year, our festival will remain a bluegrass festival.

I believe that the California Bluegrass Association has an obligation to support California and regional bands and that the CBA, in the past seven years, has made gigantic strides in better meeting that obligation. Examples of those strides include, but are not limited to, the California Showcase Program that guarantees a minimum

of five local bands each year on the Grass Valley stage, the web site's free online calendar where bands can communicate directly with their fans, the site's free band profile system, the introduction of Vern's as an additional venue for local talent, the no-cost and continual advertisements for shows in both the Breakdown and on the web site, and the sponsorship of a California band back at the IBMA. I just don't buy into the theory that hiring the majority of acts from back east demonstrates in some way a bias against California bands; rather I believe it shows a considered, widely-followed and time-proven practice designed to bring event attendees the kind of music they want to hear and are willing to pay for. I believe that the restructuring plan for the FDF that we'll be piloting in 2008 is a good one and will ultimately make the event a more fun experience while reducing some of the costs that have skyrocketed in recent years. A longer lunch/afternoon break, with plenty of activities from which to choose, will offer attendees more options, a less frenetic pace and a little less time spent under a baking sun.

Lastly, and most importantly, I believe that bringing younger folks into our Association is the single most important challenge we face. I expressed this exact same

belief in my candidate's statement eight years ago and I believe it's truer now than it's ever been. If I'd continued these past eight years to instead volunteer at the same level that I had for my first 26, that of pulling three shifts in the ice booth each June, I'm pretty sure that my opinion about what's most important would be very, very different. I think I'd probably vote for only those candidates who promised that they'd keep things pretty much the way they are right now, at least until I was too old to make the drive to Nevada County each June.

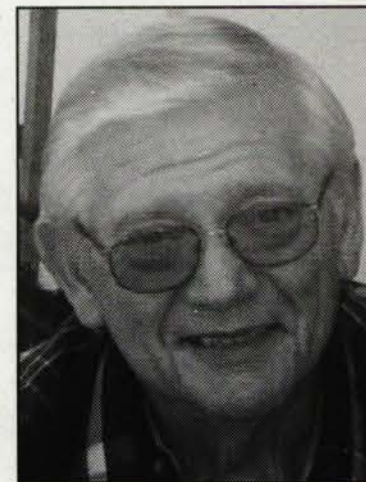
So there you have it. I hope my candor in this year's statement makes up in some small measure for my very brief and innocuous statement of 2006.



John Duncan

My name is John Duncan, and I am a candidate for re-election to the California Bluegrass Association's Board of Directors. I think many of you know me. I've been a CBA member since the mid 1980s, and, for several years, I've served as the CBA's Goodwill Ambassador. Even before I became a member of the board, I attended board meet-

ings regularly, because I care about the CBA, and I love bluegrass music. I believe that it is important for members to express their points of view.



John Duncan

I can only speak for myself, but I suspect it's true for other members as well. I think one joins an organization like ours for a least two or three reasons. For one, the organization has a cause or stated purpose that we all believe in, that being we love bluegrass, old time and gospel music. The togetherness of the bluegrass community is a real important factor to me. An-

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Candidates for the CBA Board of Directors 2007/2008

other is being able to pool our resources to get a "good buy" on the music we like to hear (more bang for the buck). I'm sure that other folks have their reasons, but these are a few of mine. For the past 32 years, the CBA has brought quality bluegrass music to the bluegrass public for a relatively low cost. It has done a good job in keeping our music alive and well. It has been my privilege to play a small role in that endeavor.

I believe that the future of our music and our organization rests with our young people. The CBA must continue to support youth programs that will get younger folks interested in playing bluegrass music, and in listening to it. At the same time, it must continue to address the needs of our current membership.

Our recent financial setbacks have taught us some hard lessons, and have certainly made us more humble. I believe that the recovery process will make us stronger as we try to correct some of the missteps that were taken. Our members deserve a big heartfelt thank you for the support you have shown.

I would be honored if you will allow me to continue to serve as your representative on the CBA Board of Directors.



Tim Edes

Hello Friends. Well, this has surely been a bumpy year for the CBA. As you may all know by now, we faced some very hard financial times with a down year in 2006 at the Fathers Day Festival, as well as a substantial loss at SuperGrass II. Fathers Day 2006 took



Tim Edes

us completely by surprise. SuperGrass II was admittedly poor planning and a lack of outside financial support. That's the bad news.

The good news is that we have brought the organization back to a more secure position financially. When I say we, I mean all the members of this outstanding organization. It appears by all reports that Fathers Day 2007 was success-

ful, financial as well as operational. In addition, the challenge fund that was established, was supported by many generous, supportive and concerned members. Again,... members making a difference.

After Fathers Day 2006, the board looked long and hard at what to do about our situation and

decided to develop a strategic planning committee. Two of the most significant decisions to come out of that committee were...

1. Appoint a controller to oversee all budgets and operations
2. Postpone SuperGrass III for one year

These were right decisions and

the payoff of the controller position (Bob Thomas) is already reaping dividends. Bob's no-nonsense approach to budget considerations, is to some extent responsible for the financial success of Father's Day 2007. The controller oversees the entire operation and guides us all down a financially straight path.

Being in the electrical contracting business for some time now, I have seen business take a serious dive from time to time. Is it the result of poor management? Sometimes...however sometimes business is just down no matter what you do. It is the nature of the affair. I believe that is what hap-

Continued on A-8

California Bluegrass Association Election of the 2007/2008 Board of Directors

OFFICIAL BALLOT

DIRECTIONS: There are two (2) ballots on this page. If you have a single vote membership you should complete one (1) ballot. A membership plus spouse entitles both people to cast a ballot — please use the second ballot. Those with band memberships are entitled to one (1) vote per band. You may vote for up to eleven candidates, but may vote for less than eleven. The candidates with the most votes are elected to serve as the Board of Directors. Space has been provided on this ballot for write-in candidates, however, signed and valid petitions [signators must be current CBA members in good standing] must be received for each such candidate to be eligible for election to the CBA Board of Directors. The address of the principal office of the California Bluegrass Association is P.O. Box 5037, Marysville, CA 95901-8501.

Please complete your ballot(s), fold so that the address is outside, tape or staple, and mail to have the postage paid by the CBA. You can also put your ballot in an envelope and mail to: Election Committee, P.O. Box 5037, CA 95901-8501. Ballots must be postmarked by October 10, 2007 to be valid. Ballots may also be cast in person on October 19 or 20 at the Fall Campout to be held at the Colusa County Fairgrounds in Colusa, CA. Election will close at 1:00 p.m. on Saturday, October 20, 2007.

Ballot #1 (principal member)

Ballot will be verified and cut here before counting.

Membership # _____

Name _____

- ☐ Darby Brandli
- ☐ Lisa Burns
- ☐ Bruce Campbell
- ☐ Rick Cornish
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Rich Evans
- ☐ Emily Kling
- ☐ Debra Livermore
- ☐ J.D. Rhynes
- ☐ Craig Wilson
- ☐ Other _____
- ☐ _____

Vote for up to eleven (11) candidates

Ballot #2 (spouse or other)

Ballot will be verified and cut here before counting.

Membership # _____

Name _____

- ☐ Darby Brandli
- ☐ Lisa Burns
- ☐ Bruce Campbell
- ☐ Rick Cornish
- ☐ John Duncan
- ☐ Tim Edes
- ☐ Montie Elston
- ☐ Rich Evans
- ☐ Emily Kling
- ☐ Debra Livermore
- ☐ J.D. Rhynes
- ☐ Craig Wilson
- ☐ Other _____
- ☐ _____

Vote for up to eleven (11) candidates

**Come join in the fun -- October 19, 20 & 21, 2007 for the
CBA's Fall Campout, Election, Annual Meeting & Jammer's weekend at the
Colusa County Fairgrounds, 1303 10th Street in Colusa, California!**

On the back of this page is a Postage-Paid address for your ballot to be mailed to the C.B.A. Fold the ballot in thirds with the return address on the outside, staple or tape the edge, and drop in the mail.

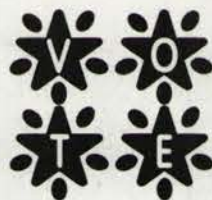
Mailed ballots must be postmarked by October 10, 2007 to be valid.

Candidates for the CBA Board of Directors 2007/2008

Continued from A-7
pened at Father's Day 2006. However, this does not mean we should not be vigilant. It means that we should be even more vigilant, but not anxious.

Being the assistant director of the Father's Day Festival, festival electrician, Entertainment Coor-

dinator for SuperGrass, as well as the promoter of the Morgan Hill Grange concerts, I would be honored to serve you, the members, for another term on the board of directors. It is a magnificent organization and I want to help in making the decisions that guide its future.



Montie Elston

Hello, I am Montie Elston and I am running for re-election to the Board of Directors of the California Bluegrass Association. I have been involved in the CBA since 1998. I volunteered at the 1999 Father's Day Festival, I served as Gate Co-

ordinator at the 2000 Father's Day Festival, and have been the Festival Director at the Father's Day Festival in Grass Valley since 2001.

I believe that the CBA needs to continue on the road of perpetuating bluegrass, old-time, and gospel music by continuing several programs we already have started.

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FIRST FOLD HERE



Thanks for voting!

1. We need to continue involving our members in all our activities by using volunteers whenever and wherever possible. Volunteering is the heart of an organization like the CBA. Almost every job that needs done, has to be done by a volunteer. Without volunteers, the CBA can not go on! We absolutely, positively, without fail must have some new folks doing jobs that others have been doing for years. We need you to volunteer now!

2. Continue publication of the Bluegrass Breakdown. This is our primary communications media. Along with this, we need to continue our website, as the media will only continue to grow. Both have the goal of letting not only members, but everyone, know what's going on in bluegrass in California.

3. I believe we need to continue the California Showcase slots at the Father's Day Festival. This allows us to show off some of the many high-quality bands that are in California.

4. Continue to promote bluegrass, gospel, and old-time music through our festivals and concerts.

5. Continue our annual Music Camp. This camp is becoming one of the best in the United States and is one way the CBA can help perpetuate our music. Continue our children's "Mini-camp." Let's teach the next generation as they grow.

6. Continue our involvement with and support of the International Bluegrass Music Association. The IBMA helps to perpetuate bluegrass all over the world as well as developing programs for our schools and teachers.

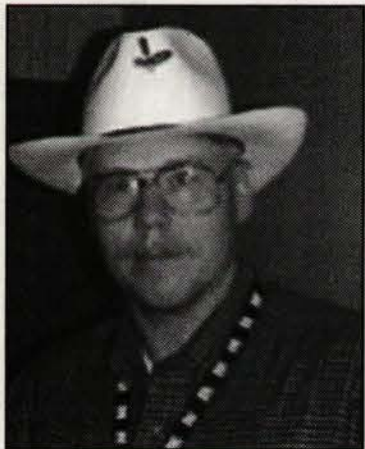
I strongly advocate that each member be involved in the CBA. Be involved by voicing your opinion about the leadership and the future of the CBA by voting. Vote for me, vote for someone else, but vote. You are responsible for the success of the CBA. Commit yourself. However you vote or don't vote, is how the CBA will be run.

Continue your involvement by talking to the directors. Let them know what is on your mind. The directors represent you. So let them know what you want. It is your organization.

So, I'll finish by saying that for me, bluegrass music speaks of life, living, and the heart. I believe it is not only part of our heritage, but is

Candidates for the CBA Board of Directors 2007/2008

also part of what we are today. It is good for the individual, the family, the musician, the listener, the heart. We need to do our best to preserve and promote it while we also enjoy it.



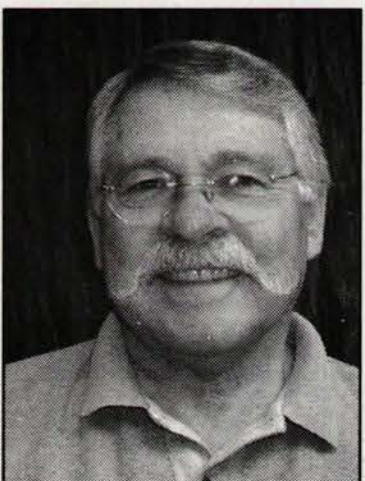
Montie Elston

It is because wonderful people like you – people that I have met and seen at festivals and campouts, people enjoying music and life, folks that have fed me, hugged me, and mentored me – that I am running for the board of directors. I will work hard to serve your best interests and the interests of bluegrass music and the California Bluegrass Association. Thank you.



Rich Evans

Hello Bluegrass Lovers. I have had the pleasure of serving on the CBA board for the last two years, and am once again asking for your vote in the upcoming election. For the past several years I have been the coordinator for electrical, transportation, and communications at the Grass Valley festival



Rich Evans

My education is in Agricultural Engineering, and I spent the last 20 years, before retiring last year, as the Vice President of a successful Agriculture related business. I am very familiar with the economics of

running a small business, and the importance of good customer service, and customer relationships. I think this experience gives me the ability to offer a balance to the varied backgrounds and personalities of the CBA board.

I am not an accomplished musician, but I appreciate listening to the music and enjoy jamming. I have a strong interest in preserving the traditional bluegrass, old time, & gospel music, and lean toward that as being my personal favorite. However, it is a fine line that we must walk in trying to serve a membership that has such a broad range of interest in the music. I am open minded to the more progressive contemporary styles of the music, and am especially interested in hearing what appeals to those who do not share a strong interest in the traditional bluegrass, but want to be a part of our bluegrass family.

I love being a part of the CBA team, and enjoy the democratic way in which important decisions are made. Please let us hear your voice by evaluating all of the candidates for this election and, most importantly, voting for the ones you feel will give us the best leadership in the coming year.

Thanks for your consideration



Debra Livermore

Hi there, my Bluegrass Friends. I hope you have all had a great summer of music! I know I have been very busy listening to my favorite music this summer. As a matter of fact, I have heard and seen more music from more musicians in more places this year than any other year in the past. I have also been more involved with the CBA than ever before, which has been an eye opening experience to say the least!

I have volunteered in several different capacities this past year, from Hospitality at Bakersfield's Super Grass to Festival T-shirt coordinator at Grass Valley for the second year, to the Grand Opening of the new venue at Grass Valley – Vern's. All of these ventures have kept me involved directly with the CBA Board of Directors. I have found this to be very interesting and stimulating. Even FUN at times!!!! Believe it or not, this is what has brought me to put myself in the ring as a candidate for the CBA Board of Directors.

In my non-bluegrass life I have worked for the Sacramento Housing Authority for the past 10 years, where I have held several different positions from painter to building inspector to assistant site manager, my current position. My most important job duty is problem solving, finding needs and solutions to go with them. This is a very rewarding career and I find several similarities between it and the CBA board's challenges in the

near future.

We have had a few successes lately and our spirits have been lifted. But we know that we still have a lot of work ahead of us. We need to be able to discuss our needs and find solutions for them. I have been to most of the board meetings in the last year and know that our Board of Directors is a group of clear minded, well intended,



Debra Livermore

music loving individuals with varied ideas. To watch our board hash over problems and find solutions is a wonderful experience and I would love the chance to participate in the debate, bringing a fresh look to the table. Success is the goal, and co-operation is impor-

tant, but strength comes with new ideas and being open to these ideas, or at least discussing them.

Watching the budget and staying within its parameters is a challenge. I would like the chance to help find ways to keep the CBA solid financially. I would like the chance to find creative solutions to the problems that the CBA has encountered.

One last point: The CBA Board of Directors needs another female point of view. I would like to be that female.

The California Bluegrass Association has a definite goal – Bring Bluegrass, Old Time and Gospel music to the masses in California. I want to help the CBA succeed in the years to come at doing just this. Please vote for me to help the CBA in any way that I can....

For, after all is said and done, the music is the glue that has bound us all together, but it is the friends that we have made over the years that is the real treasure. (Written by the infamous JD Rhynes - 7/26/07.) Bluegrass Hugs to you all!!!!



J.D. Rhynes

Howdy Folks. For you folks that are new members, and don't really know me, here are the facts. I am one of the founding members of the CBA, having played a lot of fundraisers to help get us off to a flying start. I have been a member of the Board Of Directors since 1991. I also have written the column, "J.D.'s Bluegrass Kitchen" for our award winning, monthly publication, The Breakdown, starting my 22nd year this month. I also initiated the Heritage Fund, with a \$5,000.00 donation a few years back. I am proud to say that since that time, it has grown considerably, due to a lot of the members donating specific funds to it. More on this later. I have also served as the Entertainment Coordinator for 5 years, and stage construction Coordinator, and as the Back Stage Manager for the last several years. It is the Entertainment Coordinators, and the Back Stage Managers job to see that the festival stage show is run properly and on time, a job that is the most IMPORTANT thing that we as an Association do. The festival show is the one most important thing that we do all year! THAT is what keeps us solvent, and able to pay our bills. I am proud of the fact that Russ Loop and I have had the festival shows that we worked together run smooth as a clock. That show

Continued on A-10

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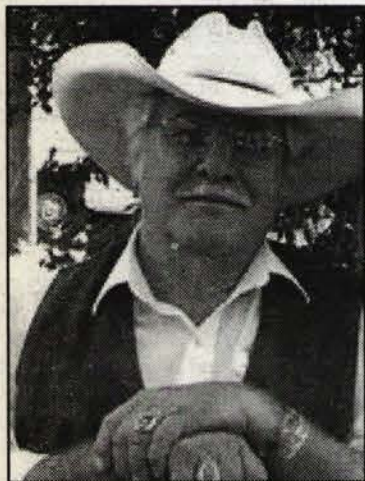
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Candidates for the CBA Board of Directors 2007/2008

is where we make the bulk of our funds for the coming year.

I am also a musician, and have been for 51 of my 69 years. I started out playing the fiddle, but switched to guitar, and later played the Bass with my buddy Vern Williams and Rose Maddox. Bluegrass Music has been my consuming passion for the majority of my life!

Now for the business part. We all know the travails that the Asso-



J.D. Rhynes

ciation has been through this last year, and what we as a Board Of Directors have been doing to pull us out of this hole. You all know the programs that we have instituted, and what direction we have pointed ourselves to keep this from ever happening again. We have put in place a recovery program that we as a Board intend to stick to, and a fiscal watchdog, so to speak, by appointing Mr. Bob Thomas as our Contoller/Director of Operations. Something that we sorely needed, as taking care of the daily operations of the worlds largest Bluegrass Association's finances, are more of a job than our Treasurer, can or should handle! Simply put, we are watching every penny we spend, closer that a chicken hawk watches a bunch of chickens!

We have cut back our fiscal presence at I.B.M.A. tremendously! A move that I feel is just and due at this time. I also feel that we need to review the amount of dollars that we allot to our presence there every year, and keep it to the monies made off of our instrument raffles, and not spend one cent out of the general fund for this, until our reserves are to the point that we have enough in the bank to operate for two years, should we have another

catastrophe hit us as this last one! I WILL NOT vote for any large expenditures to fund our presence at I.B.M.A., now or in the future until our reserves are built back to where they should be. I am of the opinion that from now on, ANY money that we spend to show a presence at I.B.M.A., HAS to come from raffles, donations specifically intended, and other sources, etc., etc.

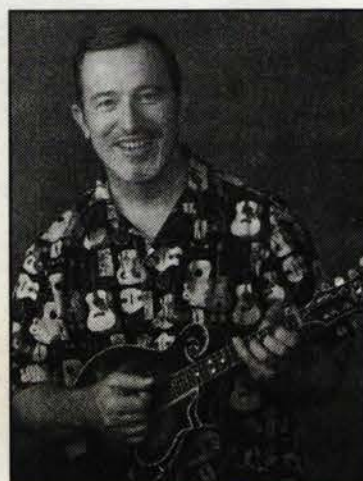
There are a lot of other things that are going to cost us a LOT of dollars that we are going to have to address in the very near future. The cover that we use for our stage is extremely near the end of its life span. It is full of holes, and to replace it is going to cost a LOT of \$. We as an Association have a tremendous amount of Archival material that has been given to us over the years, and we REALLY need to start looking for a place that is OURS to keep it! THAT is the reason that I instituted the Heritage Fund, is to raise enough money to get our own piece of property where we could have our festival, and a place where we can display ALL of our Archives. Here's a question for all of you. HOW MUCH MONEY would we have in the bank at the end of three years, if ALL of us donated just \$5.00 a month? Did you come up with \$630,000.00? NOW, what would that figure be if we just donated \$10.00 a month for three years? I might be an 'ol country boy, but I came up with \$1,260,000.00! I'll bet you did too! With that kind of bucks, we could have the very finest facility in the West to put on at least TWO great festivals a year, and a place to have shows and concerts all year, as well as a place for our members to come and camp for just a week end if they wanted to! I have been BEGGING all of you for this for the last 8 or 9 years! WE CAN DO THIS! Lets show the rest of the Bluegrass world that WE, The California Bluegrass Association are the trendsetters, and the Leaders of the industry by the involvement of our strongest resource, OUR MEMBERS! I challenge all of you to rise to this call, and join me in this program; not only to restore our Association's finances, but to EXCEED our previous goals and success's of the Association, in years past! I ask that you return me to office as one of YOUR directors, and I thank you for your confidence in the past. Yer friend, J.D. Rhynes.



Craig Wilson

Hello. My name is Craig Wilson, an incumbent candidate for the board of directors of the California Bluegrass Association, having served this past year in my first term on the board. I have been a CBA member for over 20 years and have served for over the past seven years as a Regional Activities Vice President representing the Southern San Joaquin Valley area.

Music has always been a large part of my life. I was infused with early Country music in my childhood and in the late '50s I started playing semi-professionally in rock bands while in High School. In



Craig Wilson

1963 I caught the Bluegrass "bug". I started out playing guitar and took up mandolin within a short time While still teenagers, Bay area luthier and banjoist, Larry Cohea and I formed our first Bluegrass band, The Cumberland County Boys. I have played in many Bluegrass bands over the years including Stoney Point, the Born Again Bluegrass Band (along with CBA "Life Member" LeRoy McNees) and Pacific Crest, all of whom performed at a variety of events and venues in the West including our great Grass Valley Father's Day festival. I have also been involved with Leroy for several years in putting together the Father's Day Festival Sunday chapel service.

I had the good fortune early on to personally meet many of the first generation creators of Bluegrass music including Bill Monroe, Flatt and Scruggs, and Ralph Stanley.

In 2000 I retired after serving 31 years as a Deputy Probation Officer with the County of Kern. While still employed I was elected to two terms as President of a professional organization for Probation Peace Officers. Since that time I have served my community as a member and President of a local Kiwanis club. I also serve in my church worship band.

Since 2000 I have been the South San Joaquin Valley Regional Activities Vice President as an officer of the CBA. In this role I have been able to promote and help facilitate many performances and concerts for both national and regional Bluegrass bands in the Bakersfield area. More recently I have had a hand in starting a semi-regular Bluegrass jam session (still in developmental stages) in the downtown Bakersfield area.

For the past two years I have been co-director, along with Hal Johnson, of the SuperGrass festival in Bakersfield. This very large and complex event has run smoothly both years, was well received and growing in attendance and on the road to stature as a major West coast festival. Unfortunately, the event has been far from a financial success which in hindsight was due mainly to overspending on entertainment as well as the inability to compete for the Super Bowl weekend crowds. We are not holding the festival in 2008 and a decision on the fate of SuperGrass III for 2009 is pending. I believe there is still value in having the event and that it could be retooled to cut deeply into entertainment spending while still maintaining the quality experience of a major festival. Certainly more regional and fewer national bands is a consideration. At the same time I believe that there is funding and financial underwriting that can be made available from local and regional sources that could put it into the positive side of the ledger. Financial grant sources, both private and civic, have been identified along with many potential corporate sponsor sources. Preliminary efforts are being made to capture this funding. If we are able to have an event in 2009 a more favorable weekend date is being reserved at no obligation. These factors as well as putting together a more active and dedicated local and regional team of volunteers will have to come into play if the festival is to reemerge.

There are a great number of financial grant sources available to non-profit organizations like the CBA and I believe our leadership team needs to begin focusing on seeking those funds to help us finance all our events and activities. We need to seek out those with grant writing skills or develop within our membership those abilities so that we might be able capture some of that funding. I believe it is imprudent for us not to do so.

The past year has been very trying as the BOD has wrestled with many sobering challenges and corrected errors that have been made. There is still much work to be done but I believe we are on the right track. I believe I have learned much from this process and it has only equipped me to be a better leader on the CBA board of directors. If you agree I would appreciate your vote.

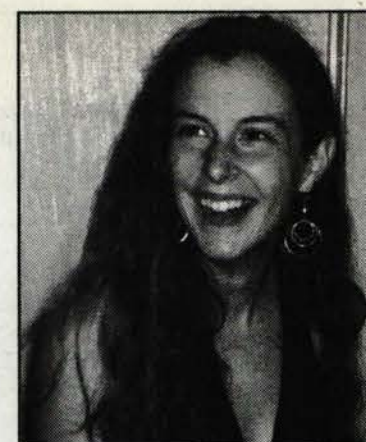


Emily Kling

I believe in bluegrass. It is a genre of music that has inspired me from a young age. It is full of pain, loss, hope, and love. For me, there is no other kind of music that expresses the human condition as clearly as bluegrass. It speaks directly to the heart in every circumstance.

I've been attending the Father's Day festival for as long as I can remember. Attending each year was always the most special family occasion. There is nothing better than driving many hours to a place where the smell of pine, dust, and bluegrass fills your senses. Until recently, I was just an attendee, nothing more. However, a few years back I began to notice that there was a distinct lack of people my own age there and I began to get a little worried.

This led me to volunteer for this past festival on the youth committee. While the execution of many things did not happen as a whole, I do feel that I gave my heart and soul to helping where I could. I spent many hours canvassing college campuses with posters



Emily Kling

to encourage students to come and I was very pleasantly surprised to find that many college age students who came saw the posters! I also helped get the teen event set, made the bands comfortable when lack of teens showed up, and spent a lot of time talking with every young person I saw; asking questions and getting a feel for what they would want.

I love bluegrass so very much and I love the Father's Day Festival even more. If I had the honor of being on the board I would do my utmost to assure that young people in California would not only hear about this festival, but would come on out and bring their friends too! I hope you will do me the honor of having a chance to help make the Father's Day Festival the most memorable California festival around.



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Bluegrass Breakdown – the voice of the CBA

A historical perspective

Continued from A-1

Jake Quesenberry had many discussions about this problem and decided to form an organization for that purpose with input from many others.

In May of 1974, California Secretary of State Edmund G. Brown, sent a letter to Carl in response to his request for the names available for corporation use or reservation. Shortly thereafter, the names of forty charter members of the California Bluegrass Association were registered with the State of California and on December 24, 1974 the association was declared an official California non-profit corporation.

Charter members of the fledgling association were: Michael Seiber, Carl Pagter, Jake Quesenberry, Carol Masters, Douglas Graham, Robert Scoville, Jack Sadler, Elmo Shropshire, Pat Shropshire, David Garelick, Paul Lampert, Ronald Masters, Ed Pagter, Ken Davis, Joe Wynn, Bob Littleton, Tom Caffrey, Ray Park, Steve Preston, Linda Edmiston, John Hedgecoth, Tom Rigney, Paul Shelasky, Steve deHaas, Keith Little, Jon Lundberg, John Berg, George Martin, Wayne Williams, Van Phillips, Rick Stephenson, Laurie Lewis, Michael Drayton, Michael Mendelson, Robie

Mac Donald, Gene Tortora, Ron White, Arthur Kee, John Lytle and Dale Johnson.

The first meeting of the Board of Directors was held on January 5, 1975 at the home of Carl Pagter. During this meeting, the By-Laws were approved, a Board and officers were elected, the first newsletter editor was selected, and the CBA was in business.

Burney Garelick was the first editor of the CBA's newsletter and published the very first edition in April of 1975. At that time the publication's title was "California Bluegrass Association Newsletter". Burney had been the editor of the California Old Time Fiddler's Association newsletter, The Soundpost, and is now a writer living in Florence, Oregon. Burney was the editor until February of 1979.

During her tenure, there was a contest to name the publication and in June of 1975, it changed to "Bluegrass Breakdown", a name suggested by Burney herself, as well as anyone recalls. There were a number of different designs for the flag (the title on the front page of a newspaper) during the ensuing issues. Then in the March/April issue of 1979, graphic artist Beth Weil designed the flag that was used for many years until Steve Johnson

produced the new flag with Banjo Bob in January of 2003.

Steve Portier took over as editor with the March/April 1979 issue, with Lars Bourne as production manager and artist. Steve is a nationally known musician and columnist for Flatpicking Guitar magazine. He remained editor until the September/October 1981 issue, when Stan Miller assumed the duties for the November/December 1981 issue only.

Don Powell, a member of the Board and a journalism teacher at Woodland High School took over as editor with the January/February 1982 issue. He remained as editor until the summer of 1988. Don published a quarterly magazine format Bluegrass Breakdown with small letter-sized updates in between issues.

My tenure as editor of Bluegrass Breakdown began with an abbreviated issue in October of 1988, just in time for the annual meeting and election, held in Fairfield, California. Starting out as a volunteer when Don and I lived in Stockton and I worked full-time at the University of the Pacific, I was made the first paid editor of the publication in 1992 before Don and I moved to Calaveras County when I started my own graphic arts busi-

ness. I remained a contractor to the CBA until December of 2004, when I handed over the reins to Zeke Griffin. Then in December of 2005, I again became editor and produced the Breakdown until the October 2006 issue, when Mark Varner took over the task.

During the ensuing years, I changed the frequency of publication to monthly and in August of 1995, changed the format from a magazine to a tabloid newspaper. The change to newsprint saved the association a great deal of money in printing costs and allowed us to publish much more information each month.

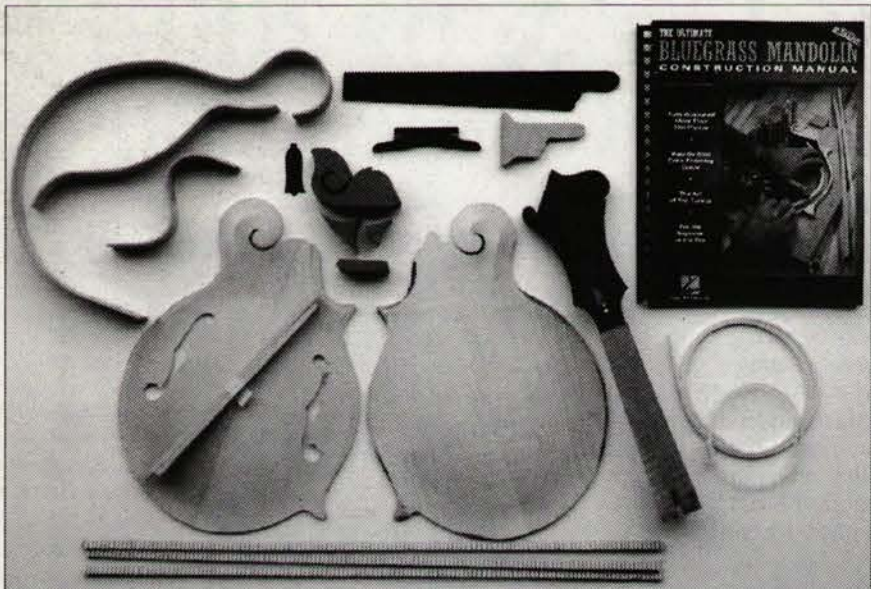
I was very fortunate when I took over as editor to have a great deal of help from Judy Dowell, the editor of "Bluegrass By The Bay". She was very generous with her time and talents and provided a wealth of information to me. Over the years I served as editor I had a multitude of columnists and writers contributing to the newspaper. J.D. Rhynes had been writing his cooking column for Don Powell, and he continues to do so to this day. In addition, Luke Abbott, Bob Calkins, Elena Corey, Phil Cornish, Matt Dudman, Stan Dye, Carolyn Faubel, Howard Gold, Brenda Hough, George Martin,

Carl Pagter, M.D. "Pepper" Culpepper, Ken Reynolds, Joe Ross, Tami Roth, Rob Shorwell, Ted Silverman, Roger Siminoff, Suzanne Sullivan, Tom Tworek, Joe Weed, and Bill Wilhelm all contributed articles, columns, photographs or recording reviews that helped to make my job much easier. (If I have forgotten anyone, please accept my apologies.)

Mark Varner is a very talented young man who is carrying on the tradition in a fine manner. I have always felt that our publication, "Bluegrass Breakdown" was the "voice" of the CBA. Yes, Rick, the website is the CBA's "public face", but for those members who don't have Internet access or web savvy, the printed format is still preferred. Besides, if you want to recruit new members, or leave information in public places (libraries, doctor's offices, at work etc.) having a newspaper to leave for others to read is one of the best ways to help people find the CBA!

I am confident that the Breakdown is in good hands and hope to see it and the California Bluegrass Association prosper for the next 32 years and beyond.

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IBMA honors CBA

Continued from A-1

that will broaden the music's recognition and accessibility. The program started in 1986 and was known for several years as the Award of Merit. Past awardees have included Bill Monroe, Lester Flatt, Earl Scruggs, Pete Kuykendall (founder of Bluegrass Unlimited magazine), the Martha White Flour Company, The Martin Guitar Company, The Gibson Company and many other eminent and illustrious individuals and organizations. Those receiving awards in the past of perhaps special interest to Breakdown readers include Dr. Neil Rosenberg, Rose Maddox, and Vern Williams and Ray Park. In addition to the Breakdown, other recipients of the 2007 Distinguished Achievement Award are: Warren Hellman, the esteemed San Francisco businessman/investment

banker who has sponsored the fabulous "Hardly Strictly" Bluegrass Festival in Golden Gate Park for the past seven years; resonator guitar master Mike Auldridge, for many years a member of the band Seldom Scene; Happy and Jane Traum, founders of Homespun Tapes some 40 years ago, with a large selection of audio and video instructional and other materials; and Marko Cermak, regarded as the father of the five-string banjo in the Czech and Slovak Republics, who introduced the instrument in Czechoslovakia when that country was still behind the Iron Curtain in the 1960's. The Awards are presented during the annual IBMA convention in Nashville, TN at a special luncheon, scheduled this year for Thurs., Oct. 4.

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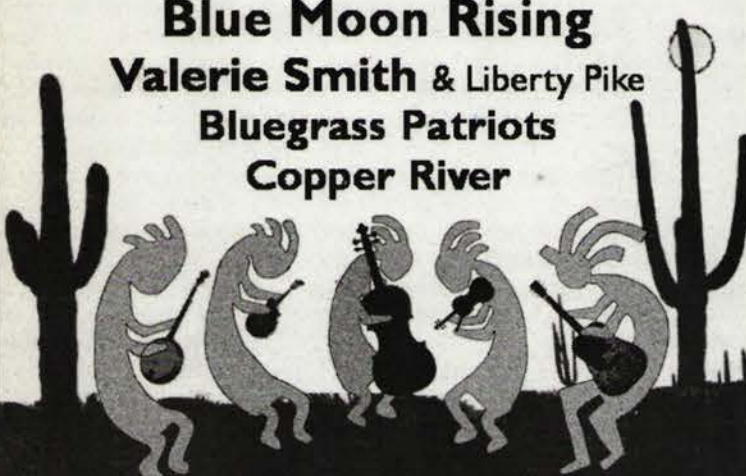
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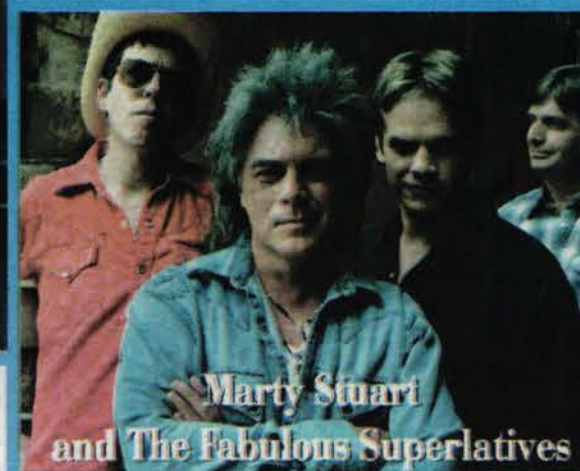
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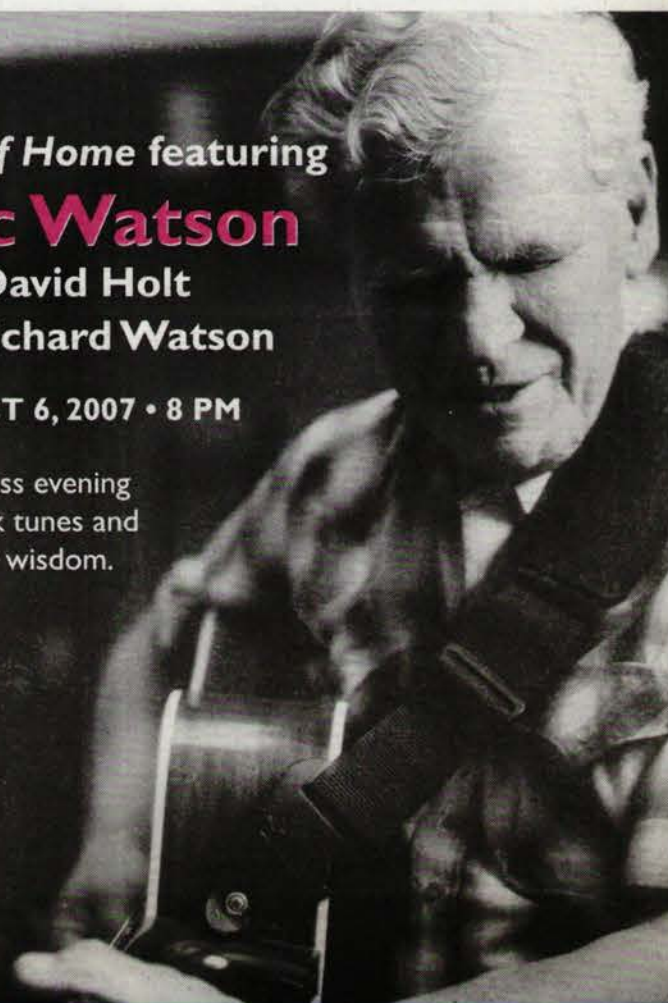
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STUDIO INSIDER -- Guitars and Strings in My Life

By Joe Weed

Zak Montreaux emailed to ask about the guitars and strings I used for my recording called "The Vultures," in which I did all-acoustic versions of my favorite 1950's and 1960's guitar classics. I initially wrote a reply to Zak, and then decided to expand it into a column for the "Breakdown," as there are many guitar players among the readers who might benefit from my thoughts. So now, let's talk about me...

Disclaimer and fine print from a producer who doubles on guitar

I'm not really the best source for technical information about strings, but I'll give you some of my general observations and opinions based on my playing and recording guitar for more than 30 years.

In the studio

For many years, when playing and recording Dreadnought guitars, I've used off-the-shelf D'Addario medium gauge phosphor bronze strings. I've recently tried a few sets of coated (maybe Elixir?) strings. They're unlabeled, as I bought them in bulk from a local dealer,

and they've worked fine, although they don't have quite the edge of 1 to 2-day old non-wrapped bronze. Coated or wrapped strings are covered with a microscopic coating of Teflon or some other strong material that resists the corrosion and attendant degradation of tone and structure from human skin secretions. People who normally have to change strings every few days, or several times during a recording session, can use coated strings and expect them to last many times longer than traditional strings.

I need a new CD, because this one has squeaks on it...

Another benefit of coated strings is that they tend to reduce the friction between skin and string, greatly lowering the volume of the squeaks that come when a guitarist moves from one position to another. These squeaks don't usually bother me, but some listeners have strong feelings about them! And since guitars are generally close-miked in my productions, those squeaks tend to be portrayed more loudly in recordings than we are accustomed to hearing them in live situations.

String sound varies widely from player to player, depending on how the player's skin reacts to the string materials, and how the player moves the string with pick and fingers. My skin is very dry, and my hands and fingers almost never sweat at all, so my strings tend to sound bright, deep and loud until they start to break down from stretching, fret wear, and bending. Other people can merely tune a guitar and adversely affect the strings by their skin secretions. Go figure that one!

Take your pick

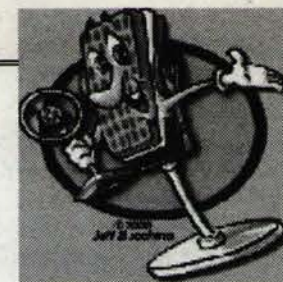
I've learned that pick choice and picking technique are probably the greater determining factors for tone, outdistancing string brand by a large amount. Study the individual tones of players like Tony Rice, David Grier, Brian Sutton, Mike Marshall, and others, especially on recordings where you can hear them playing solo. Chat them up at festivals and ask them about tone production. I think the best advice I've heard about picking technique came from mandolin great John Reischman. It applies very well to guitars, too, and I'll paraphrase John here: "Find a way to produce

the tone you like, and then build your technique around that."

My own experience

I've been primarily an acoustic guitarist since I got my first guitar in 1961. It was a \$10 Montgomery Wards model, and almost discouraged me completely from playing. (Maybe that was what my parents were hoping for...) I have played electric over the years, both in bar bands and traveling bands, but I haven't delved as deeply into the subtleties of tone production on electric as I have with acoustic guitar.

On the Vultures album, I didn't use lots of string bends and wide vibrato, so the medium gauge strings worked fine, as my fingers didn't have any trouble moving them around. If I were attempting typical electric guitar moves, like wide bends and extreme vibrato, I'd either have to lift weights with my fingers (forget that) or switch to a much lighter gauge of string. I generally don't like to use light strings on acoustic guitar, because they sound too jangly and don't move the guitar's top enough to produce the big tone I like, especially above the 3rd fret. I do lots of accompani-



ment on guitar, and I need big tone and volume for that, so the lights have never really worked for me.

So where do I put those strings?

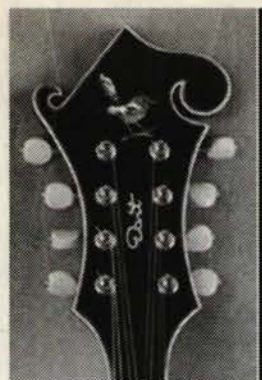
My two primary acoustic guitars are a Santa Cruz OM, which I got about 5 - 8 years ago (see <http://www.santacruzguitar.com>), and a Martin HD-28 (see <http://www.martinguitar.com>) that's about 30 years old. The HD-28 had major reworking done many years ago by Paul Hostetter (see <http://www.lutherie.net>) to provide correct scale length and bridge height; because the guitar sounded so good, the expense of the work was justified. That HD-28 was my primary guitar for the "Vultures" album. Both of these guitars are made of Indian rosewood, and they are good examples of those body styles. They're really good guitars, but they're not rarities. I sometimes use a 1953 Martin D-28 that had been heavily abused, and which I bought inexpensively because the bolts that some dolt had installed to hold down a lifting bridge were loosening and rattling. This emergency room candidate was very nicely rebuilt for me by Jeff Traugott (see <http://www.traugottguitars.com>).

Una mas

I began studying and playing classical guitar while in high school, and I still like to work out my nylon string guitar from time to time. My favorite is a Spanish flamenco guitar built by Antonio Marin Montero that I bought while I was a college student in Granada, Spain. I usually play this guitar with my nails, but on some recordings I've played it with a pick, thereby breaking all the rules. I generally use D'Addario or Savarez strings on this guitar, and I prefer high tension strings for more tone and volume. The sound of a nylon string guitar can provide a very dramatic change in ambience and mood on a recording, and I like to keep that option available.

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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His stage presence and control keeps audiences glued to their seats offering great music and entertainment. He brings a great blend of dynamic and soulful music to the bluegrass scene with a refreshing & smooth touch. This is a show you will not want to miss! Also be sure to catch his vocals workshop: Sat at 12:45 pm.

And we are just getting started...also appearing will be the powerful & talented performance of The U.S. NAVY BLUEGRASS BAND COUNTRY CURRENT (Washington D.C.), The music & exceptional talent of these great musicians will bring you to your feet. Their dedication to their music is like none other as they will hit the stage Friday & Saturday nights with their special 1 hour set to close Saturday's show. Be sure to catch workshops by selected Navy band members. Joining with more outstanding and superior music will be the great sounds of Nothin' Fancy (VA) This band keeps the fans thoroughly entertained with their fun-loving stage show. Since their auspicious debut; they have grown in popularity with their great blend of outstanding singing by Mike Andes. A fan favorite at our recent Parker, AZ. festival with their wonderful stage comedy. Also appearing Lorraine Jordan & Carolina Road. (NC). Lorraine plays mandolin for The Daughters of Bluegrass. The Daughters of Bluegrass won the IBMA Recorded Event of the

Year award in 2006. As the band's emcee, Lorraine demonstrates an outgoing personality and charisma that draws audiences. She is the inspiration behind the group being a finalist for Entertainers of the Year. More great music by Williams & Clark Expedition (TN). This will be the first west coast trip for this exciting band with a tremendous bluegrass resume as Blake Williams played banjo with two of bluegrass music's forefathers Lester Flatt & the great Bill Monroe for 10 years. IIIrd Generation (OK) has hit the bluegrass scene with their talented group of musicians who perform hard-driving traditional bluegrass music. Young and energetic, the band consistently entertains audiences all over the United States and Canada. Based out of Norman, Oklahoma, the band was originally formed in 1995 by Mark Phillips and his father, Wayne Phillips, and the band's sound has evolved into a crowd-pleasing blend of traditional and original bluegrass music. Flint Hill Special (AZ) brings their award-winning band which has developed a distinctive style in its delivery of Traditional Bluegrass Music. The band's contagious enthusiasm, which often brings the audience to its feet with delight. This group of professional musicians, with diverse backgrounds, share the same love for bluegrass music, and it shows The band with ties to New Mexico, Texas, and Oklahoma, has been featured on Radio, TV, Bluegrass Concerts, and Festivals throughout the Southwest and Midwestern States including our Parker & Yuma, AZ. festivals. The F-150's (CA) with their many years of experience bring a unique style of fresh & traditional music to fans in and around the California & Nevada bluegrass scene. Their presence and stage demeanor make fans feel a part of the show. Also appearing will be the 2006 PLYMOUTH emerging artist winners the Mighty Crows (Ca.) with their great sounds and energy which was displayed last year on the Plymouth stage. This band is playing many Northern California festivals after winning last year's award. Rounding out our exciting line-up will be The Blade Runners. After a 3 1/2 year layoff this band is back together with great vocals by band leader Sandy MacLean. Their edgy instrumental punk characterizes the blend of modern contemporary & progressive music. Their attitude and determination to grow makes their performance a refreshing band to hear.

Once again the emerging artist performances will feature exciting and talented bands which are on their way up. Two of the four bands selected which will put on shows you won't want to miss are The Barefoot Nellies (Ca.) & Rita Hosking (Ca.), Julay Brooks & the Nightbirds. Emerging artist performances will take place Friday.

Frank Solivan Sr continues his dedication towards the best program in the bluegrass. His commit-

ment to working with the "KIDS ON STAGE" has helped many kids become premier performers, including his own son Frank Solivan II who will be performing Fri & Sat with the U.S. Navy Bluegrass Band Country Current. Frank has assembled a great team who is equally dedicated to the kids. Steve and Sharon Elliott spend a great deal of their festival time working with the kids insuring they have an opportunity to join in and learn our wonderful music while having instruments available for those who do not have their own. Frank has others who help during the weekend at many festivals and L&S Promotions wishes to thank them for their respective help and commitment. The PLYMOUTH "KIDS ON STAGE" performance takes place Sunday at 10:00 for a full 45 min set. This performance is one best attended sets of the festival. It has become a popular part of the festival among many fans. This is our future and because of Frank's dedication the music will continue to grow among our young bluegrass kids. You won't want to miss this exciting part of the Plymouth festival.

After last years great sound-reinforce-

ment with the use of their new state of the art equipment Northern California's John Senior Sound Co. will man the sound which figures to again be outstanding. This same equipment was used for our Parker, AZ. festival receiving great reviews. The popular LATE-NIGHT DANCE returns with the sounds of PUSH PLAY to dance the night away. After changing last years day & time to allow for late jamming after the dance, it will again take place earlier so that those great jammers can dance and then go pick all night. The dance will be Friday night from 10:15 pm. - 12:15 am in the Pokerville Hall. Be sure to pack your dancing shoes

As you can see our festival will again offer a great fun-filled weekend with outstanding world class music, super art's & craft vendors, outstanding food & beverage, the ever popular classic car show (Sat, music workshops, including the return of the beginners workshop "Introductory to Bluegrass 101", two special workshops by Roger Siminoff: How to Set Up Great Sounding Banjos and The Lore of Loar. Don't miss our raffles for a Martin D-15 guitar (donated

by John Green & The 5th string Sacramento) valued at \$1100 and 2008 L&S Promotions produced festival ticket giveaways to include: Yuma, Parker, AZ and Plymouth. The great jamming will be non-stop.

You can unpack your gear starting Monday Sept. 10, 2007 when the gates open for a fun filled week of great entertainment, comradery, friendship, great jamming and just a bunch of outstanding FUN! And yes Fun is the key word at L&S Promotions' festivals. If you don't have a good time with lots of fun we want to hear about it.

Showers, clean restrooms, dump station on-site. Ice available on site. Here's your last chance to purchase early-bird tickets on-line or by mail prior to the Sept. 1st, 2007 deadline For additional festival information and ticket prices call: L&S Promotions-Larry & Sondra Baker (209) 785-4693 or visit our website: www.landspromotions.com Again this will be a festival you won't want to miss as we bring you a fun-filled w/e. This is your chance to be a part of a wonderful time in the foothills of the Sierra Nevada wine country. LIFE IS GOOD! See you there!



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

NCBS's annual picking party at the Johnson Farm, Boulder Creek - September 29, 2007

By Leslie Abbott

It's hard to believe it's 7 years! We hope you can come join us at the 7th Annual Bluegrass Picking Party at the Johnson Farm in Boulder Creek, Saturday, September 29th, 12:00 - 7:00.

This is a favorite event! Jams! Jams! And more jams! The 92 acre historic Johnson Farm, home-steaded in the 1800's, is THE ideal setting for our "mountain music". The cozy redwoods, meadows, rolling hills, and picnic tables make you want to while away the day picnicking, jamming, taking walks, and visiting. Bring a lunch and make a day of it.

The FREE event is hosted by The Abbott Family, The Johnson Family and the NCBS. For more info, call Leslie Abbott at (831)423-5214 or e-mail [send email to Abbotts@PlayingByEar.com via gmail] Abbotts@PlayingByEar.com. To find out more about the farm go to www.farmerrob.com

The Johnson Farm, 16385

Two Bar Road, Boulder Creek, 1 mile north of Boulder Creek on Hwy. 9, turn on Two Bar Rd. The Johnson Farm is 1 3/4 miles up on the left.

DIRECTIONS:

From Los Gatos: Hwy. 17 South to Scotts Valley. Take the Mt. Hermon Rd. exit and turn right. Go all the way into Felton where it dead-ends and turn right. Immediately, make another right on Hwy. 9. Take Hwy. 9 to Boulder Creek. At the stop sign in Boulder Creek, continue on Hwy. 9 for another mile and Two Bar Rd. will be on your right.

From Santa Cruz: Hwy. 17 North to Scotts Valley. Take the Mt. Hermon Rd. exit and continue straight until it dead-ends in Felton, turn right. Immediately, make another right on Hwy. 9. Take Hwy. 9 to Boulder Creek. At the stop sign in Boulder Creek, continue on Hwy. 9 for another mile and Two Bar Rd. will be on your right.

CLASSIFIED ADS

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BANJO - Harmony Marquis, 5 string, Case, Strap, 3 sets of strings \$75. Auto Harp - R.B.I. Chroma Harp, Case, Instruction Bk \$75. **Guitar** - Gibson Acoustic, Blues King Electro, On Board Controls, Hard Shell Case \$1,000. All in good condition. Call Bud Price for more info (209) 838-0214

BASSES FOR BLUEGRASS include plywood basses from \$950.00, hybrid models from \$1895.00, and solid wood instruments from \$2950.00. I usually have at least 25 basses in stock, featuring such quality brands as Shen, Eastman, Wulur, Mathias Thoma, Paesold and others. I will not carry or work on some of the well-known brands of Chinese-made basses that suffer from chronic quality issues. All basses are fully setup by Jeff Sahs, my favorite bass luthier in northern California. steve_swan@earthlink.net (650) 515-1014 www.steveswanguitars.com Visit the shop at 10 Rollins Road #120 in Millbrae, California, just south of the San Francisco airport.

FOR SALE

GUITARS FOR BLUEGRASS include new and used Santa Cruz Guitar Company instruments such as the popular Tony Rice model, the DH model, and the D/PW model. I supply carefully selected tonewoods for their construction based on my experience as a builder for SCGC. I often have in stock used guitars by Martin and Collings. steve_swan@earthlink.net (650) 515-1014 www.steveswanguitars.com Visit the shop at 10 Rollins Road #120 in Millbrae, California, just south of the San Francisco airport.

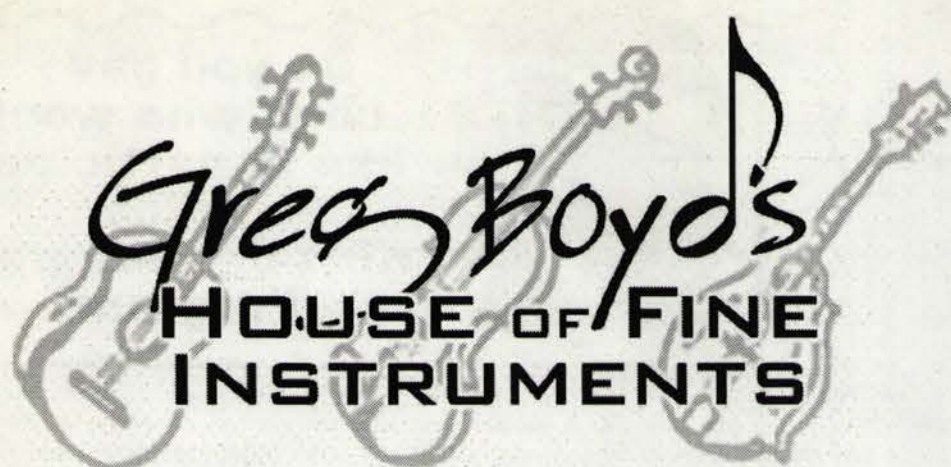
LESSONS

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

LESSONS

LEARN BLUEGRASS MANDOLIN WITH TOM BEKENY. Beginner, intermediate, and advanced students welcome. Contact Tom at tombekeny@sbcglobal.net, 510-528-4039

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



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J.D.'s Bluegrass Kitchen

By J.D. Rhynes

Howdy, howdy, howdy!

September, the month of "Indian Summer" that stretches into October, one of the most beautiful times of the year here in the mountains. The days are warm, and the nights are starting to cool down from the summers heat, and as the ol song says, it makes the wood smoke rise! September always conjures up memories of the hunting trips that my uncle Jack and I used to take on horseback, back in the '50's and early '60's. Those were the very best of times for a young man in his late teens and early 20's. I only wish that I could do them all over again, but alas, it's not to be in this life. We had a camp that we had used since 1950, and over the years we had improved it every year that we used it. There were tables made out of the ends of huge cable spools, and were 6 ft. in diameter, stools that were 24" tall pieces of pine logs, 18" in diameter, and each table had 6 or 8 of 'em fer the "boys" to sit on. Then there was the fireplace that I'd lovingly built out of rocks that I'd carried up from the creek that ran about 25 yards from the camp. It was two feet high, about three feet long and two feet wide. In front of it was a big flat rock that took me and my uncle to carry it and place it there. It was at least two feet square, and I used it to place hot coals on and cook biscuits in my dutch oven. When I had a good fire a' goin' in there before daylight, and the big speckled Coffee Pot full of good 'ol Cowboy Coffee, along with a skillet of Bacon frying, and fillin' the air with those wonderful aromas, it didn't take long fer those boys to hit the ground and get in line fer breakfast! Hot biscuits, fried bacon and taters, and some scrambled eggs. Wow! You talk about a mountain gourmet breakfast! I NEVER had to carry water or firewood to cook with! Those boys made sure that the Cook was a happy camper! This mornin' when I got up before daylight, and was a' watchin' the woods come alive, and the sky was a'pinkin up, I got to thinking of those fun times gone by, of Septembers past, and the good memories that every September brings. So, with that said, let's make some good memories this September. Tie yer pony out there in the shed, and come on in here and grab a cup of Cowboy Coffee, and we'll "Palaver" over some good vittles and their 'fixins!

At our volunteer dinner, at the festival this year, I made a BIG pan of "Cowpoke Cornbread Salad" fer the dinner. I got about two spoonfuls of it! That's how much the folks liked it! Bill Harbaugh asked me to put it in the column here, so Bill, this 'un's fer you! Now before you can make this recipe you have to bake some good Corn Bread and I'll include my favorite recipe fer that too.

Cowpoke Cornbread Salad

- 10 cups of crumbled cornbread
- 8 bacon strips, cooked and crumbled
- 2 medium tomatoes, chopped
- 1 medium green pepper, chopped
- 1/2 cup of chopped onion
- 1 1/3 cups of mayonnaise

In a BIG bowl, combine every thing but mayo. Mix real good. Add Mayo last just before serving and toss good to coat. Serve 'rat now! A real Cowboy treat!

Now to make good cornbread, you have to have good corn meal. I NEVER use that junk that they have bleached, de-germinated, dyed and "enriched", and then have the nerve to call cornmeal! What's wrong with just taking kernels of corn and jes grinding them? Folks, it's mighty hard to improve on what God has made perfect the first time around. Here are two brands of cornmeal that I recommend and I have used, and they make a mighty fine skillet full of cornbread. Bob's Red Barn that is milled in Milwaukie, Oregon and you can get in most supermarkets. Moore's Flour Mill, that is milled in Redding, Calif. and they will ship to you. To order from them, here's their phone number. [530] 241-9245. Both of these products make some lip smacking good bread! Give 'em a try, you won't be sorry that you did.

Now, here's a recipe fer cornbread that I got from my mom, back in the early '50's and she got it from her mother in the 1920's and her mom got it from her mom, and on and on and on! This one is at least 140 years old, and originated in Arkansas. My mom jes called it:

Old Fashioned Rich Buttermilk Cornbread

- 1 cup of flour
- 1 cup of cornmeal
- 4 tsp baking powder
- 1 tsp salt
- 1/2 tsp baking soda
- 1 large egg
- 1 1/2 cups of buttermilk
- 4 tbsps melted butter

Mix the dry stuff. Beat the egg, add the milk and beat some more. Add the melted butter and beat again. Mix in the dry stuff, and pour into a greased HOT skillet. Bake fer 20 to 25 minutes at 425 degrees. NEVER pour the batter into a cold skillet! That's a sin worse than anything I can think of, and is against everything in the mountain code of justice! [Yer Momma will also whack yer head with a BIG wood spoon! I know!]

When you make cornbread

like this, it's not only good to eat, it's also good for yer innards and yer other vital organs! Bread made like this is what every family should include in their diet. We had store bought "light bread" as my dad called it, but my mom would make a skillet of cornbread at least two or three times a week for supper. More often in the winter month's, along with a mess of fried 'taters and pinto beans. As my ol pard Vern Williams would say; Hot Cornbread, with fried 'taters and some Pinto Beans, is a real Arkansas gourmet supper! He was right too!

When the weather starts to cool down in the last parts of September, and early October, I like to put on a big pot of good 'ol homemade soup early in the morning, and let it simmer real slow all day. Cook it real slow and low. That's the secret to a good pot of soup in my opinion. When you make a big skillet of good ol cornbread, nothing goes better with it fer supper on a chilly fall evening that some good 'ol homemade soup! Here's a recipe fer some of the best Chorizo Soup that you'll ever wrap a lip around! This one will become one of your very favorite winter "comfort foods", I'm sure.

Chorizo Soup

- 1 lb. chorizo sausage
- 1 large onion, chopped
- 1/2 cup of Masa Harina, or Corn Meal
- 7 oz. chopped green chilies

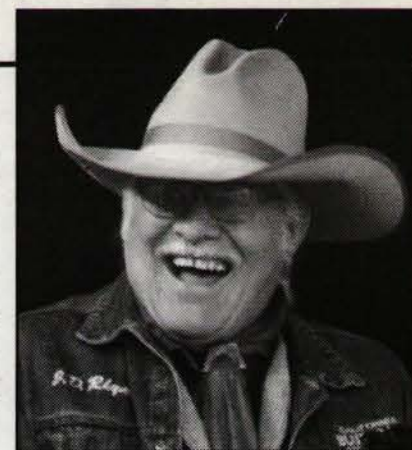
- 7 cups of chicken broth
- 3/4 cup of shredded Jack Cheese
- 1/2 cup of fresh Cilantro, chopped fine

Remove sausage from the casings, crumble into a skillet with the onion and cook over medium heat until browned real good. Mix in the masa then stir in the Chiles and the broth. While stirring bring to a boil, reduce to a simmer for 20 minutes. Skim the fat from the surface, and add the cheese and the Cilantro. Serve immediately! Yummy, Yummy, Yummy! Now THAT is what Chorizo soup is all about!

Here's a little extra recipe that I've been fixin fer myself fer a long time, and I guess that I've forgot to feature it here, but I fixed it fer breakfast this mornin', and I thought that you folks might like to try it. It's fast and easy to fix fer breakfast, and you'll think that yer eatin' at the "Ritz" when you fix this fer family and friends!

Eggs Steamed in Chardonnay

- 2 eggs per person
- 4 Tbsps good Chardonnay Wine
- 2 Tbsps butter
- Skillet with a tight fitting lid



J.D. Rhynes

Melt the butter over a low flame. Place eggs in skillet, add the Chardonnay cover and let steam for 1 1/2 to 2 minutes. Serve on toast, with salsa of yer choice. It's just that easy! A real California treat!

Well folks, there's another edition of the ol Bluegrass Kitchen fer ya! I hope that you enjoy it as much as I know Bill Harbaugh will. Bill, when you fix that Cowpoke Salad, have some fer me too. Better yet, bring some to the festival in Plymouth later this month and we'll both be happy campers! I hope to see all of you there in Plymouth, as I know that Larry and Sondra will try their best for us to all have a great time. Remember to pray for all of our service men and women that keep this land, "the land of the free"! May GOD grant us all peace and health, yer friend, J.D. Rhynes

CBA Fall Campout

Continued from page A-1

a nice discount on the building rent. The cost will be \$25.00 per night for each RV. This is a pretty standard rate at RV parks. There is power and water available, and they have a dump station. Depending on where you want to camp, most RVs have found power. Fewer have water. As the bluegrass family works hard to keep the camp out friendly,

please share your power with others. I was asked to define what is a recreation vehicle. Well, an RV is anything sold by an RV dealer, and licensed as such by DMV. This includes Class B van conversions. The rate for tents is \$10.00 per tent per night. We do know that some people come and sleep in their car, van, or SUV. If they are not equipped with a stove, sink, water supply, heater, etc, they are

not an "RV" and are charged the "tent" rate.

This is a great picking opportunity. It is also the time of the CBA annual meeting and election of board members. Come to Colusa and have a great time with the bluegrass family. At this writing, we are not planning a concert, but stay tuned as that could change.

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:

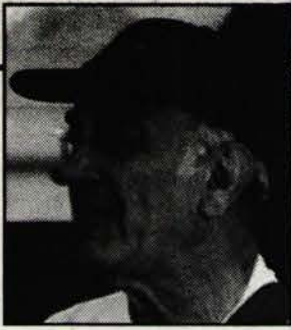
- Interactive message board.
- Regional news.
- Online tickets / membership renewal.
- Radio-grass listings.
- Photo gallery.

- Latest band news.
- Listing of jams throughout the state.
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The Luthier's Corner - Roger Siminoff

Q: Does the shape of the hole on a mandolin make a difference in how it sounds? For example, when you compare the A-model Gibson mandolins or the F4 to the F5?

A: Yes, there is a difference between the sound of the oval hole mandolins and the f-hole mandolins, but only a small part of the difference is because of actual shape of the soundhole.

Consider the difference in tone between the shape of the aperture -- think of how you can make different sounds by merely changing the shape of your mouth as you make any sound. Try an "ouh" as you change the shape of your mouth and listen to what happens. Several interesting things take place: when you change the size of the aperture you also change the tuning of the cavity (the space inside your mouth). As the aperture gets smaller, the tuning is lower. As the aperture gets larger, the tuning is higher. So, one thing you'll hear is a pitch change. But by changing the shape of your mouth, you also enable a different overtone series to occur, and it is the overtones that make up the overall character or "timbre" of the tone, and that's the major change we hear.

So, when comparing oval hole to f-hole mandolins, these same differences in shape will affect how the mandolin sounds. As the soundhole is smaller, the pitch of the air chamber is lower, and as the soundhole gets larger, the pitch gets larger. Now I know you can't easily change these on your mandolin, but "tuning" the apertures is one of the considerations that mandolin makers take into account when building an instrument.

But the location of the soundhole and the construction of the soundboard around the soundhole are more important than the soundhole's shape. A-models, and the F1, F2 and F4 mandolins have their soundhole in the center of the soundboard with a singular cross brace below them (to prevent the soundboard from cross-grain cracking). The F5 mandolins have two soundholes - one on either side of the center of the soundboard - and they have longitudinal tone bars. This structure of the soundboard and location of the f-holes make the soundboard of the F5 model instruments work in an entirely different way from their oval-hole counterparts, and this is the major contribution to why they sound differently.

Q: I'm planning on building a guitar and am not sure whether to use one of the double-acting truss rods or just a single rod. Do you have suggestions?

A: There is a lot that has been studied on truss rods over the years, but before offering an opinion, let's look at some background. Truss rods are used in instrument necks to counteract the bending force exerted by the strings. Before truss rods were designed, instrument makers laminated necks to give them strength. While some laminated necks appeared on guitars, almost all of the early banjo makers used laminations because the long thin necks of these instruments were more prone to bending.

Even Gibson used laminated necks on their pre-1920 models. In 1921, Gibson's engineer Thaddeus McHugh filed for a patent on a steel truss rod design (for which he was awarded US Patent 1,446,758 on February 27, 1923) and by 1922 - while the patent was in filing awaiting approval - Gibson was using steel truss rods in all of its instrument models. (Gibson's very earliest instruments with steel truss rods boasted a nickel-plated truss rod cover.)

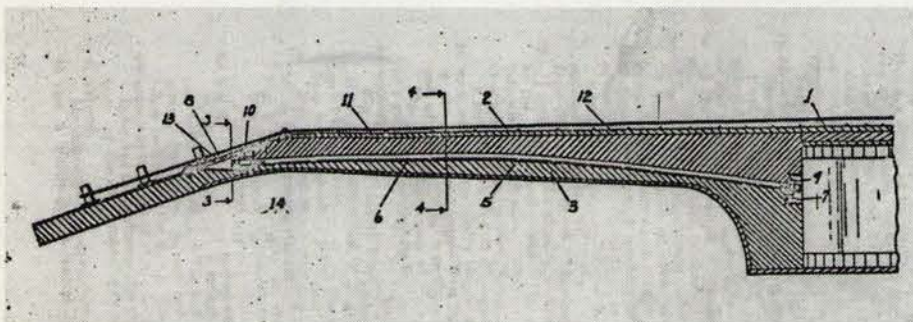


Fig. 1. Here is a cross-section of Thaddeus McHugh's patent drawing for his truss rod design. Note how the truss rod is positioned so that the curved portion is closer to the fretboard than the two anchor points.

While McHugh's patent was interesting, it had a major flaw. McHugh's design had its anchor point low in the peghead, and low in the heel with the idea that drawing these low points together would cause a bow (high spot) in the middle of the fretboard to counteract the problem. When you tightened the truss rod, the neck would straighten to a point and then develop a hollow again upon further tightening. This phenomenon was caused by the fact that McHugh's truss design was upside down; the truss should have been embedded so that it was low in the center, not high in the center as shown in Fig. 1. What happens is that when the rod is tightened, it wants to straighten out, and this caused McHugh's neck to cause a hollow, not a bow. Today's engineering methods refer to this type of support as "post-tensioning" and when rods and cables are used like this in construction, they are anchored high at the ends with their low point in the center. (In the early 1930s, Gibson inverted the rod design and has kept it that way ever since.)

In 1974, I patented a "vertebrae" truss rod system that was made of a steel rod with many links. The links could be moved around to position the bending force - upwards, downwards, sideways - and anywhere along the neck's length. The design was licensed to Gibson and used on various models. Unfortunately, the structure was so powerful that over tightening could shatter the neck wood, and we couldn't find a way to dumb it down, so, it

was discontinued.

Some manufacturers - Martin for one - didn't believe in truss rods, and for many years Martin used a square steel tube in its guitar necks (Fig. 2).

According to the manufacturer.

Now, getting to your question (finally). I believe instrument necks should have truss rods. It is rare that you need to force a "hollow" (low center) into the fretboard and 99.9% of the time, you have to force a "bow" (high center). So, in my opinion, double-acting rods are not essential. A well placed single-acting rod, embedded so that it is low in the center, with the aft anchor point high in the heel (close to the fretboard) is the best solution.

Lastly, many years ago, friend and well-known builder Tom Morgan proved to me that a single straight rod, positioned low in the neck worked just as well, and possibly better, than a curved rod.

To make a long story longer, there's a lot to say on truss rods!

See you next month!

© Copyright 2007, Roger H. Siminoff, Arroyo Grande, CA.

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. A view through a Martin guitar neck (looking towards the heel) shows the square steel tube.

Feather's Day Festival Lost and Found

- 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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Bluegrass 'n Stuff... By Kyle Abbott

... and that's why 'Dainty' is a funny word. - Oh, hey everybody! It's once again time to bring out the best of our eyes! It's Bluegrass 'n Stuff - Small Font Edition!... Pending approval of my editor (Not a chance - ed.)

As we've all heard and grudgingly agree with, music is an expressive form of self-expression. Something you can really sink your emotions into. Hopefully good emotions; nobody likes a crybaby singing a song because then that warbly vibrato sound kicks in, and that ain't Bluegrass! Anyway, what's even more expressive than singing a song is singing a song that you wrote! It's a double shot of you! It's like playing an instrument you've made yourself or spending money that you've made yourself - literally, 100% cotton-bond paper and a green crayon will fool anybody. Now, I've heard people say (in my head) that songwriting is like carving the Mona Lester out of a piece of granite with a toothpick. Well, believe me, it's not that hard. In fact, it's quite un-challenging!

However, it takes some effort. In most jams, you won't hear people singing their own music because it takes too long to show the other jammers where the 10 chords are used in your song. While a song

has to have some sort of originality, make the originalness come out of the words, not the chords.

While you do want your songs to be "you," you don't want it extremely complicated and overly-unique. I've been in a few jams where people spring those out. Sure it may be a nice song but it's so complicated that it turns from a jam to a concert where you can't play anymore so you have to just listen or eat. However, you don't want to go the other way and sound too much like the standard classic songs. Some people try and write their own song but it basically just rip off Little Glass of Wine by changing the words to make it into a protest song and possibly adding a B section. That's cheating. With all the Bluegrass and Bluegrass-Lite songs that have been written, it's really hard to get an original Bluegrass sound without sounding like any ordinary song or going the other way and getting too experimental. Still, that's just what you have to do if you want to come up with a really, really, really good (otherwise known as "perfect") song.

It's actually really easy to come up with your own songs. The way I have found was to just let your mind loose and just have words

come to mind. That's what I do when I write articles if I have no idea what to write about. Now, it's been proven through the ages that things that rhyme last for cons. For example, the best poems are the ones that rhyme (and to me, poems that don't rhyme aren't poems, just a string of mumbo-jumbo) and now it's a requirement for songs to rhyme. Last year or a few months ago, whichever came first, I set aside a big chunk in my last songwriting article to talk about rhyming. Those of you reading who've just subscribed to the Breakdown and haven't seen the article I mentioned, please locate a back-issue of the March 2006 Breakdown to see what you've missed.

Most people expect that you'd be too embarrassed to spring out something new at a jam. To make sure your song has a better chance of going smoothly with the other jammers, there are some things you can do. For one, when it's your turn to pick a song and you decide to spring a new one on the jammers, don't tell them you wrote it. This isn't always the case but often, if you say that you wrote the song, people expect the worst (not because it's you that wrote it, but "homemade" songs have a habit of having lots of chords, funky

rhythm and all around being really complicated) and that puts people on the "alert" right away. Even if it's a truly good song, you can't get an honest opinion from the other jammers. If you are gonna unleash an original, what you don't want to do is say you wrote it. Just say the name of the song, the chords used and the key. At the end, somebody will undoubtedly say, "That's a good song! I don't think I've heard that before. Who's recorded it?" That's when you can proudly say that you've written it and surprise everybody. It's also good to wait because if the song didn't happen to go over good, you can just hold your silence. (People probably will be polite and not say anything if the song was a stinker.)

Usually, a really fun activity that can be enjoyed alone can also be a lot funner (it's a real word . . . to me) if you have other people join you. Songwriting can be a social, fun activity. However, it's difficult to get that synergy. I've tried writing a song with Luke, my brother who represents me at festivals, taking the praise and bullets from readers who think he is me. We have a hard-enough time agreeing on a theme (murder, heartbreak, jail...you know, the usual themes) but we can barely get



Kyle Abbott

through one line without one of us complaining that the line wasn't Bluegrass enough or that the line has been over-used. Later, I realized two things that might've helped us in our song creation. 1) Having an agreement to allow any line, no matter how silly or "bad" (in hip-talk, "bad" can mean "good"; I just learned that from Grandpa Vinnie). Then, later on, cut it down to pick out the best ones. With that in action, you won't immediately shoot down the other person's ideas (which causes tension) while still being able to pare it down later. 2) Have the songwriting be extremely laid-back and candid. You've probably noticed that doing something un-officially or spontaneous is fun until law & order comes into play or when you realize that what you're doing can be really good if you work on it. That takes the fun out of it. By having the 'songwrit-

Continued on page A-21

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Masters of traditional American songs and tunes headline the 2007 Berkeley Old Time Music Covention - Sept. 13th - 16th, 2007

By Suzy Thompson

Two deeply rooted American musicians will anchor a diverse lineup celebrating the nation's thriving musical traditions in the Bay Area this fall. Twenty-five-year-old ballad singer, Donna Ray Norton, is a 9th generation descendant of the original settlers of Madison County, North Carolina and of the rich musical tradition heritage there. Last year she toured with the North Carolina Symphony, singing the haunting Appalachian ballads she learned before she could talk. This is Norton's first performance outside her home state. Born in Kennedy, Alabama during the Depression, 85-year-old fiddler Lee Stripling is the son of renowned fiddler, Charles Stripling of the 1920s and 1930s band, The Stripling Brothers. Both artists, who trace their musical roots back 150 years to the pre-Civil War south, will be headline performers at this year's Berkeley Old Time Music Convention.

Other featured artists:

Tom, Brad & Alice

— the legendary Alice Gerrard with Tom Sauber and Brad Leftwich (from North Carolina, California and Indiana)

Rich Hartness

— extraordinary South Carolina fiddler

der

The Tallboys

— young string band from Seattle The Gallus Brothers — wild rag time, old country blues, and juggling! from Bellingham, Washington

Heidi Clare

— dynamic fiddler, singer and clog dancer

Todalo Shakers

— an old time/rag time/jug band: Eric Thompson on mandolin and guitar, W.B. Reid on banjo-guitar and fiddle, BOTMC organizer Suzy Thompson on fiddle and guitar, Frannie Leopold on guitar, Steven Strauss on bowed bass

Dram County with Amy Hofer

— Appalachian string band music from Seattle

Knuckle Knockers

— Martha Hawthorne, Karen Heil and Bill Foss, from San Francisco And much more!

Now in its fifth year, the Berkeley Old Time Music Convention will be taking place from September 13th through 16th at venues throughout Berkeley: the Freight & Salvage, Ashkenaz, the Jazzschool, Civic Center Park and Jupiter. The Bay Area boasts one of the most active old-time music scenes in the western US. In recent

years, an influx of new young players have joined artists and fans who have been devoted to the tradition for more than 40 years. What makes this particular event unique is its focus on participation. In addition to a stellar line-up of concerts and an artists' panel discussion, the Convention will also include a string band contest, open mic cabaret and square dance, as well as an impressive offering of workshops taught by nationally known masters of the tradition.

Donna Ray Norton and her family have kept the musical tradition of the rural south alive in for ten generations. The granddaughter of legendary fiddler Byard Ray and daughter of ballad singer Lena Jean Ray, Norton has been singing ballads from the Madison County region of North Carolina since she was a child. "Some people's families are ballerinas, or some people are cops. Ballads are our thing; this is what we do." Donna Ray Norton is an enthusiastic and accomplished practitioner of ballad singing, with a great sense of humor and lively personality.

In 1929 at the tender age of eight, Lee Stripling began his career as a dance musician. He moved to Seattle during the Second World

War and had given up the fiddle when some local old-time music enthusiasts, fans of his father's music, encouraged him to start playing again. These days Stripling plays old-time fiddle with the driving sound that was the hallmark of his father, Charlie Stripling, who sold more records than any other Alabama fiddler. His music emanates from the Great Depression, the war years and the silky harmony of cowboy songs from Bob Wills and the Sons of the Pioneers. His rhythmic, old-time sound can be heard at jams and dances throughout the Seattle area. The Library of Congress recently took notice of Stripling's remarkable comeback and helped fund the documentary "The Stripling Brothers: A Fiddling Legacy," which will be released in 2008. Stripling has appeared at MerleFest, the nation's largest folk festival.

In the world of old-time music Tom, Brad & Alice are as well celebrated as the three tenors in the world of grand opera. Tom Sauber, Brad Leftwich and Alice Gerrard are renowned for their stunning vocal harmonies and instrumental prowess. Individually, each is recognized as a powerful musician who has influenced a generation of younger artists. Alice

Gerrard is a talent of legendary status with a career spanning 40 years and more than 20 recordings. She has worked with many of the old-time and bluegrass greats and is known for her groundbreaking collaboration with Appalachian singer Hazel Dickens. The duo inspired many mainstream country women singers, including Emmylou Harris and The Judds. Brad Leftwich is among the foremost old-time musicians of his generation. With family roots in the Blue Ridge Mountains of Virginia, he spent many years learning from traditional master musicians in the southern Appalachians, Oklahoma and the Ozarks. His virtuoso fiddling has been acclaimed by critics in magazines as diverse as Billboard and Bluegrass Unlimited. Trained as a folklorist, multi-instrumentalist Tom Sauber is considered one of the most influential and versatile old-time musicians in the western US. He has played and recorded with many of the old-time greats as well as bluegrassers like Byron Berline and Alan Munde. All three are considered master musicians and teachers.

Complete information can be found at www.berkeleyoldtimemusic.org

Bluegrass 'n Stuff...

Continued from A-20

ing jam' laid-back, you are more flexible (not to mention have better spinal posture) on how the lines sound and are more willing to let some silly verses (which are the best parts of songwriting) slide by. The best (and most fun to compose) verses take less than a minute to write. The worst take a lot longer because you are putting too much effort and thought into it. It has to flow and be Moodle ((R) 2007 Abbott Family Music), meaning mood-doodling.

To show that it's not so hard I'll show you a

song that Luke and I wrote last year in less than 2 minutes. "Every day they pass by, I hang my head and cry, knowing it was just a few short years ago... They got together, by my window (pronounced 'winder'), when I had my .44, if I shot 'em I'd be out by now. . ." The chorus is pending.

That about snuffs the torch. Join me next month when I show you how to boil water! Now for the joke of the month: What's the difference between out-laws and in-laws? . . Out-laws are wanted. Heeyoooo!!! That's enough.



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Bluegrass Gold in Marin County

On Thursday, September 6th, at 8:30 p.m., the next edition of the bluegrass series Bluegrass Gold will take place at Sweetwater in Mill Valley or at the Larkspur Café Theatre in Larkspur. Bluegrass Gold is produced by Carltone Music and co-sponsored by the Northern California Bluegrass Society. This show will be a co-bill featuring Homespun Rowdy and Town Mountain.

Homespun Rowdy is a hard-driving, straight-ahead bluegrass band making its home in San Francisco. Young and energetic but traditionally minded, they perform classic vocal trios around a single microphone, creating powerfully raw harmonies, and a visually dynamic stage show. Each set is full of many of the original songs featured on their recently released, self-titled debut CD, Homespun Rowdy, and seasoned with little known bluegrass gems and honky-tonk nuggets. In addition to their recent performances at the CBA Fathers Day Bluegrass Festival and the Strawberry Music Festival, the band has also played at the past

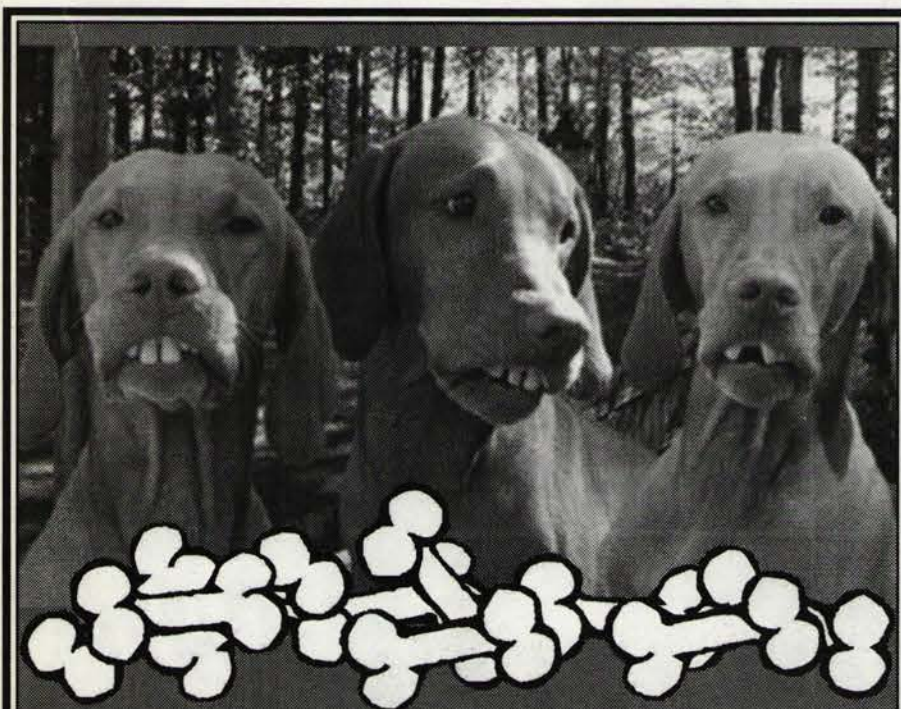
three San Francisco Bluegrass and Old-Time Festivals. HSR is Richard Wagner on guitar, Dave Zimmerman on mandolin, Ryan Carter on bass, Dave Walker on banjo, and Alisa Rose on fiddle.

Town Mountain is a bluegrass band based in Asheville, NC. This young quintet bridges the gap between bluegrass, roots country and modern music. What really defines TM's sound is their repertoire of original music that seamlessly fuses the styles of music that influenced them most. Masters such as Jimmy Martin, The Stanley Brothers and Merle Haggard are apparent in the band's sound. TM has enthralled audiences all across the country, and this will be their Marin County debut.

As of press time Sweetwater was scheduled to close at the end of August, so the show may be moved to the Larkspur Café Theatre in Larkspur. To find out for sure where the show will be, go to www.carltone.com/bluegrassgold.html.



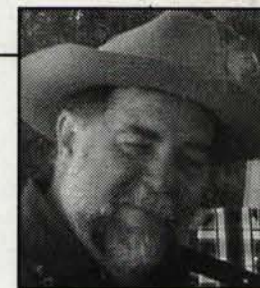
Homespun Rowdy plays at the Sweetwater.



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The Bluegrass Bard - Cliff Compton



BIG NIGHT IN SCOTT VALLEY

And Norman Rockwell was peering out the window of
Glens music store
Smiling and looking for a paintbrush
And we were setting up chairs in a circle
Unsnapping the fasteners on our cases
And pulling out tuners and guitars and mandolins
And the fiddler was already fiddling" because the night was short
And we could always cram in one more song
And he said "do you know..." some red headed fiddle tune
And I said no I don't, but I will
And we started to play
And the townspeople were lining up along the wooden sidewalks
Of this old and beautiful town where the city dads had
Placed hay bails at the end of the streets to stop the crawl of traffic that might have
wanted to thread through the musicians
As they started to play
And Big Dan Martin came by with his mandolin
And mule skinner songs
And it felt like I was home
Up here where I'd never been
And the mighty crows were jamming right next to us
And half the town still hadn't figured out that they played better than we did
So they cheered for us just like the forth of July
And we played better than we should
And the circle was unbroken and we were flying away
And Glen played some John Prine
And Robert some San Francisco Blues
And I'm thinking these are just friends I haven't met before
And Gene Bach and his lovely wife joined in some Gospel
And somebody was dancing
Just as if the moon was shining
And I couldn't even sit in those chairs
Because the spirit compelled me to stand
And stand I did
Standing and bouncing like a four year old
Instead of like a broke down old man
Till my legs wouldn't work
About that time, big Dan's knee gave out on him
And we left the smiling crowd
And limped back to camp
Carrying our chairs
And new memories
And Dan said "you should lay down in the street, and I'll give
you C.P.R. and maybe some car will stop and give us a ride the two blocks to the
campgrounds
But there was an accordion playing in the distance
And the moon was shining off of somebody's resonator guitar
And we stumbled on and Pat said "sit down!"
And we did
And forgot we were tired
Because the night is magic
And the mountain air dances in the trees
And the music is a tonic that revives old bones
And breaths life into tired spirits
And Pat said "do some gospel Cliff"
And we did
And Mickey played the bass
And there were banjos and mandos
And Steve and Mary went to bed and slept as the Saints went marching in
And as midnight passed
Even the magic wasn't enough medicine
To keep us going forever
But the mattress was soft
And God was close
And the heaven just sits on top of the mountain
And calls my name

Cliff Compton Book "Fighting The Devil" now available

"Fighting The Devil" is a book of poetry from Cliff Compton, a man known to many who attend bluegrass events in California. While the book is not all music related, the author is so steeped in the experience that it comes into play regularly in the verses. The book was recently number 35 on the Amazon.com list of hot new releases. Asked for comment Cliff said "I'm so excited I could spit."

Grammy Winner Laurie Lewis Headlines "Bluegrass for the Greenbelt" Outdoor Concert - Bluegrass beneath the redwoods benefits Greenbelt Alliance

The second annual Bluegrass for the Greenbelt benefit concert will take place on Sunday, September 9, 2007, 3:00 pm - 6:00 pm. Hosted by Freight and Salvage Coffee House, this event will feature Laurie Lewis and her full band, plus Jody Stecher and Kate Brislin, and Rustler's Moon with Kathy Kallick and Bill Evans. Lewis is a Grammy-award winner and two-time International Bluegrass Music Association Female Vocalist of the Year.

All concert proceeds will benefit Greenbelt Alliance, a nonprofit that has been creating vibrant places and protecting open spaces throughout the Bay Area for nearly 50 years.

Food will be available for purchase from Kensington Farmers' Market merchants, as well as complementary beer and wine from Iron Springs Brewery and Dyer Vineyards, and free coffee and tea from Peet's.

"This is a beautiful place to have a benefit, and we've got a great lineup of musicians," says Lewis. She encourages anyone who loves bluegrass and the Bay Area to reserve their tickets now.

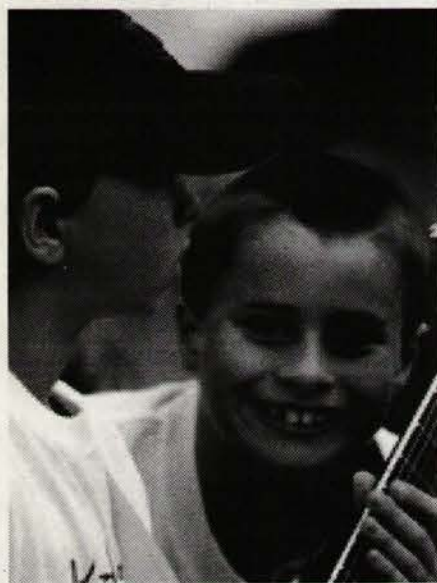
Tom Steinbach, executive director of Greenbelt Alliance, adds, "Bluegrass for the Greenbelt highlights the best of the Bay Area, where you can enjoy fresh local food and great artists in a spectacular natural setting."

Tickets are \$50 for Greenbelt Alliance members and \$65 for non-members; discount memberships are available with ticket purchases. Visit www.BluegrassForTheGreenbelt.org to purchase tickets. Info at (415) 543-6771.

The concert will take place at Coventry Grove, a private, 300-seat, wooded amphitheater in Kensington (near El Cerrito), in the East Bay hills. No onsite parking is available; a 3-minute free shuttle will be provided from the El Cerrito Plaza BART station.



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

Al's Music Tidbits... By Al Shank

Introductory Edition

With Elena Corey having "ridden off into the sunset", so to speak, Mark Varner posted a message on the CBA Message Board asking for volunteers to replace her column. I know something about music theory, have done some writing (I still distribute "Al's Baseball Tidbits" via e-mail from time to time) and have been playing and listening to Bluegrass music since 1963, so I fired off an e-mail offering my services, such as they are. We planned on talking on the phone about content, etc., but never managed it. Finally, Mark just asked me to submit "1000 words on whatever you want", so here they are.

I have a good friend, David Elson, whom some of you may know, who used to walk home from school humming a tune and whistling harmony to it at the same time. I think he was about eight. He once told me that the idea of chords was always obvious to him. Some people are blessed with that kind of music perception, but most of us are not, myself certainly included. I listened to quite a bit of music as a kid, but didn't try to sing or play an instrument until I was 18, way too late for optimal learning. Without a lot of natural talent or any musical training, I found the mandolin pretty challenging. Singing was somewhat easier -- almost anybody who can perceive melody can sing, after a fashion -- but singing harmony was beyond me. I wanted to be able to sing harmony, but I also wanted to understand what I was singing and why. I asked my mandolin instructor about harmony, and he told me "it's mostly just other notes in the chord".

I stumbled along, learning a little about scales and chords, listening to a lot of Bluegrass, learning to sing a few songs and practicing the mandolin, until I got to where I could play along with people. I got in a band with some other inexperienced musicians and my friend David, who played fiddle and sang tenor. He arranged all the harmonies and sort of "nurse-maided" us all along, but we weren't very good. I cringe when I listen to some of the tapes we made back then. The first time I played on stage, at the

open-mic night at The Ash Grove, the West LA folk club where I had first heard Bill Monroe, I was absolutely terrified, and played like it. After a couple of years, we morphed into a rock band; I took up the electric bass and no longer sang lead. I had to sing harmony parts, and our music was much more complex, harmonically, than Bluegrass, so I was having a hard time hearing my parts, especially starting off on the right note. I was in graduate school at UCLA at the time, studying Slavic Linguistics and teaching first- and second-year Russian as a Teaching Assistant, and I went into the student store and bought a book called "Harmony", by Walter Piston. I started staying up very late at night, studying this book, memorizing intervals and trying to do the exercises, although it's hard to do harmony exercises when you don't play piano. After a few weeks, though, I had a pretty good conceptual basis for understanding the harmonies we were singing, and it made it a lot easier to remember, hear and sing my parts. Think of the difference between memorizing a sentence and memorizing a bunch of nonsense syllables. I also took a course in the music of J. S. Bach in the UCLA music department, and did a harmonic analysis of a fugue from the "Well-Tempered Clavier" as a term paper. I wrote a few songs and a couple of four-part contrapuntal pieces for bass, guitar and two mandolins.

I devoted so much time to music that I flunked out of graduate school, but I had decided to make my living playing music, anyway. The rock band made tape after demo tape of original material, graduating from a rented garage to a studio, but rarely played live and never played anyone else's music. My bass playing was like my mandolin playing -- wooden, rhythmically uninteresting. That band broke up, and I joined another rock band that played nothing but covers and played out a lot. I listened to the original versions

of the songs we played and copied a lot of the bass parts. After I had learned a lot of "bass words", I got a feeling for the "language" of the bass and for syncopation. I learned to play a bass line that kept the rhythm moving forward. By the time I gave it up, I was a pretty fair bass player. I realized this band was going nowhere, and that

I was not going to be a professional musician, so I sold my 1915 F-2 mandolin to pay off my bass and sold my bass to my brother. End of story... until 1974.

In 1974 I started going to the Red Vest Pizza Parlor in El Cerrito, CA, to see the various Bluegrass bands that played there several nights a week. Inspired by "Done Gone", "The Good Ole Persons" and others, I decided to take up the mandolin again and get back into Bluegrass. After getting through the "bloody-fingers" period, I found that my playing was considerably better than before, especially rhythmically, that I could work out breaks to songs much more easily and sing - even arrange - harmony parts. I finally felt fairly comfortable with the "language" of music, just as I had become comfortable with the Russian language, and by using the same two-pronged approach: 1) learn the rules and 2) memorize until you can create.

For those of us who didn't walk home from grammar school humming a tune and whistling harmony to it, learning at least the rudiments of music theory -- scales, intervals, chords, tonality, modality -- can "turn nonsense syllables into words and sentences", so to speak. It can help you perceive what you hear.

Here's hoping that these monthly "Music Tidbits" will be helpful. Any questions or suggestions for subject matter may be sent to: squidnet@notoriousshank-brothers.com.

Cheers,
Al



Al Shank

Is your membership facing **EXTINCTION?**

Carolyn Faubel
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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



Written by Merle Haggard. Copyright 1971 Renewed 1999 Sony/ATV Tree Music Publishing. ©2006 C.F. Martin & Co. martinguitar.com



Scott Valley Bluegrass Festival memories

By Annie Rosemeyer

Some days just feel lucky. Some weeks too. The week before the Scott Valley Bluegrass Festival our valley was filled with smoke, and rain/clouds were in the forecast. Maybe we'd just get clouds. Maybe we'd get prolonged light rain. But wouldn't you know it, when the rain did finally fall it didn't fall too long and, magically, it fell just heavily enough to damp down the forest fires AND clear the smoke out of the air.

So on Saturday morning, after an uncertain and nerve wracking couple of days, we awoke to beautiful blue skies, a few puffy clouds and predicted high temperatures in the mid-80s. What a gift.

I had hoped to be spending early Saturday morning at the front gate, and then listening to "The Anderson Family" perform the opening

Continued on B-9



Melissa Copenhaver, Allen Light and Gene Mason of Borderline Bluegrass Band

Photo: Steve Tilden

NCBS's GOF a Central Coast gem

By Michael Hall

I still find it hard to believe the once-fledgling Good Old Fashioned Bluegrass Festival is now into double digits, but...the one held



Paul Clarke at GOF

July 13-15, 2007 was the 14th annual occasion for all of us to drive down to Bolado Park and bask in the glorious talent of our California musicians. During the festival's run, the GOF has inspired the formation of many more excellent local bands and has led directly to vast improvement in the overall quality of the top area bluegrass units.

The GOF has also "sold" its product to other area festivals. Many area promoters now come to Hollister each year in search of talent for their events. In the early 1990s, "local" bands were often unwelcome at area festivals and the area band economy was severely depressed. No more! Now our Northern California bands find work throughout the year at events large and small.

In the early years, the Northern California Bluegrass Society goal

was to book at least 8-10 really good bluegrass bands, then give the remaining slots to up and coming ensembles. For the past three years, there have been many more high-quality bands ready to play than available GOF main stage slots; except for the NCBS policy of holding a few slots for new and emerging talent, all of the bands are now uniformly excellent.

The success of the GOF led the NCBS to create new festivals throughout the year, based in part on the GOF model. The San Francisco Bluegrass & Old-Time Festival, the Brookdale Bluegrass Festivals, and, beginning in 2008, The Bluegrass On Broadway Festival, are all built around local talent. The San Francisco Bay Area and the Monterey Bay Area now have small, fun bluegrass festivals and other events all year long. Area fans can find plenty of bluegrass gatherings close to home.

This year, the Good Old Fashioned enjoyed its 8th year of pleasant weekend temperatures. In 14 years, the festival has also had 3 years of weather that was too cool and another 3 years of weather that was too warm.

The 2007 Good Old Fashioned was dedicated to the memory of Jake Quesenberry, a Morgan Hill-

Continued on B-7

The Vern's story

By Deb Livermore

Sometime this past winter an idea was brewing! With the need to increase revenue for the CBA, Darby Brandli, Lisa Burns, and others were looking for new and exciting ideas. They were also won-

to some quality unplugged music. Then someone said, let's put a mic out under the pines and give those California Bands a place for a bigger crowd to gather. Dave Zimmerman proposed setting up a small stage to actually give the Cal Bands a nice venue for a larger audience.

Like all new creations, we needed a name. It was brought to the Board of Directors to come up with something. Lots of fun ideas were considered and with the blessing of his family, we chose to name our venue after one of the most instrumental persons involved in promoting Bluegrass music

in California, Vern Williams. But then, should it be Vern's Porch, Vern's Place, Vern's Bar, or just Vern's. Simple and sweet!



The Barefoot Nellies play Grass Valley!

dering about new things to entice a younger crowd to the Father's Day Festival. With that said, lots of ideas were considered.

One of those ideas was to use



Rita Hoskings and banjo player Sean Feder

Photo: Mark Anderson

the Wine Pavilion that had such potential to fill several needs. We could sell beer and wine to bring in the profit we desperately needed and have a place for people, young or old, to gather with friends and maybe pick a little under the pines.

Like a new pine seed sprouting, all kinds of ideas came up. We could have a couple of California Bands play on the deck, which would be a lovely place to listen

Early in the spring, just when other seeds were emerging, I was asked to coordinate this new venue. I believe I was picked because I have been a vendor of beverages before and had shown that my organizational skills with the Festival T-shirt booth were adequate enough to make this work. I was proud, of course, to have been asked and looked forward to putting this together with the help of

Continued on B-9

Also in the B section...

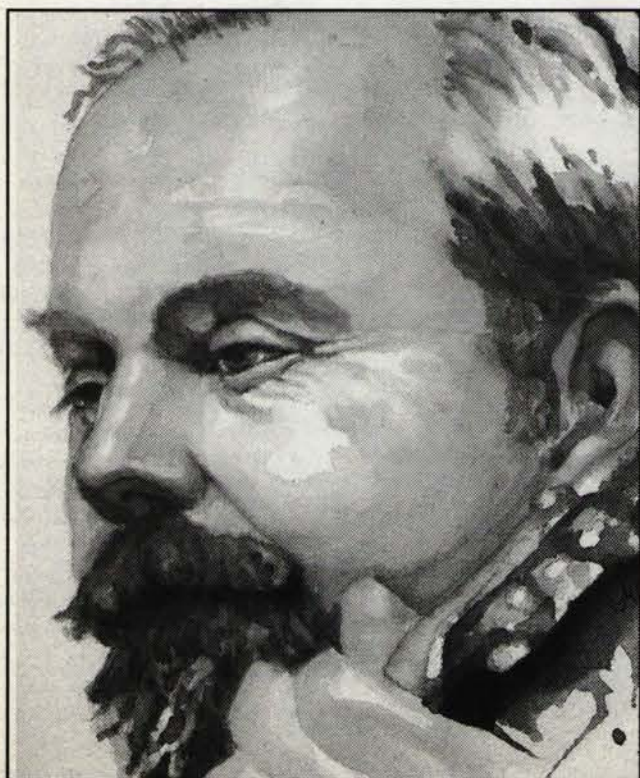
Brenda interviews Art Blackburn of Monroe Crossing
Chuck interviews John Reischman
Auburn Bluegrass Festival and
Fiddling/picking Contest
The CBA calendar
and many more features, photos and articles



Bluegrass Confidential - By Chuck Poling

Among Bill Monroe's many accomplishments – as a bandleader, songwriter, singer, and musical innovator – perhaps the most imaginative was his mandolin technique. Formerly regarded as a delicate little parlor instrument or as part of a large mandolin ensemble, the

active and expressive style of mandolin playing. I met with John backstage on Sunday, and he graciously provided me with a chance to pick his brain about one of my favorite topics: mandolins. Portable, versatile, equally useful as a rhythm or lead instrument, the mandolin just



John Reischman portrait by Lynn Cornish

instrument took on a whole new life in the hands of Mr. Monroe. From the hard, percussive punch of "Bluegrass Stomp" to the mournful tremolo of "Wayfaring Stranger" and just about everywhere in between, Monroe completely reinvented the way mandolins were played and influenced the way they were built.

He also opened the door and brought in all kinds of influences – jazz, blues, swing – and learned to play in syncopated styles, mimicking the bowing styles of certain fiddlers. Monroe's style highlighted the incredible versatility of the mandolin and has inspired generations of players to explore the infinite possibilities of the instrument. That spirit of creativity and innovation is carried on today by many musicians, and the CBA was fortunate to line up one of the best for this year's Father's Day Festival.

John Reischman hails originally from Ukiah, so his local credentials are well established, though he now lives in Vancouver, British Columbia. He's known not only for his virtuosity as a bluegrass picker – he was a onetime member of the famed Tony Rice Unit and the Good Ole Persons – but also for the wide range of musical styles he performs on the mandolin – like Latin, jazz, Celtic and swing.

He was in Grass Valley with his band, the Jaybirds, for a couple sets at the Fathers Day Festival, where he wowed the crowd with his cre-

seems to inspire players to experiment and explore new styles and sounds. Minute variations in pick thickness can change the tone significantly. Chopping an inch either toward the neck or the bridge can have the same effect.

It's this sensitivity and responsiveness that makes the mandolin so attractive to musicians who appreciate the subtleties of whatever type of music they are playing. And if anyone has shown he comprehends the possibilities of the mandolin, it's John Reischman.

As a teenager, he played guitar and his family encouraged his interest in music. Like many others of his generation, John's introduction to bluegrass came via appearances of the Dillards on the Andy Griffith Show and guests like the Greenbriar Boys and the Stanley Brothers on Pete Seeger's Rainbow Quest TV Series. He enjoyed the music and was especially intrigued by the mandolin player in each band. "I guess I've kind of been aware of them since I was a kid," he recalled. "I'd see them on TV and I'd kind of recognize them as part of the ensemble in a bluegrass band...I knew it was a mandolin and I knew it was played as an Italian instrument but I associated it with bluegrass."

Having fallen under the spell of the mandolin, his first challenge was finding one to play. He soon acquired one from a family friend and tuned it to an open E chord.

"Which is wrong, and I didn't use a pick and just played around with it," he said. "I'd put my thumb and index finger together as if holding a pick and my index finger fingernail would strike the string." He knew he wasn't tuning it correctly but having cut his teeth on open E blues guitar he decided to go with what he knew.

There weren't any music teachers in town who included bluegrass in their curriculum, so John is pretty much self-educated, musically speaking, but more than willing to share with others what he's learned through experience. As leader of many a workshop, he stresses that the single best way to learn is to get out and jam. "Play with people as much as possible," he recommends. "I think that interaction with other musicians is important... so you're not just isolated, working on your own thing. When you play with other people you have to focus on your rhythm playing and your timing more because you want to support the other people."

The next step on John's musical odyssey was finding a quality instrument. "The first one I got was a Harmony but I knew the old Gibsons were the good ones and I was able to get an F2. It was a really nice instrument but it didn't have the volume for bluegrass. By this time I was aware of music stores in the Bay Area like Lundberg's and Leo's and the Fifth String. So

I had the F2 and then I bought a Givens A5, which was more suited to bluegrass because it had f-holes. Both those were good instruments, but I really wanted an F5 and I heard about a fellow named Stan Miller who lived in Nevada City. He made rosewood back and sides rather than maple." Impressed by the sound, John signed up on the waiting list for one of his own. "I played that many years – it was a great instrument and we got to be good friends...it's good news he's started making mandolins again."

By 1981 he was ready for the ultimate upgrade when he was presented with an opportunity to purchase a Loar F-5. "I sold every instrument I had and got a loan from a friend," he remembered, "and I've never looked at another mandolin again (laughs). Well that's not true. I appreciate all the new makers and there's a lot of mandolins I'd like to own, but this Lloyd Loar, I've never thought of selling it."

While John's introduction to mandolin came through bluegrass music, he soon realized that the instrument was also ideally suited for other varieties of music. At a performance of the Great American Music Band (with Richard Greene and David Grisman) he was introduced to the acoustic swing music of Django Reinhardt and Stephane Grapelli, and soon learned about mandolinist Jethro Burns. Though better known for his cornpone



Chuck Poling

humor as half of the Homer and Jethro comedy duo, Burns was in his day the foremost practitioner of swing and jazz mandolin.

Well, you can't keep 'em down on the farm forever, and John has certainly displayed his command of a range of styles. But he's never turned his back on bluegrass and his performances at the 2007 Fathers Day Festival conveyed his passion for the music that first introduced him to the possibilities of the mandolin. It's been a long journey that started with a teenage boy playing a borrowed Harmony (in open E tuning) and has progressed to the point of being a renowned master of many styles playing a Loar F-5. And it's a journey that he never planned, but never resisted. "Just one thing led to another," he said of his choice of a music as a profession, "that's all I was interested in." I think we can all agree he made the right career choice.

<http://www.johnreischman.com/>

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Art Blackburn and Monroe Crossing – Bluegrass in Minnesota?

By Brenda Hough

An old radio commercial started out with the rhetorical question, "farms in Berkeley?" followed by a cow moo that assured the listener that Berkeley Farms milk was indeed fresh and viable. The same sort of question could be asked with "bluegrass in Minnesota?" followed by hearty strum of instruments and a "you betcha" to signal that indeed, there is bluegrass on the prairie and Monroe Crossing is happy to be the premier bluegrass band in Minnesota.

Art Blackburn and Monroe Crossing performed at this year's Grass Valley festival, and the crowd was delighted with their true to tradition instrumentals, song selection and happy stage presence. The band members are Art Blackburn on guitar and vocals, Mark Anderson on bass and vocals, Benji Flaming on banjo, Matt Thompson on mandolin, and Lisa Fuglie on fiddle and vocals.

BH: Everybody says, "begin at the beginning." So you were in other bands?

Art: My story...I was out of music 12, 13 years ago and I did the day job. My wife's son met this woman who had played guitar and bass in her high school band. We took her to the Minnesota Bluegrass Festival. She got hooked and wanted to perform, so we got her a Gibson guitar and taught her some songs and did some duets so she had some material to do some jamming. She wanted to perform. We did some open stages, a show here and there. Her name was Sandy Scott, so it was Art Blackburn and Sandy Scott. She wanted to record. We got some friends to help us out, booked some studio time and made an album called "The Flame in My Heart." Mark Anderson, our bass player, was one of the artists on that. We'd been performing as a trio, but really liked the sound of the full band. So then we formed Art and Sandy's Pretty Good Band. We performed for a couple of years as that ensemble and then Laura's son Nathan and Sandy got married and she got pregnant. So she had dropped out and it became the Pretty Good Bluegrass Band and it had revolving personnel. The last year of the Pretty Good Bluegrass Band, Lisa, Mark's wife joined the group and Matt Thompson played with us. At the end of that season, we had a new banjo player, a new fiddler, and new material and then we morphed into Monroe Crossing in 2000.

BH: How did the name come about?

Art: We had a list of hundreds of possibilities, some stupid, some embarrassing. The name that we liked was Tenbrooks, after Molly and Tenbrooks, and there was a band out here with that name so that put the kibosh on that. We

wanted something that said bluegrass without saying bluegrass. We did a lot of Bill Monroe stuff so Matt suggested Monroe Crossing. It has a dual meaning for us. Our paths crossed through the music of Bill Monroe and the other take on that is that we perform a lot of bluegrass music from Monroe, the Stanleys and Jimmy Martin but we also cross over into a lot of other musical forms as well. I wasn't nuts about the name, but it was a democratic process. We were working on a logo, and I got the idea of the crossing sign. Mark came back with the stick man looking like Bill Monroe holding a mandolin. It's the best logo in bluegrass music, we really got lucky with that thing. Anyone looks at it, they know it's Monroe, so that turned out pretty nice.

We started the band in 2000; we were pretty busy, but everyone was holding on to their day jobs. We did about 50 shows that year, 80 then next year the third year we broke over 100, made an album or two and we made our 7th CD last December. We'll probably end up with about 135 shows this year.

BH: Most of these are in Minnesota?

Art: Out of our schedule, 2/3 to 3/4 are in the 5 state area of Minnesota, Ohio, Wisconsin but we'll play anywhere and everywhere. This is our first trip out to California, but we'll be at Parker, Arizona in March and the bluegrass festival in Canton, Texas next summer. We'll be showcasing in Nashville, we'll do the Bell Buckle cruise and that goes out of Florida so we'll play some festivals down there. We're trying to expand, but it's difficult being from Minnesota. How many people take a band from Minnesota seriously? We get blocked out – we're not from the Southern circuit, we're not from the east or out here. We're from nowhere. The reality is that people don't think there's bluegrass in Minnesota. So that's really hard, and a point of contention for me. I pay attention and I see a lot of groups with great talent, and they're the flavor of the month, and they're playing at all these festivals and have a record contract. We're completely independent out of Minnesota. We don't have an agent, or someone to do publicity or marketing, or a label; we do everything in house. When you call Beanblossom or Merlefest or Grass Valley, they don't take you seriously – well, Minnesota, whatever! No thanks! We're playing a lot of shows and we have an overwhelming response.

Yesterday we played between Cherryholmes and Rhonda Vincent, and I think we just rocked that audience. The question mark is who are we? Getting back to Minnesota, the Minnesota Bluegrass and Old Time Association is kind of our home club. Monroe Crossing is a member band of a lot of

clubs around the country, including the CBA. Minnesota Bluegrass Association has 150 member bands and they do 4 festivals – 2 major festivals in summer, a fall harvest jamboree and a winter festival. That's a monster organization. The California Association is a monster organization. It's understandable given the demographics out here. But for Minnesota to have 150 member bands and the organization that they have, it's astounding. Quality music, very eclectic music including bluegrass, old-time, celtic, Cajun, old time country. They're pretty open; they'll showcase those bands. When they book, they have so many slots for regional bluegrass, regional old-time: they're mandated to be eclectic.

It blows people away when they hear about it. (The bluegrass scene in Minnesota) It cuts both ways for us – nobody knows about it, we're the premier band up there. We make an okay living. Once we hit 100 shows a year, we gave up the day jobs. Mark has MLA Consulting, his computer business that he's weaned clients off of through the years. Just 15-20 hours a week when we're around.

It's hard to break out so they don't know you, you don't have a label so you don't have the distribution, and wherever you're calling, if they haven't seen you, you're stuck. It's a Catch 22. For us, the hope is that we will be known and we'll be booked back. We get booked back everywhere. We understand how the game is played and we have to go do it. If we get out of the Midwest, we have to just go even if we just break even. You can't make a living breaking even, but at the end of the day you can't make a living just in the 5 state area. There's so many arts associations, theatres, opera houses that we perform at for our fee. We play year round; we're still out on weekends in the winter. The bands in the Southern festival circuit, they just hole up in the winter. We can't afford to do that, and there's enough in the Midwest to make our money. We come out here and between airfare, meals, hotels, and gas out here, we break even. At home, we can keep more in our pocket. This is a real big deal for us to be out here. Our goal is to play more events like this.

BH: Hopefully being out here in Grass Valley will give you more cachet. The cruise should help as well.

Art: You have to have headliners on the cruise that will entice people onto the cruise. You also have to fill the schedule up with groups that are aspiring or emerging. Cruises are a little different; the promoter hopes the bands will bring friends and fans onto the cruise. That's where our geography helps us – it's cold up there! That's an easier sell for us in Minnesota to bring people down to Florida and go to Mexico and the Caymans in January!

We did the Bell Buckle cruise for the first time last year. Valerie Smith is a treat to work with. We've known Becky Bueller since she was a girl in St. James, Minnesota. It's real close to where Matt comes from, in Mankato. We've crossed paths with those folks for years. It's a natural connection for us. Honi Deaton and Dream was on the cruise last year; we really loved those folks. Randy Kohrs was on and a couple of Florida bands. We had a blast! Honi Deaton is coming back, and James King and Monroe Crossing and Valerie Smith of course. It's a fun cruise, and they have it priced right. It's probably \$400-500 less per person than some of the other cruises I've seen.

Note: more information on the Bell Buckle Cruises can be found at <http://bellbucklecruise.com/>

You guys have trips to Alaska. A lot of the west coast bands do that. John Reischman and Laurie Lewis are involved with those. They do canoe trips too. Who wouldn't want to come out here? This is the most beautiful campground I've seen.

BH: You should come out again and bring people with. Cross the Rockies with Monroe Crossing!

Art: My understanding is that they have a two year rule here. So if they're going to invite us back, it wouldn't be until 2009 but we'll see what happens. What I feel about Monroe Crossing is when we get on a stage in front of an audience is that people want to like you. Especially a new group, folks want to like you. I'm so proud of the people I work with. Wherever we are across the country, this band just gets on stage and delivers every night.

BH: We talked at the workshop about the choreography, the instrumentals, the song variety, and no let down in the energy level. It's just great to see your band live, you don't always catch that on a record. When you see the band live, wow!

Art: I realize that we need to get a DVD out. We haven't gotten around to it. We have a nice press kit, and we have our albums, but when you send something out to talent buyers, they're inundated with stuff and they don't recognize the name. An album can be a bag of tricks, there's guest musicians and overdubbing. Most of our albums are live in the studio with no guests. If they see us, they're going to love us. We have to try to get them to see us. We'll go to the IBMA and showcase this year. There's a lot going on in that part of the world that we'd like to be part of.

We're excited; 2007 has been a great year for us. We premiered the Bluegrass Mass, a piece that

was commissioned in Minneapolis. We recorded that with the choir in early May and it's being published. There's a world of people that haven't seen us before, and they're buying our CDs and saying nice things to us. I guess I'm impatient, I want our spot in the sun.

We got an email from someone in Portugal, and someone had put a mandolin in the hand of the stick man in Portugal. We brought some of our large bumper stickers to the festival, and we love to have people use them.



Art Blackburn
Photo: Brenda Hough

We didn't showcase at the IBMA last year and Mark and Lisa were on the alternate list for songwriters. I just found out that Lisa and Mark will be on the songwriters showcase this year. So that's kind of fun. Every little bit, it's kind of incremental. We do the best we can to take advantage of the opportunities that come our way. There's a lot of networking here with the other festivals and promoters. Larry and Sondra will have us down at the Parker festival in March and they're highly respected by talent buyers.

BH: I was talking to Larry about having you at Parker and I told him he should get you for Plymouth! He said they don't overlap the CBA. Hopefully you can get to Plymouth next year and then back out to Grass Valley!

Art: I'll talk to Larry about that. I met Jerry here and he has a festival out here and that follows Plymouth by a week. It always requires an anchor date that can finance everything else. The folks at Wintergrass really like our band but so much of our schedule is already planned. We book out 12-18 months and Wintergrass doesn't. We hear great things about that festival.

BH: We're really delighted you were out here, and hope to see you again. Thank you very much.

Draft Horse Classic Presents Spectacle and Wonder

This fall the Draft Horse Classic and Harvest Fair begins its third decade at California's most beautiful fairgrounds in Grass Valley, California. The world famous Budweiser Clydesdales will be on hand to help celebrate, performing to awed spectators throughout the Classic.

The 21st annual Draft Horse Classic begins Thursday, September 20 and runs through Sunday the 23rd.

Thursday's opening night show starts with the gentlemen's singles hitch competition, moves to farm wagons, ladies pairs, three and four abreast teams, and the four-up driving competition.

Friday, Saturday, and Sunday's performances bring out the best in draft horses and drivers as the Classic continues its enthralling display of horses and humans performing marvelous feats.

Performances by Ramon Bacerra and his Dancing Horses, Clay Maier's Friesian Spectacular, and the award-winning drill team The California Cowgirls will bring audiences to their feet, cheering!

In between the arena shows the grounds are alive with western music, western art, Harvest Fair agricultural competitions, the Western Trade Show, horseshoe judging, a blacksmith exhibit, and visits to the Gentle Giant barns.

For more information and to order tickets call 530-273-6217 or visit the fairgrounds' web site: www.nevadacountyfair.com.

The Nevada County Fairgrounds is located at 11228 McCourtney Road in Grass Valley, 50 miles northeast of Sacramento, off Highway 49.

Doc Watson Brings "Hills of Home" to UC Davis

By Jon Hartley Fox

Guitarist and singer Doc Watson was probably the most significant "discovery" of the folk music revival of the late 1950s and early 1960s. A recipient of the National Medal of Arts and a National Heritage Fellowship and a member

and storyteller David Holt and guitarist Richard Watson.

The Mondavi Center for the Performing Arts, located on the campus of UC Davis, is one of the premier concert halls in the United States. A beautiful and state-of-the-art facility, the Mondavi Center

includes Jackson Hall, an 1,800-seat theater with superior acoustics and sightlines. The Mondavi Center is located just minutes off Interstate 80 and features ample lighted parking. Tickets for the "Hills of Home" show, which begins at 8 pm, range from \$32-\$42 (\$16-\$21 for students and children) and will be available September 8. There is also a free Pre-performance

Lecture by Doc Watson aficionado and music writer Jon Hartley Fox beginning at 7 pm. For more information about the concert, visit www.mondaviarts.org.

Watson has seven Grammy Awards to his credit, including "Best Country Instrumental Performance" in 2006. In addition to his own recordings, Watson was a key participant in the Nitty Gritty

Dirt Band's classic Will the Circle Be Unbroken triple-album, which introduced Watson to a much broader audience.

Multi-instrumentalist and storyteller David Holt, known to many from his television appearances on PBS and the Nashville Network (he was the original host of American Music Shop and Fire on the Mountain), won a Grammy in 1996 for "Best Spoken Word Album for Children" for *Stellaluna*. Holt's storytelling was also featured on an album with Doc Watson, *Legacy*, which won the 2002 Grammy Award for Best Traditional Folk Album and served as the inspiration for this tour.

Watson sings and plays guitar, along with his grandson Richard Watson (Merle's son), and will tell a few stories himself, including one about the origins of his much-copied guitar style.

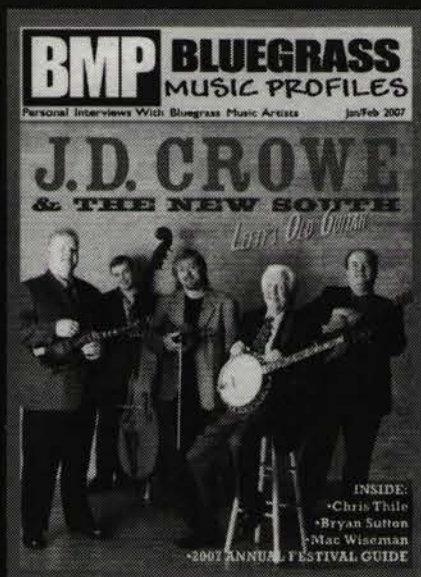
Doc Watson is an iconic figure in the world of traditional music. He tours infrequently these days, so this northern California appearance is a rare treat for his legion of fans. A modest and down-to-earth man, Watson is likely the music world's most unassuming "living legend." He says he's just a "country guitar picker," but his fans know the true score. Watson is a unique musician of peerless artistry, a walking repository of traditional American music, and the spiritual father of the "Americana" genre of music. As President Bill Clinton said, "Doc Watson is an American treasure."



David Holt and Doc Watson

of the Bluegrass Hall of Honor, Watson has influenced countless folk, country and bluegrass musicians over the past half century and is one of the most beloved traditional musicians in American history. Watson makes his Mondavi Center debut Saturday, October 6, with "Hills of Home," an evening of mountain music and stories that also features banjo player

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Suggested retail price (MSRP) - \$4000.00



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) - \$800.00



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 contrasting 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) - \$3,838.00



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Alhambra & J Street
Sacramento, California

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Cremona Upright Bass

A beautiful Cremona acoustic bass donated by the 5th String Music Store Sacramento.

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| <input type="checkbox"/> Deering Maple Blossom Banjo | 6 tickets \$25 |
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Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to:
Tickets, 177 Stoney Hill Drive, Folsom, Ca 95630.

Drawings to be held during the CBA Fall Campout, Election and General Meeting In October at the Colusa County Fairgrounds in Colusa, CA.

Need not be present to win.

Auburn Bluegrass Festival October 6, 2007

By Caroline Disney

The second Auburn Bluegrass Fest will take place on October 6, at the Gold Country Fairgrounds, 10:00 am to 8:00 pm. The Fest is the main annual fundraiser for the reconstruction of the Old State Theater into a premier performing arts center. Everyone who attended last year and those who missed it are anxiously awaiting this year's event. Added to the program of great Bluegrass bands: the Fiddlin'/Pickin' Contest; more booths with food, crafts, beer/wine, coffee, desserts; more luthiers. Jamming after the Fest will be at 4 venues downtown Auburn, with discounts offered with your Fest wristband.

The Fiddlin'/Pickin' contest is a revival of the contest that took place in Auburn years ago, with cash prizes for each category and the winners presented on the main stage at 3:00. Details and entry form are available on the website, www.livefromauburn.com

Local legend Keith Little returns to his roots and recounts fond memories of the Old State Theater when he attended movies there in his youth. He grew up in Georgetown and went on to become a benchmark for excellence in Bluegrass music. He will team up with Ed Neff and Paul Knight.

Keith Little with Ed Neff & Paul Knight Keith Little is a nationally acclaimed bluegrass musician, recording artist and composer. Appearing regularly with duo partner Jim Nunally, Keith also performs with Ed Neff, Jody Stecher, Paul Knight, Peter Rowan and is a featured member of the David Grisman Bluegrass Experience. He performed on the GRAMMY award winning recordings "The Grass is Blue" and "Little Sparrow", by Dolly Parton, "Another Country" by the Chieftans, and his compositions have been recorded by Crystal Gayle, Tim O'Brien, The Whites and the Vern Williams Band (among others). Keith is an amazing vocalist and honorary lifetime member of the California Bluegrass Association.

Paul Knight is a multi-dimensional musician with two of the best ears in the business. He plays with a number of California bands including Peter Rowan's Free Mexican Airforce for over 10 years. Paul has appeared live and on recordings with Laurie Lewis, Eric & Suzi Thompson and many others.

Ed Neff. Although Ed can play all of the traditional stringed instruments at a professional level, for most of his career, he has been known to bluegrass fans as the premier fiddler and mandolin stylist in the traditional vein. He has been a fixture in the Bay Area bluegrass scene for over 40 years, playing with High Country and the Vern Williams Band with whom he spent 15 years - and many others.

(He is referred to as the utility infielder for bluegrass music.) Ed has been primarily acknowledged as a fiddler, but his many band allegiances and appearances have provided a vehicle for his stellar mandolin work and authoritative lead and tenor singing.

Lisa Burns and Sidesaddle & Co. are also excited about coming back to play in Auburn. "It's one of our favorite places to play!" They will be bringing their soulful vocal harmonies and strong creative instrumental talents. The vocalists in the band share the lead singing, each with a unique personal style that gives the band its appealing diversity. They have been captivating audiences with their unique acoustic sound since 1979 when the band was first established. The five members of the band come from an interesting variety of musical backgrounds, which come alive in their repertoire of primarily traditional Bluegrass music, seasoned with vintage Country, Irish, Cajun and Cowboy Western. Their popularity is extended further by including Gospel, Folk, Novelty and Comedy. Billboard Magazine has called their music "superbly melodic." Critics have hailed their performances as "sophisticated and highly entertaining" and their harmonies "impeccable."

Local favorites Mountain Laurel had such a great time last year they are happy to be back! This exciting five-person bluegrass band based in the Grass Valley-Nevada City area, has entertained audiences at festivals, clubs and concerts throughout northern California for more than ten years. With its distinctive and engaging blend of traditional and contemporary bluegrass classics, hard-driving instrumentals and strong original material, Mountain Laurel has played at most of the major festivals in the state. The band made its recording debut in 1999 with the aptly-titled CD, *It's About Time*.

Tree Full of Owls features Auburn multi-faceted artist, Larry Ortiz and his friends. Sierra Swing Conspiracy features up-and-coming stars Sean Robinson and Ethan Lewis with Greg Broulette.

The Thunderfoot Cloggers will spice up the activities with some fancy footwork.

The music on stage winds down at 8:00 so jamming will continue in downtown Auburn at these venues:

Courthouse Coffeehouse
Latitudes
Winemakers
The Arts Building

The fest wristband will get you a discount on your first drink at the venue. So bring your friends and your instruments and support the local businesses who support our music.

2007 Auburn Fiddlin' & Pickin' Competition Auburn Bluegrass Festival II Saturday October 6 - Gold Country Fair Grounds, Auburn

By Janis Wikoff

Contestants perform around a single microphone on the Auburn Fairgrounds main stage on Saturday October 6th beginning at 10:00 a.m. (check in at 9:00 a.m.) and finals take place Saturday October 6th at 11:30 a.m. at the same place. Prizes will be awarded at 2:45 p.m. with an invitation for the winners to play their favorite competition piece. Awards include cash prizes and more... Registration begins August 1st, 2007 at 8 a.m. PST. To register, fill out the registration form and send a \$10.00 check or money order with your name, address, phone number, instrument and mail to: Auburn Bluegrass Festival, Attn: Kathryn Scott, 5825 Bell Road, Auburn, CA 95602. Email kscott3@gmail.com or call 530-401-2334.

2007 Competition Rules

• Because the contest takes place

on the Festival grounds, you must have a ticket to the Festival to participate.

• Please note: Contestants are required to use one stage mic for the preliminary and final rounds of the contest.

• No more than 21 total contestants will be registered for the contest in one of three categories; advanced, intermediate and beginning. All ages may register at any of the levels.

• The music should be "Bluegrass," "Old Time", "Western Swing" or "New Acoustic/Newgrass".

• Recommended time limit: 3 minutes per song for advanced and intermediate and 2 minutes for beginners. The judges mark you down if a selection significantly exceeds the time limit.

• No electric instruments or pickups allowed.

• Each contestant plays 1 song in the preliminaries and 2 songs in the finals.

• A Repeat of the song played in the preliminary round is not allowed in the final round.

• One backup musician is allowed and again NO electric instruments or pickups allowed.

Competition Prizes: Advanced = 1st Place: \$150, 2nd Place: \$100, 3rd Place: \$75 / Intermediate \$100, \$75, \$50 / Beginning = \$75, \$50, \$25. Prizes awarded following final rounds at 2:45 on the main stage. Limited number of contestants per category

Competition Schedule: Preliminaries: Saturday, Oct. 6th 10:00 a.m., Main Stage / Finals: Saturday, Oct. 6th, 11:30 a.m., Main Stage / Awards: Saturday, Oct. 6th, 2:45 p.m., Main Stage.

Registration Form

(Please print clearly, please fill out one form per contestant)

Name _____

Male _____ Female _____ (Circle one) _____ Age _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Cell Phone _____

Email _____

Parent's name _____

(if contestant younger than 16)

Instrument the contestant will play

Does the contestant have an Accompanist? Yes No (Circle one)

What level does the contestant play? Beginner Intermediate Advanced (Circle one)

Registration Fee \$10.00 Auburn Bluegrass Fest Tickets \$25.00

Quantity _____

Please send Registration Form and Fees along with a check for the quantity of Festival tickets you would like to:

Fiddlin and Pickin Contest

C/O Kathryn Scott, Contestant Registrar

5825 Bell Road

Auburn, CA 95602

NCBS's Kids on Stage at GOF

a Central Coast gem

From page 1

based bluegrass pioneer whose support of the GOF was a big factor in its survival and eventual success. His band, The MacRae Brothers, brought top-quality traditional bluegrass to the GOF stage for the past decade and helped truly establish the event as the "showcase of top California bluegrass talent" as it was intended. Jake died a little more than a week before his band was to take the Friday night GOF stage (after sending word to NCBS that he getting well, would soon be out of the hospital, and that under NO circumstances should NCBS give his slot to another band). The MacRae Brothers slot became a well-received tribute to the Jake Quesenberry bluegrass legacy.

This year, the popularity of the 'tweener open mike stage led NCBS to break a basic GOF pledge to attendees: "You never will have to stand in line for anything." We had to borrow a page from the Strawberry Breakfast Club and have a daily sign-up time for the 'tweener acts to allow everyone a fair shot. But other than the stuffy formality, including, alas, an early-morning LINE, the 'tweener stage remains an open, non-juried performance opportunity for everyone at the GOF.

After 10 years, the old hand-stitched-by-volunteers shade cloth that shaded the audience area was retired and replaced by a new and upgraded commercial cloth. More shade (and an easier set-up with the cool new cables that hold it up)!

This was the last Good Old Fashioned festival for retiring GOF director Rich Evans. After 3 years of hard work making a good festival much better, he and wife Sydney are hitting the road. He has promised the festival crew, "not to worry" as he will be out driving around in his bus "somewhere on the North American continent" if we need him for anything. Enjoy your retirement and thanks, Rich!

This year, an exciting new activity swept the GOF grounds - NCBS members began the nomination process for the first annual Northern California Bluegrass Awards. Finalists will be feted at Bluegrass On Broadway in Redwood City next February. It was fun to think about the many excellent area bands eligible for honors. NCBS members will vote to select the winners this fall.

Festival pictures are running on the NCBS website, www.ncbs.us.

Next year: The 15th Good Old Fashioned Bluegrass Festival, July 11-13, 2008, Bolado Park, Hollister.

By Regina Bartlett,

We had a small but powerful group of kids. They really worked hard and came to the rehearsals and would practice and come back ready to PLAY MUSIC! Nobody's song was cut. Every kid that want-

Another new Kid was Renn Duncan on fiddle with Old Joe Clark, playing with Marty, Veronica & AJ Lee! It was his first time in a bluegrass band and he did really well on stage!

AJ Lee gave great vocal perfor-

a Bluegrass Festival or played guitar with a flatpick! We taught him a G-run and how to play with a flatpick and use a capo. He sang a friend's original song, Spooled at the Lighthouse and 500 miles and played my Takamine guitar instead of his nylon string guitar!

Veronica Varner sang All American Bluegrass Girl backed up by her brother Marty. Veronica is becoming quite the singer and up at Grass Valley she sang it to Rhonda Vincent!

Anna Dailey was backed up by her Dad, Scott and his friend, She sang Hazel Dicken's song, Hard to tell the Singer from The Song. What a great job she did too!

Marty Varner had Scott Gates join him on stage for Old Dangerfield and Big Mon. The were amazing and magnificent! Marty is so reliable and professional. He really helped me with all the songs and keeping the show happening on Stage. Many of us have watched this young man grow up playing Bluegrass songs on mandolin and guitar. It's always a pleasure working with him.

I got to play guitar with the kids on the encore medley: Swing Low, When the Saints, and Mama Don't Allow. I must say that Marty, Veronica and AJ Lee really shared their musical backup talents with the rest of the kids to make sure that everyone had an opportunity to shine and be THE Kids on Stage! Thanks Kids!

It takes a village...and I had a

great crew of helpers: Jessica Evans, Betsy Rigor and Doug Montgomery gave a lot of their time and talents and together, we worked to get the kids ready for their show. They sure made us Proud and gave a great performance.

Thanks to the NCBS for the very thoughtful treats set aside for the kids backstage! Can we do it again next year?!



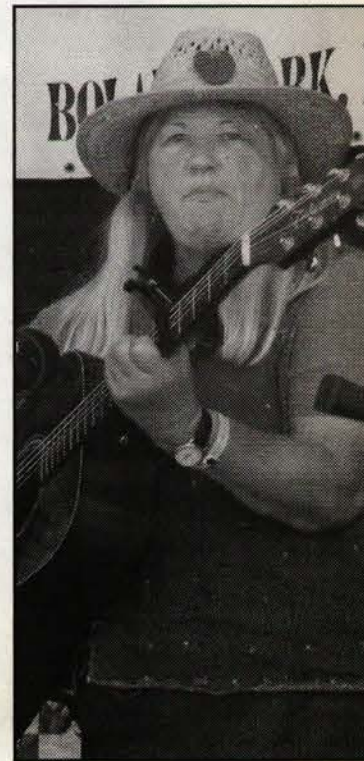
Griffen and Max Evans riffing at GOF

ed to play on stage had an opportunity.

This years Kids on Stage were Maxwell & Griffen Evans told great jokes and played twin Fiddles on Boil that Cabbage and Shortnin' Bread! Good job Boys!

mances backed up by Marty Varner on Cabin in the Mountains and Ashokan Farewell. AJ has such a powerful voice and stage presence.

New to Bluegrass was Bradley Clements from Victoria, British Columbia. He had never been to



Regina Bartlett

Brown Barn Bluegrass Festival

Presented by Jake Quesenberry and Friends

September 8th and 9th, 2007

San Martin Country Park

(on Monterey Road, just south of Morgan Hill)

Second Annual!!!

MacRae Brothers
Sidesaddle and Company
Bean Creek
Kids on Bluegrass

Mt. Diablo String Band
Rosebud Blue
Earthquake Country

Lone Prairie
Diana Donnelly and the Yes
Ma'ams
More to be Added

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.

Camping Included in the price of tickets. Plenty of space, no hookups

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

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BOBBY OSBORNE & THE ROCKY TOP X-PRESS (fri)

DALE ANN BRADLEY (sat/sun)

THE GRASCALS (sat)

MIKE MARSHALL & DAROL ANGER (fri)

THE INFAMOUS STRINGDUSTERS (fri/sat)

MICHAEL CLEVELAND & FLAMEKEEPER

featuring Audie Blaylock (fri)

THE WILDERS (sat/sun)

THE DUHKS (sat)

CADILLAC SKY (sat)

CROOKED STILL (fri/sat)

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VÄSEN (sat)

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Megan Lynch and Bill Evans tour and workshop



Bill Evans and Megan Lynch display the brightest smiles in bluegrass.

Megan B. Lynch and Bill Evans are taking their banjo/fiddle thing on the road! And their vocal/guitar thing, and all the other things they can come up with. Megan and Bill are heading out with a fresh batch of tunes - old and new, contemporary and traditional, original and classic. But each song gets a new twist from these two. Plus, they're funny.

September 17: Berkeley, CA: Bill Evans & Megan Lynch, Le Bateau Ivre, 2629 Telegraph Ave., 7 p.m. For further info phone 510-849-1100. Admission is free. For more info, visit www.lebateauivre.net.

September 19: Emeryville, CA: Bill Evans & Megan Lynch, Strings, 6320 San Pablo Ave., doors open at 7:30 p.m., music begins at 8 p.m. Admission is \$5. For more info, visit www.strings.org.

September 22: Gilroy, CA: Bill Evans & Megan Lynch, workshops and evening house concert sponsored by Duane Campbell. 10245 Parrish View Drive, Gilroy, CA Schedule

1:00-3:00 Jamming Workshops, Level 1 & Level 2. \$30 per person (limit 10 per workshop).
3:30 BBQ, Santa Maria Tri-Tip w/ Pesto Pasta, LJB Sweet Corn, Dick's Beans and Gilroy Garlic Bread, \$15 per person.
5:15 Opening with Angelica Grimm & Friend.
6:00 Megan & Bill, \$15. / \$10 Workshop attendees.

Jamming after show, and limited dry RV and Tent Sites available for "out-of-towners". (Free first come first serve). RSVP Only: Duane Campbell (408) 892-9157, djcampbell3393@yahoo.com

September 23: Chico, CA: Bill Evans & Megan Lynch, Chico World

Music Festival. Show times 1pm and 3pm. CSU Chico Campus - Chico, CA <http://www.csuchico.edu/upe/performance/cwmf.html>

Megan Lynch was raised in Redding, California, often considered the hotbed of fiddle music west of the Rockies. She began taking lessons at the age of four and started competing shortly thereafter. In the last 25 years, Megan has captured 6 National Championships, as well as 6 California State Championships and the Minnesota State Championship. Megan has played with country legend Pam Tillis as well as bluegrass luminaries Roland White, Larry Cordle, Jim Hurst, and Chris Jones. Megan is a former member of Koch recording artists 3 Fox Drive and west coast supergroup Due West. She is the founder and director of FiddleStar Youth and Adult Fiddle Camps. Megan is fiddler of varied interests and influences. You never know if she's going to go Celtic, Motown, Bluegrass, or all of the above!

Bill Evans is a San Francisco Bay Area musician and Virginia native and has been involved with bluegrass music and the banjo for over twenty-five years as a player, teacher, writer and historian. He occupies a unique niche in the banjo world: celebrated worldwide for his traditional and progressive bluegrass banjo styles as well as his innovative original compositions, he also enjoys a reputation as an outstanding instructor as well as being an expert player of 19th century minstrel and classic/parlor banjo styles. His latest accomplishment is authoring *Banjo for Dummies* for Wiley Publications. This book has been released only a few weeks and is already taking the world by storm! Bill has played with numerous bluegrass legends as well as fronting his own bands,

Rustler's Moon (with Kathy Kallick) and The Bill Evans String Summit.

The Vern's Story

From page 1
Dave, Darbi, Lisa, and all of the other people it took to make this happen. Let the cultivating begin.

Montie Elston, Festival Director, and I met to see just how we could make this new music venue a reality. There was a natural bowl in the pines behind the Wine Pavilion and he agreed to give us enough ground to create our new site. Tim Edes provided some extra lighting and we inherited the clogging stage for our performers. Picnic tables were moved in to offer our audience a place to sit, watch and listen. Lots of people found the lovely food provided by Larry Baker's vendors and brought it to the space. Of course they then needed something to wash it down....and Vern's provided that too.

Sierra Nevada Brewing donated their beverages and Nor Cal delivered the malted product. Guglielmo Winery was the provider of a lovely selection of wines as well as collaborating with the CBA in a very nice commemorative wine glass. Sales were slow to start because of the lack of advertising, but picked up nicely through the weekend when people found out about Vern's.

We had a stellar selection of

California Bands, which brought people in under the pines to listen and enjoy our bluegrass bands. We were even lucky enough to have The Donner Mountain Band be our first group to perform, which was also their first performance together in a couple of years! Awesome!

The other California Bands that played were: Julay and The Nightbirds, Rita Hoskings, High Hills Bluegrass Band and The Barefoot Nellies. All performances were supported by Dave Zimmerman on the sound system and the music was great!

In the end, our new venue fit the bill. It was a great place to get together with friends and family. It was a perfect place to listen intimately to our California Bluegrass Bands. And it was a wonderful place to have a cold beverage under the pines, providing a little extra income to keep our California Bluegrass Association going. We sincerely hope that you will all join us again next year, when we plan on making your experience at the 33rd annual Father's Day Bluegrass Festival just a little more special! New ideas are sprouting as I write.

Scott Valley Bluegrass Festival - memories

From page A-1
set of the 2007 festival. But I was hosting a band and they hadn't shown up yet so I waited at my house until I heard a car pull into the driveway. It was "Blue Moon Rising". They arrived at 6:30am from Nashville, via Denver, via Sacramento, via driving north on I-5 for 4-5 hours. I'd been warned they might be running a little late so I left a note taped to the front door and then just prayed they'd find it. After hearing some trudging footsteps, and water running upstairs, I figured they'd be sleeping for a while and I settled down on the porch to read the paper and listen to the festival start-up a block away.

But "Blue Moon Rising" is made up of young, resilient guys and by 8:30-9am they were making their way downstairs. Looking for coffee, juice, cinnamon rolls, an iron and ironing board, and one of them even asked for directions to the closest running trail. I couldn't believe it. So once they appeared and introduced themselves, in fine Tennessee accents, they filed back upstairs to change strings, practice, and iron their performance clothes. They were the quietest houseguests I've ever had. Out late jamming in the tent/RV area Saturday night, back to bed, up early again, a killer set on Sunday and then back to the

airport Sunday afternoon. I only know they were here because of the pile of wet towels and the old mandolin strings in the trash.

We have a bunch of lovely shade trees in Etna City Park and by the time I made it down to the festival there were already rows of chairs lined up in front of the stage and even more chairs set up under the shade canopies towards the back. John Senior had been tuning up his sound system since Friday and he was ready to go.

The sound was truly magnificent and the bands appreciated and deserved it. I heard that little Daisy Anderson sang "Ruby" with Mountain Laurel in the morning and that pretty much brought down the house. The Mighty Crows produced high powered sets with tight harmonies, even after a long Friday night playing down on Main Street and then entertaining their host family in Etna. (If you see Chris Smith ask him about how he introduces himself to women in Etna.)

Frank Ray and Cedar Hill are always killer. Does anyone else think Frank is a little bit like "Pappy" from "Oh Brother Where Art Thou"? That big man chokes me up as I watch the joy he brings to the stage. Frank and Cedar Hill also did a wonderful hour of gospel music on Sunday. Borderline did

the opening gospel hour and they were brilliant. It was so great to see Allen Light looking so good and obviously having so much fun.

Sweet Sunny South stayed in a big old house down Highway 3 and it was filled with the host family's kid toys and kids beds and since they were traveling with their own passel of kids the entire band was nice and relaxed for their performances. And they rocked up on stage. The Sweet Sunny South musicians who were traveling WITHOUT children, got to stay in a neighboring house, in absolute peaceful grandeur. Everyone looked so serene and focused by Sunday's set so it's no wonder they were spinning around that mike so easily.

Blue Moon Rising flat tore it up on stage Sunday night. I know they had another plane to catch but they went full speed for an hour and sure left us with a lot of memorable music and virtuoso picking. Did you know their new bass player, Jon Anderson, is only 18 years old. Unbelievable.

All in all it was a splendid time. I heard jamming going on from late on Friday all the way through to Sunday. I know we were all sorry to see the fun come to an end. (Except maybe Steve and Mary Tilden, the hardest working volunteers in the state.)

2007 CBA Father's Day Festival - the scene at Vern's



Vern's area was a lively spot for families to find some shade, see some music, eat, etc.



The Barefoot Nellies were just one of the bands who donated their performances.



Sean Feder, Kathy Barwick, Bill Dakin and Rita Hoskings impressed the FDF crowd
photo: Mark Anderson



Larry Carlin and a group of relaxed bon vivants mix and mingle at Vern's.

2007 Scott Valley Festival photos



The Mighty Crows never disappoint.

photo: Steve Tilden



The Anderson Family

photo: Steve Tilden



Cedar Hill's Frank and Lisa Ray

photo: Steve Tilden



Walking on the wild side

photo: Steve Tilden



Mando man Dave Earl

photo: Steve Tilden



Beautiful setting? You bet!

photo: Jerry Manning

Fifth Annual

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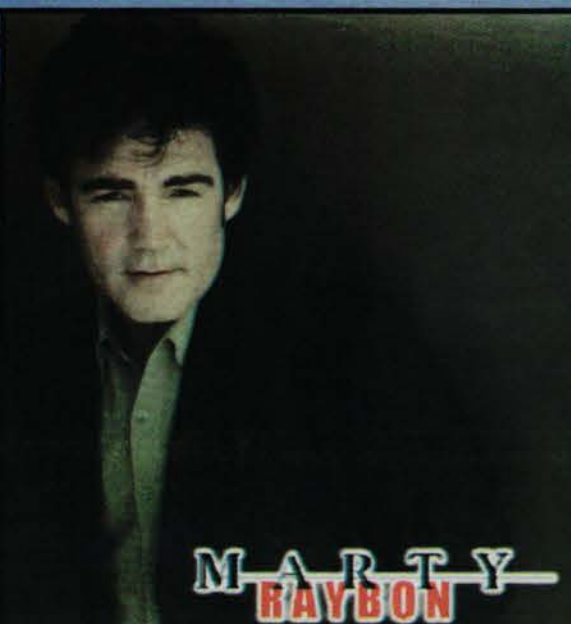


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RITA HOSKING



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Please send me the following tickets to the 5th Annual
Bluegrassin' In The Foothills Music Festival September 14-16, 2007

ADVANCED (Deadline for Early Bird tickets SEPT. 1st) **AT GATE:**

3-Day Adult	adults x \$80 per person =	\$90
3-Day Teen (13-17)	teens x \$40 per person =	\$45
3-Day Child (6-12)	child x \$20 per person =	\$23

Mon., Tues., Wed. \$15 per rig x nights = (Early Camping opens Mon. 9/10)

CBA Member Discount on Early Bird 3-day Ticket Only

1 Ticket Per Member ~ CBA Number _____

CBA 3-Day Adult x \$75 per person = _____

5 years and under FREE

Single Day Adult tickets: Fri.=\$20 Sat.=\$25 Sun.=\$20

Single Day Teen tickets: Fri.=\$10 Sat.=\$15 Sun.=\$10

Single Day Child tickets: Fri.=\$5 Sat.=\$8 Sun.=\$5

Total Amount Enclosed \$ _____

All 3-Day tickets include camping (Thurs - Sun night) ~ Single Days Purchase at Gate ~ Absolutely NO Discounts at Gate ~ NO REFUNDS ~ Held Rain or Shine

Advanced reservations REQUIRED for Handicapped Campers by Sept. 1st

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WRITE THE CBA send us your letters

Dear Editor,

I wanted to share with you a great experience we had recently in your neck of the woods. I don't know if this is Bluegrass Breakdown material, but it was a great event for us:

We went camping earlier this summer at New Brighton State Beach, one of our favorite campgrounds, and checked out the park ranger's campfire program. Now, I am a huge fan of Latin American music (I actually wrote a long, well-received piece on the Southern California mariachi subculture many years ago for the L.A. Times), but on this particular night they had a Peruvian harp player at the campfire who was not hitting too many correct notes and his harp was way out of tune. I figured our family band could at least do THAT, so I corraled the park ranger, explained the kind of music we played and who we were, and offered our services next time we camped there, which was going to be in a couple of weeks. Noting the sparse attendance for the Peruvian harp player, she eagerly took us up on our offer.

So, we recently headed back there and took over the Friday night campfire. I viewed this as a great opportunity to expose lots of uninitiated to the wonders of bluegrass as a great family activity. We set up a couple of mics (they have an old amplifier and speakers there), played a set of for about 125 people -- probably half of them kids -- and not surprisingly, the boys were a huge hit. We did a little explaining about what bluegrass is, talked about the great resources and organizations that are out there for folks who want to learn (such as the CBA, the lending library, etc.) but mostly just let Nate and Max do their thing, with Gail, my brother-in-law and me in the background. Anyway, the moral of this story (for us) is that you never know where an opportunity to spread the bluegrass gospel may present itself, and it sure is fun to seize one when it pops up and send people away wanting to hear more. Our instruments (and a mic or two) will now accompany us on all our camping trips -- the state park evening campfires are great places to reach out and expose people to this music, and we hope to find more opportunities like we did at New Brighton.

Best,
Bob Schwartz



Nate, Max and Bob Schwartz sing at New Brighton State Beach.

GRASS VALLEY 2007

(Paul Trenwith)

written at the end of the Grass Valley Fathers' Day Festival, June 2007

(VERSE)

Friend-ly fac-es every-where, one big fam-ly gathered here.
A thousand chairs all in rows we've all come to see the shows.
Missy layin' down the beat, Claire is singing pure & sweet. Pictures
floating in the air, what a joy for us to share. I have
been to Calif-ornia up a-mong the tower-ing pines. When there's
blue-grass music playing, Grass Val-ley comes to mind.

Verse 1

Friendly faces everywhere, one big family gathered here,
A thousand chairs, all in rows, we've all come to see the shows;
Missy layin' down the beat, Claire is singing, pure and sweet,
Pictures floating in the air, what a joy for us to share.

Chorus

I have been to California, up among the towering pines,
When there's bluegrass music playing, Grass Valley comes to mind.

Verse 2

It must be ninety in the shade, had six cups of lemonade,
The band is playin' a favorite song, wish that I could play along.
Bought the CD's, had them signed, met some nice folks in the line,
Said come and visit if you can, drink some coffee, have a jam.

Verse 3 (second half of verse)

Starry night, it's cooling down, from the stage, a lonesome sound,
Fiddler plays an old time tune, saying 'won't you come back soon?'

Dear Editor,

I'm the banjo player from New Zealand who had such a great time at the CBA Camp and festival. My partner Marilyn and I enjoyed every part of the eight days we spent at Grass Valley, from the shared meals at the camp to the relaxed gatherings around campsites and RV's, the specialist workshops and the informal concerts, the superb bands and the incredibly high standard of music everywhere, from the kids to the oldies. Fantastic!!!!. We were made to feel soooooo welcome, made some great friends, and we'll be doing our best to get back some time soon.

On the Friday night, I wrote a song about the festival, and wonder if you consider it worth publishing? I've attached a scanned copy - I don't have the wherewithal to produce an electronic copy laid out like this. The song sums up a little bit of how I felt about the festival (and I'm sure how lots of others feel too).

If you'd like to print it, but need a full electronic version, you may have to get someone smarter than me to produce it over there.

Lots of people spoke to me about the availability of recorded music from my band, the Hamilton County Bluegrass Band. We've been playing together a long time (since 1967, with a few years off for good behaviour) and we're performing again. We have three CD's of re-released material, and one CD of relatively recent material, but I'm yet to sort out final details of cost, postage etc for USA-based purchasers. As soon as I've got it sorted, I'll probably take an ad (business card) giving details.

It was neat to talk to you at Grass Valley, and to put a face to the name in Bluegrass Breakdown. I'm looking forward to next time.

Regards,
Paul Trenwith

Dear President Brandli & Board Members:

Re: Father's Day Bluegrass Festival, June, 2007

I am writing to thank you and all others who were instrumental in planning, organizing and enabling this very successful and enjoyable music event. I spent the full four days at the festival and was impressed with the quality of the performers both for their technical skills on their instruments and the singing including the fine harmony. I was happy to have attended.

I was so impressed with Rhonda Vincent and her group that I sent her a letter. Thank you all for the interest and efforts that you made on behalf of members such as myself to organize, select such quality performers and present such an enjoyable music experience.

Sincerely Yours,
Doran E. Smout
Member Number 486

RECORDING REVIEWS

By Brenda Hough

Larry Sparks: The Last Suit You Wear

McCoury Music
PO Box 128437
Nashville, TN 37212
www.mccourymusic.com
c. 2007

Song list: The Old Coal Mine, Casualty of War, For Your Love, Lazarus and the Rich Man, I'm Country and Nothing More, Pretty Girls, The Last Suit You Wear, Goodbye Little Darlin', Follow The Star, Larro, Hand in Hand, Those Blue Eyes Don't Sparkle Anymore.

The last suit you wear album title may give an ominous sound to this new Larry Sparks album, but Larry is one of the few heartfelt singers left from the golden beginnings of bluegrass and also one of the few performers like Del McCoury that perform on stage with immaculate suits. The powerful voice, the strong rhythm guitar and the attention to soul and substance make this a standout album, and the listener would be well advised to sit and listen to the messages in all the songs.

"The Last Suit You Wear" puts life into perspective: all the fine suits and material goods won't

mean anything, "what you'll be worth only heaven knows." "I'm Country and Nothing More" has a heartfelt vocal with enough conviction that the listener can visualize the front porch swings and old pine floors of an old home place. Larry showcases his fine guitar playing and songwriting abilities with the Latin-flavored instrumental, "Larro." "Goodbye Little Darlin'" has that classic bluegrass band sound, and "Pretty Girls" has a hard-driving backdrop with Larry's punchy guitar and mandolin from Jack Kincaid joined with Josh McMurray's banjo. Other guest instrumentalists include Don Rigsby on mandolin and vocals, Stuart Duncan and Ron Stewart on fiddle and J.D. Crowe on banjo. Del McCoury also puts in an appearance with tenor vocals on the moving story song, "The Old Coal Mine" and "Those Blue Eyes Don't Sparkle Anymore."

Larry has won many awards over the years as male vocalist of the year and his last album, 40, which celebrated his 40 years in the music business, won an Album of the Year award. This latest album, is sure to add to the list of Larry Sparks classic renditions.

Uncle Earl: Waterloo, Tennessee

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

Song list: Black-eyed Susie, The Last Goodbye, One True, Wish I Had My Time Again, My Little Carpenter, My Epitaph, Buonaparte, Bonny on the Isle of St. Helena, Sisters of the Road, Streak o'Lean Streak o'fat, D & P Blues, The Birds Were Singing of You, Wallflower, Drinker Born, Easy in the Early, I May Never.

Some folks may remember that old TV "Name That Tune" where contestants had to listen to a few notes of a song and determine the name of the tune. Uncle Earl has a special talent for setting up a song with just a few notes and their distinctive musicality flows through an exciting blend of traditional, contemporary and undiscovered gems from places near and far. The sixteen songs show the full range of the band's vocal and instrumental versatility.

Rayna Gellert's fiddle playing sets the tone for the album in the first song. Her use of varied fiddle

tunings add distinctive flavorings to the songs, and her rhythmic version of "Black Eyed Susie" flows with a power that is easily matched by Abigail Washburn's banjo. This dynamic duo flies through "Streak O'Lean, Streak o' Fat" an old traditional song that Abigail has transformed into a grooving pulse punctuated with Chinese commands (they didn't provide a translation so the listener is forced to imagine if these are square dance commands or ingredients for a meat recipe! Or are they shouting ebay! Ebay!) Fiddle and the fancy footwork of Kristin Andreassen are featured on another of Rayna's original tunes, "Sisters of the Road," named after a support group in Portland. Kristen composed "Easy in the Early" and the group sings the vocal harmonies with a sparse rhythm provided by ten hands and feet that has the strength of a Southern choir.

KC Groves plays mandolin and guitar in the group and her vocals are also featured in her own "I May Never," a gentle song of loss written by KC and her mother with a banjo, fiddle and harmonica accompaniment. Ted Pitney from the band King Wilkie wrote "The Last Goodbye" for the group, and Gillian Welch guests on snare drum on this tender song of parting.



Brenda Hough

Led Zeppelin's John Paul Jones is the album's producer, and his cohesive sense of order has the g'earls flowing seamlessly through old time tunes followed by Dylan and shape note songs. He also adds "Buonaparte" is from the American shape note tradition and the a cappella three-part song flows into "Bonny on the Isle of St. Helena" with its Celtic flavor. "My Epitaph" is one of Ola Belle Reed's original songs, and Abby's poignant solo vocals over Rayna's fiddle are one of the album's highlights. You can tell when a band has arrived — each song is as multi-faceted as a diamond and the sparkle increases with each listening!

More reviews on B-14

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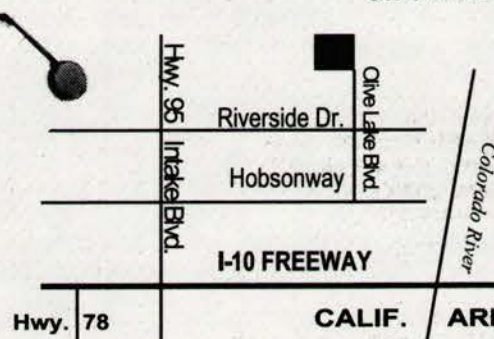
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RECORDING REVIEWS

Dry Branch Fire Squad:

30th Anniversary

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

Song list: I've Lived A Lot In My Time, Devil Take the Farmer, I Saw A Man At Close of Day, Rollin' on Rubber Wheels, Church By the Road, He's Coming to Us Dead, A Distant Land to Roam, Over in the Glory Land, Do You Ever Dream of Me?, The Honest Farmer, Long Journey, Oak Grove Church, Hide You in the Blood, Golden Ring, Carolyn at the Broken Wheel Inn, When I Went Down to the Valley to Pray, The Orphan Train, While Roving on Last Winter's Night, Dip Your Fingers in Some Water, We Believe in Happy Endings, How Great Thou Art.

Bluegrass bands often sprout like weeds in the field, so any band that endures after ten years is viewed as an old-timer. Dry Branch Fire Squad has held its musical beacon aloft for 30 years and with Ron Thomason's guidance, it's good for another 30 years! The 21 songs include recordings with all the group's different configurations and songs written by Carter Stanley, A.P. Carter and G.B. Grayson as well as traditional public domain songs all reworked to the unique Dry Branch standard.

Ron Thomason's Virginia roots run deep and his early participation in the Clinch Mountain Boys coupled with his experiences as a teacher, farmer and horse trainer give him a worldview that is a mixture of tradition and insightful contemplation. Ron's voice has the soulful edge that makes him a prophet of doom as he sings of the plight of the farmer in this modern day. "The Devil Take The Farmer" and "He's Coming To Us Dead" reveal the stark realities of life in the farmlands of Appalachia. Suzanne Thomas is no longer part of the band, but her duets with Ron in the band are full of feeling and the rough hewn harmonies of the mountain churches. "Long Journey" and "We Believe in Happy Endings" are two stellar examples of their duets. Current band members Brian Aldridge, Dan Russell, and Tommy Boyd join Ron in an inspirational instrumental version of "How Great Thou Art" and "Golden Ring." Fans of DBFS will find this a great addition to their collections and new fans will be sure to find a song to enjoy.

High Hills:

Coming Home (1999)

Leaves on the River (2007)

Dogwood Records
Van Nuys, CA 91406
www.highhills.com
(818) 781-0836

Coming Home Song list: Grand-

ma's Farm, Sleepy-Eyed John, I'm Leavin' Now, Who Will Watch The Home Place, Gypsy Hoe-down, Point Me in the Right Direction, Lift All My burdens, Ain't Gonna Take Your Lies No More, Waltz With Me Darlin', Alabama Jubilee, High Hills, I Want To Be A Cowboy's Sweetheart.

Leaves On The River Song List: When I Get Home I'm Gonna Be Satisfied, Angel's Flight, Night Rider's Lament, Leaves on the River, Orphan Girl, I'll Fly Away From Here, Rawhide, Moonlight Lullaby, Maui Sunrise, I'll Stay Around, Someday Soon, Wayfaring Stranger, Amazing Grace3, Over The Rainbow.

High Hills likes to joke that their band name was a play on the words high heels, but this all-female band has the vocal and instrumental skills to put them on the top of the bluegrass mountains.

Virginia Starling, Cheryl Richards, Leslie Reagan and Laura Silverstein are all California "girls" and their joining together in a band allows them to combine a wide range of musical backgrounds and skills. Their marvelous vocal harmonies are matched by impeccable skills on guitar, mandolin, banjo, bass and fiddle.

Virginia is the lead vocalist, and her heartfelt vocals caress the words in a song and her "Who Will Watch The Homeplace" and "Wayfaring Stranger" reach out and touch the listener's soul. Virginia has also written many of the band's songs, including the stirring gospel, "Lift All My Burdens" and the band's theme song, "High Hills." Virginia also has a masterful yodel on Michael Burton's "Night Rider's Lament."

Leslie Reagan plays both guitar and mandolin and her "Angel's Flight" instrumental has a marvelous blend of Virginia's fiddle and some lyrical guitar playing from Laura Silverstein. Leslie's mandolin solos on the song have the grace and rhythm of a music box dancer. Laura has also written two songs for the album, the title cut "Leaves on the River," and "Maui Sunrise." "Leaves on the River" matches Laura's banjo with Virginia's fiddle and Leslie's guitar to produce a mood piece with swirling lines of melody and riffs that match the flow of an old mountain stream.

The band also hasn't forgotten its "bluegrass roots." They play a spirited version of Bill Monroe's "Rawhide" and Lester Flatt's "I'll Stay Around." Their stage shows are filled with infectious good fun, sparkling humor and multi-layered vocals and instrumentation.

Molly and Jack Tuttle:

The Old Apple Tree

Back Studio Records
Palo Alto, CA
www.jacktuttle.com
c. 2007

Song list: I Wish You Knew, It's Hard to Tell The Singer From the Song, Graveyard, Walking the Dog, June Apple, Rain and Snow, The Old Apple Tree, Stepstone, Air Mail Special on the Fly, Muleskinner Blues, Kentucky Waltz, Going Down That Road Feeling Bad, Little Maggie, Alabama Jubilee, Diamond Joe.

Jack Tuttle was recently honored by the CBA with a Lifetime Achievement Award. Jack has been an influential bluegrass musician and teacher in the San Francisco Bay Area, but perhaps he would agree that another one of his lifetime achievements is the nurturing of Molly Tuttle's musical talents.

Molly started playing bluegrass guitar at age 8 and now at the ripe old age of 14, she has become not only a talented guitar player but she is also a banjo player and up-and-coming vocalist as well.

Molly and Jack are joined by multi-instrumentalist John Kael on bass and the three of them romp through 15 songs that Jack describes as "my vision of (the) bluegrass sound" with the "dynamic interplay of instruments and voices, flavored by the rhythm, quality and expressiveness of each."

Father and daughter duos are rare, but Jack and Molly have a marvelous vocal blending with Molly belting out her solos with an authority that belies her age. She has just the right amount of angst in her version of Hazel Dickens' "It's Hard To Tell The Singer From the Song" with its tale of a woman who lives the song she sings and is "all used up and forgotten, and scattered everywhere." They turn the tables on the murdering men by having the woman do away with the guy in the classic "Rain and Snow." Yeah, Molly! She also shows some classic Monroe yodels and high lonesome vocals on "Muleskinner Blues," and Jack adds some tasty mandolin, fiddle, and banjo breaks.

Molly has also been playing old time banjo and her rumbly Charles Waldman banjo is a perfect balance to her voice in Cousin Emmy's "Graveyard" with its command to "not bury me at all - you can pickle my bones in alcohol." She jumps into spirited bluegrass banjo style with Jack taking the fiddle leads on "June Apple." Another apple is featured in Molly's original song, "The Old Apple Tree" and the easy flowing melody of the song shows that Molly has some strong composing talents as well. There are more Tuttle children in the wings - look out Cherryholmes!

Randy Kohrs:

Old Photograph

Rural Rhythm
Box 660040
Arcadia, CA 91066
www.ruralrhythm.com
c.2007

Song list: Rockwell's Gold, The

Trouble With The Truth, Lena Mae, Old Photograph, Two Boys From Kentucky, Can You Give Me A Drink, Who's Goin' With Me, White Ring, If All Those Trains Were Still Around, Don't Let Your Wounded Heart Come Between Us, She Ain't Comin' Back, Shallow Grave.

Randy Kohrs is a multitasking instrumentalist, songwriter and singer who has spent the last 13 years working out of Nashville as a session musician, touring band member and sometimes auto repairman. He has played on over 500 CDs and has toured with Hank Williams III, Tom T. Hall, Dolly Parton and the Continental Divide. Randy is also involved in recording production and the careful blending and crafting of the instrumental sounds and vocals is very apparent on the album.

This solo album features Randy's powerful tenor vocals, resophonic guitar and 9 original songs. There are country and bluegrass influences, and Randy has put together a great selection of songs with some contributions from some of the best of Nashville's musicians: Jim Hurst, Scott Vestal, Clay Hess, Tim Crouch, Jesse Cobb, Carl Jackson, and Ashley Brown.

"Rockwell's Gold" is the story of an old Nevada gold miner with a hidden stash, and "Lena Mae" is a lovely tribute to Randy's grandmother. "White Ring," written by Randy and Elmer Burchette, has the dobro and fiddle trading solos with an old time country sound. "Can You Give Me A Drink" features Randy's dobro and a powerful vocal chorus that sounds as if it belongs in a church choir. Rhonda Vincent joins Randy in "Don't Let Your Wounded Heart Come Between Us" and the sound is a classic country duet. For fans of both old time country and bluegrass, there will be lots to like!

Paul Williams and the Victory Trio:

Where No One Stands Alone
Rebel Records
PO Box 7405
Charlottesville, VA 22906
C, 2007
www.rebelrecords.com

Song list: The Other Side of Jordan, A Long Time Ago, Beautiful Heaven, Where No One Stands Alone, When We're Living On The Other Side, I'm Getting Anxious, A Dusty Pair of Sandals, Modernize Churches, That Same Road, Can You Hear The Angels Sing? Could That Be Jesus, Thank You Jesus, I Know My Lord Is Going To Lead Me Out.

Paul Williams has had two bluegrass careers. He was part of the Lonesome Pine Fiddlers and Jimmy Martin's Sunny Mountain Boys (along with J.D. Crowe) and then he settled into home life and a job

with the U.S. Postal Service. Now that he has retired, he has formed his Victory Trio band and has won many SPBGMA and IBMA awards for his fine gospel singing and original compositions.

Paul is joined by Kelly McCord on guitar and vocals, Rodney Worley on fiddle and vocals, Kevin Bowers on banjo and Matt Wallace on bass. The tight vocal trios seamlessly blend with the banjo and mandolin leads and the message of joy and salvation is clearly presented.

"The Other Side of Jordan" is the opening cut, and Paul's voice soars through the lead with Kelly and Rodney filling in the harmony vocals. Paul's "Beautiful Heaven" opens with a delicate mandolin solo and then the banjo joins in, followed by the vocals - it's the perfect gospel balance of heartfelt harmonies. Linda King's "A Dusty Pair of Sandals" is a stirring message of hope - "don't give up, don't let trials and tribulations make you doubt." Paul's "Thank You Jesus" sums up his life and philosophy, and this stirring a cappella song will thrill gospel fans.

More reviews

By Rick Cornish

Coyote Hill:

Coyote Hill
Coyote Hill Records
PO Box 23625
Sonoma, CA
http://www.coyotehill.net/
c. 2007

Be It Jazz, Old or Blue; Coal Tattoo; Bei Mir Bist Du Schon; John Riley; Lonely Nights, Bright Headlights; I've Just Seen a Face; Magic Hands; Only in My Dreams; Whiskey Creek; Over the Rainbow; Black Hawk Swing; My Way Home.

In my experience, most acoustic bands that call their music 'Americana' or 'roots' do so only after they've developed a severe and collective migraine headache trying to categorize their stuff. Not so with Coyote Hill. After a single listen to the entire package it was eminently clear that these four had set out to paint a detailed and textured landscape of roots acoustic music and, by my reckoning at least, they succeeded. Sure, there are creeks overflowing and coal miners gasping for breath, but so are there Lennon and McCartney, Sammy Cohn and Harold Arlen, all arranged and performed the way acoustic musicians in the Americana tradition do it. You say you've never heard Bei Mir Bist Du Schon done roots? Buy Coyote Hill.

Seven of the twelve songs on this new CD by this new California Gold Country quartet were written by , so he's a good place to

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RECORDING REVIEWS

start. Richard is a guitarist, singer and songwriter and also sound reinforcement and recording engineer, all of which placed him smack in the middle of the Mother Lode's fertile acoustic music scene for thirty years. When Richard scratches out the lyrics to a song, he's giving listeners the first hand

account of an eyewitness. Whether it's watching the creek push dangerously over its banks or hearing the shrill sound of a siren as the local sheriff descends on a too-loud jam session in the wee hours, this songwriter tells the truth. And that Scholer's truth is set to some very appealing, very fresh melody lines

sure doesn't hurt.

Dick Todd, who plays banjo and sings in the band, is another guy who's been around the roots track....or, in the case of he and his wife, been around the world on a sail boat chasing the music they love. Returning to home base in the Gold Country, Dick first hooked

up with Richard in a bluegrass quintet, but when the boundaries of a single genre became limiting, they hatched Coyote Hill. Dick's Scruggs-style banjo is anchored in 'the old way', but it doesn't stop him from being inventive and even occasionally playful as a lead instrumentalist. Listen to his licks

on Somewhere Over the Rainbow and see if you can keep from smiling... broadly. A mining engineer by training, Dick sings the lead part Coal Tattoo with the authority and conviction you'd expect. More often, though, Dick Todd gets the harmony assignments and he handles them with great taste and bearing.

I suppose you could say that Julie Schmidt, who sings and adds fiddle, (and an assortment of other instruments) is in juxtaposition to the two seasoned veterans. You'd say that unless you didn't know her age (quite young) and weren't aware of her tenure as a fiddler (unbelievably brief). In a word, Julie is gifted, and she takes obvious and immense satisfaction in sharing that gift, both on stage and in the studio. There's a certain cohesion to Julie's voicing, whether she's bowing the notes or singing them, (she does both on the traditional John Riley, my favorite cut on the project), and it somehow helps to pull the parts of Coyote Hill into its distinctive whole.

Grab a copy of Coyote Hill's Coyote Hill, get comfortable and take the time for thorough listen from beginning to end. Yes, it's Americana, yes it's Roots, but mostly it's just mighty fine story telling set to music.

By Joe Ross

**Phil Cornish:
Walkaway**

No Label, No Number
1114 Delmas Ave., San Jose, CA.
95125
EMAIL phil@cornstalkdesign.net
www.PhilCornish.com

Californian Phil Cornish's bluegrass has engaging melodic moments and a unique flair that is modest and self-effacing. Cornish picks mandolin and guitar, and he sings most lead vocals. His talented and competent guest musicians include four other guitarists, five banjo players, three fiddlers, four bassists, and others. The musicians include Phil's father Rick Cornish (fiddle), Pat Ickes (banjo), Megan Lynch (fiddle), Mike Tatar (fiddle), Mike Anglin (bass), Todd Cline-smith (Dobro), Paul Lee (fiddle), Jon McNeill (banjo), Suzanne Suwanda (bass), Toni Murphy (bass), Todd Kimball (guitar), Dave Magram (banjo), Graham Murphy (banjo), Ron Lauder (guitar), Eric Guest (bass), Ken Clarkson (banjo), Tushar Parte (guitar, Indian instruments), Suchita Parte (lead), and Phil Vostic (banjo).

Phil Cornish wrote or co-wrote all but three of the sixteen songs. The other three were written by Rick Cornish (Phil's father), Paul Lee, or Ron Lauder. The set has plenty of both vocals and instru-

Continued on B-16

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② Oct. 20: Lee Highway

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③ Nov. 3: David Parmley & Continental Divide featuring Randy Graham

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RECORDING REVIEWS

Continued from B-15

mentals. The former reveal emotional depth, with the most evocative being "Since You Walked Out on Me," "I Always Come Back to You," and "Bitter Wind Ain't Always Bad." "The Bar Fight" is a moving ballad with Phil, his father and Pat Ickes each singing their respective parts as the stranger, the bar tender, and the local. It's a tad long for airplay because the story spans nearly five minutes. Sung by Rick Cornish, "California Gold" conveys strong personal memories of the family's western roots and settlement, and the song establishes a stirring groove. Ron Lauder's lead vocalizing and Todd Clinesmith's resonator guitar provide

for some mesmerizing variation in "Canyon of the Kings," but the song seems to be missing some energy to convey heartfelt passion and emotional attachment to the message. Nevertheless, other artists and bands looking for innovative, fresh material from out west should pay attention to the songs on Phil Cornish's album.

Cornish's progressive instrumentals impart some stylistic departure from Appalachian-rooted traditional material. Tunes like "Bag of Beans," "All Alone," and "Not So Much" are jaunty adventures with interpretive twists of individualism. Tunes like the title cut and "Cold Room" are new acoustic displays of impressionistic

enchantment. Phil's notes on his Red Diamond mandolin are clear and precise, and he also presents his melodic phrases in a capricious and fanciful manner. I particularly tuned into some of the tunes (e.g. Merced, Front Stoop, All Alone) where Phil plays both guitar and mandolin.

It would've been nice to see the liner notes include some narrative about the musician, his captivating music, and his personal goals, influences and inspirations. While some of the tracks work better than others, there's plenty here to hold one's interest as Cornish alternates poignant vocals with acoustic ambience. The set closes with "Strumming are the Sages," an experimen-

tal composition that fuses bluegrass instruments, sitar, percussion and vocals into a type of polyethnic Hindugrass that conjures images of a 1960s vintage folk coffeehouse

session in San Francisco. Overall, "Walkaway" is a nicely animated and vivacious representation of Cornish's original songs, talent and presentation.



To be reviewed

Send your materials to:

Brenda Hough

PO Box 20370

San Jose CA 95160

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS SEPTEMBER

9/1/2007 -- The Four Finger String Band, 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call 510-548-6263 or visit www.mcgrathspub.com.

9/1/2007 -- Bermuda Grass will perform at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit www.finbarspetaluma.com.

9/1/2007 -- The Spillit Quikkers will play from 11 am to 1 pm at Hoppy Brewing Company, 6300 Folsom Blvd., Sacramento, CA. For information or reservations, call 916.451.4677, email teeroy@hoppy.com or visit www.hoppy.com.

9/3/2007 -- Homespun Rowdy will play from 7:30 to 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.

9/4/2007 -- Bean Creek will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

9/5/2007 -- Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

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

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.

9/6/2007 -- Dark Hollow will perform at Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email shout@jimbotrout.com, or visit <http://www.atlascave.net>.

9/6/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

9/6/2007 -- The Mighty Crows will perform at The Swingin' Door, 102 E. 25th Ave., San Mateo, CA. For information, call 520-376-7282 or visit www.theswingindoor.com.

9/6/2007 -- The Salt Martians will perform from 5:30 to 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com.

9/6/2007 -- Laurie Lewis and the Right Hands 8 pm concert at the Little Fox Theatre, 2209 Broadway, Redwood City, CA. Tickets are \$16 advance and \$18 at the door. For information or tickets, call 652-369-4119 or visit www.foxdream.com.

9/6/2007 -- Bluegrass Gold Concert featuring Town Mountain from North Carolina with Homespun Rowdy opening the show at the Larkspur Cafe Theatre, 500 Magnolia Ave., Larkspur, CA. For information, call 415-924-6107, email daniel@larkspurcafe theatre.com, or visit www.larkspurcafe theatre.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.

9/7/2007 -- Laurie Lewis and the Right Hands will perform at Stu-

dio E., Sebastopol CA. Exact location given with reservation. For information and reservations, call 707 823-5316 or visit www.northbaylive.com.

9/7/2007 -- Marley's Ghost will perform at the Palms At the Winters Opera House, 13 Main Street, Winters, CA. For information or tickets, call 530-795-1825, email palms@yolo.com, or visit www.palms.com.

9/8/2007 -- Jamie Laval & Ashley Broder will perform at the West Side Theatre, 1331 Main Street, Newman, CA. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit www.westsidetheatre.org.

9/8/2007 -- The Stairwell Sisters will perform at 8 pm at Cayuga Vault, 1100 Soquel Ave., Santa Cruz, CA. For information or tickets, call 831-421-9471, email info@cayugavault.com, or visit www.cayugavault.com.

9/8/2007 -- Mountain Boys will perform at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit www.finbarspetaluma.com.

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

9/8/2007 -- The Stairwell Sisters 8 pm concert at the Cayuga Vault, 1100 Soquel Ave., Santa Cruz, CA. For information or tickets, call 831-421-9471, email info@cayugavault.com, or visit www.cayugavault.com.

9/8/2007 -- Jamie Laval & Ashley Broder concert at the West Side Theatre, 1331 Main Street, Newman, CA. For information or tickets, call 209-862-4490, email info@westsidetheatre.org, or visit www.westsidetheatre.org.

9/8/2007 -- The Spillit Quikkers will perform at 9 pm at the Fox n' Goose Pub, 1001 R Street corner of 10th & R, Sacramento, CA. For

information, call 916-443-8825 or visit www.foxandgoose.com.

9/9/2007 -- Bluegrass For the Greenbelt benefit concert featuring Laurie Lewis and the Right Hands, Jody Stecher and Kate Brislin and Ruster's Moon featuring Bill Evans and Kathy Kallick, 3 pm at Coventry Grove in Kensington, CA. Free shutters from the El Cerrito Plaza BART station. Tickets are \$65 for the general public and \$50 for Greenbelt members. For information, visit www.greenbelt.org/bluegrass.

9/9/2007 -- Carolina Special will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com.

9/11/2007 -- Carolina Special will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

9/12/2007 -- Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>.

9/13/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

9/13/2007 -- The Salt Martians will perform from 5:30 to 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com.

9/13/2007 -- Belle Monroe & Her Brewglass Boys will play from noon to 3 pm at the Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach, CA. For information, visit www.brewglassboys.com.

blackoakcasino.com

9/13/2007 -- Donna Ray Norton, Rick Hartness & Friends and Toldo Shakers in concert beginning at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Part of the Berkeley Old time Music Convention. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org.

9/14/2007 -- John Cowan Band will perform in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, call 877-747-8777, email bpierce@blackoakcasino.com or visit www.blackoakcasino.com.

9/14/2007 -- Heidi Clare, Lee Stripling Trio, and Tom Sauber, Brad Leftwich & Alice Gerrard 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Part of the Berkeley Old time Music Convention. Tickets are \$15.50 advance and \$16.50 at the door. For information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org.

9/14/2007 -- Blue Shoes and Thick Soup will play from 7 to 10 pm at the Bear Valley Lodge, Cathedral Lounge, Bear Valley, CA. For information, call 209-785-7726, email blueshoes@onemain.com, or visit www.blueshoes.com.

9/14/2007 -- Jimbo Trout and The Fish People will perform at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit www.finbarspetaluma.com.

9/15/2007 -- High Country will perform at 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, call 510-548-6263, Email peter@mcgrathspub.com, or visit www.mcgrathspub.com.

9/15/2007 -- The Deciders will play at the Connecticut Yankee, 100 Connecticut St, San Francis-

CBA Calendar of Upcoming Music Events

co, CA. For information, call 415-552-4440, or visit <http://www.theyankee.com/>

9/15/2007 -- Blue Shoes and Thick Soup will play from 7 to 10 pm at the Bear Valley Lodge, Cathedral Lounge, Bear Valley, CA. For information, call 209-785-7726, email blueshoes@onemain.com, or visit www.blueshoes.com

9/16/2007 -- Homespun Rowdy, The Dilettantes, Highway Robbers and Mike Therieau 7:30 pm concert at the Great American Music Hall, 859 O'Farrell Street, San Francisco, CA. West Coast Wines sponsored benefit concert for the Twinkle Foundation (breast cancer research & education programs). For information or tickets, call 415-885-0750, email info@gamh.com, or visit <http://www.musichallsf.com>

9/17/2007 -- Homespun Rowdy will play from 7:30 to 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com

9/18/2007 -- Carolina Special will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

9/19/2007 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

9/19/2007 -- Beppe Gambetta (Italian guitar virtuoso) will perform at 7:30 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$8 advance and \$10 at the door. For information or tickets, call 831-335-5308 or visit <http://www.donquixotesmusic.com/>

9/19/2007 -- Sidesaddle & Company will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

9/19/2007 -- Chris Hillman and Herb Pedersen and The Richey Furay Band concert at the Great American Music Hall, 859 O'Farrell Street, San Francisco, CA. For information or tickets, call 415-885-0750, email info@gamh.com or visit <http://www.musichallsf.com>

9/20/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

9/20/2007 -- Salt Martians will perform from 5:30 to 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com.

9/20/2007 -- Keith Little & Jim Nunally will perform at the First Street Cafe Upstairs, 440 First Street, Benicia, CA. For informa-

tion, call 707-745-1400, email firststcafe@pacbell.net, or visit <http://www.firststcafe.com>

9/21/2007 -- Lost Highway will perform at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit www.finbarspetaluma.com

9/22/2007 -- Sonia Shell and the Factor of Five will play at the Big Basin Bistro, 14480 Big Basin Way, Saratoga, CA. For information, call 408-867-1764

9/22/2007 -- The Mercury Dimes will perform at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit www.finbarspetaluma.com

9/23/2007 -- Belle Monroe & Her Brewglass Boys will play from noon to 3 pm at the Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach, CA. For information, visit www.brewglassboys.com

9/24/2007 -- Barefoot Nellies will play at will play from 7:30 to 10:30 pm at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com

9/25/2007 -- The MacRae Brothers will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

9/26/2007 -- Diana Donnelly & the Yes Ma'ams will perform from 6-9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit <http://www.samsbbq.com>

9/26/2007 -- The April Verch Band will perform at 7:30 pm at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$8 advance and \$10 at the door. For information or tickets, call 831-335-5308 or visit <http://www.donquixotesmusic.com/>

9/27/2007 -- Ed Neff & Friends will perform at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

9/27/2007 -- Salt Martians will perform from 5:30 to 7:30 pm at the Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com.

9/28/2007 -- The David Thom Band will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com

9/28/2007 -- The Isaacs in concert at 8 pm at the Fair Oaks Presbyterian Church, 11427 Fair Oaks Blvd, Fair Oaks, CA. Sponsored by the CBA and the Sacramento Southern Gospel Music Association. Tickets prices: artist circle \$22 adv/\$25 door (if available), main floor \$17 adv/\$20 door, balcony \$12 adv/\$15 door, children 12 and under FREE with a paid

adult admission. This event will be promoted to the general public & may well sell out. Order your tickets now at www.cbaontheweb.org. For more information, call 916-989-0993.

9/28/2007 -- Beltaine's Fire, The Bluegrass Revolution and The Four Finger String Band will perform at 9 pm at The Quarter Note, 1214 Apollo Way # 403, Sunnyvale, CA. \$8 cover charge. For information, visit www.quarternote.com

9/28/2007 -- Michael Stadler & Mary Gibbons will perform at Finbar Devine's Irish Pub, 145 Kentucky St., Petaluma, CA. For information, call 707-762-9800 or visit www.finbarspetaluma.com

9/28/2007 -- April Verch will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email info@freightandsalvage.org, or visit www.freightandsalvage.org

9/29/2007 -- The Billy Pilgrims in concert with Jeanie & Chuck's Country Roundup opening the show, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$15/advance, \$18/day of show -- except Dec. 8 (\$18/\$20). Ticket for all five concerts: \$60 (mail orders only). Information or tickets at <http://www.rba.org>.

9/29/2007 -- Cliff Wagner & The Old #7 and Tom and Patrick Sauber 8 pm concert at the Grand Vision Performance Space, 6th Street Country Showcase, 434 West 6th Street, San Pedro, CA. Tickets are \$25 per person. A portion of the proceeds will be dedicated to the restoration of the historic Warner Grant Theater. For information or tickets, call 310-833-4813, email robin@oldnumber7.net, or visit www.oldnumber7.net

9/29/2007 -- Keystone Station will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com

OCTOBER

10/20/2007 -- Lee Highway in concert with The MacRae Brothers Tribute to Jake Quesenberry opening the show, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$15/advance, \$18/day of show. Information or tickets at <http://www.rba.org>.

10/3/2007 -- The Websters w/Scot Nygaard in concert beginning at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Part of the Berkeley

Old time Music Convention. Tickets are \$18.50 advance and \$19.50 at the door. For information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

10/4/2007 -- The Austin Lounge Lizards 9 pm concert in the Willow Lounge at the Black Oak Casino, 19400 Tuolumne Road North, Tuolumne, CA. For information, contact Brent Pierce at 877-747-8777, email bpierce@blackoakcasino.com, or visit www.blackoakcasino.com

10/6/2007 -- An exciting musical evening of folk tunes and mountain music featuring Doc Watson and David Holt at the Mondavi Center for the Performing Arts, 1 Shields Ave., Davis, CA. Lecture at 7 pm followed by an 8 pm Hills of Home concert. Tickets are \$32 to \$42 for adults and half price for students and children. For information or tickets, call 530-754-2787 or visit www.mondaviarts.org

NOVEMBER

11/20/2007 -- David Parmley & Continental Divide featuring Randy Graham in concert, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$15/advance, \$18/day of show. Information or tickets at <http://www.rba.org>.

DECEMBER

12/8/2007 -- The Claire Lynch Band in concert, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$18/advance, \$20/day of show. Information or tickets at <http://www.rba.org>.

JANUARY 2008

1/26/2008 -- Rustler's Moon with Kathy Kallick & Bill Evans in concert, 8 pm at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave., Mt. View, CA. Doors open at 5:30 pm for pre-concert jamming, socializing, and the area's best pies (savory as well as sweet). Presented by Redwood Bluegrass Associates. Tickets: \$15/advance, \$18/day of show. Information or tickets at <http://www.rba.org>.

MUSIC CAMPS

SEPTEMBER

9/19/2007 -- 9/21/2007 -- Pete Wernick's Jam Camp, at the Henningsen-Lotus Park, 650 Lotus Road, on the banks of the South Fork of the American River in Lotus, CA (near Coloma). The workshop precedes the new American River Music Festival in Coloma-Lotus. Three days of learning and

fun. Pickers of all bluegrass instruments are welcome. The camp runs from 9:15 am to 5:15 pm daily; tuition is \$195. For information or registration, visit www.DrBanjo.com.

FESTIVALS 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, Sidesaddle & 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. For information, call 408-607-2410 or 408-778-1050.

9/13/2007 -- 9/16/2007 -- Berkeley Old Time Music Convention at venues throughout Berkeley, CA, including the Freight & Salvage, Ashkenaz, the Jazzschool, Civic Center Park and Jupiter Brew Pub. Artists and bands include: Donna Norton, Tom, Brad and Alice, Rich Hartness, The Tallboys, The Gallus Brothers, Heidi Clare, Toldo Shakers, Dram County with Amy Hofer, Knuckle Knockers and many more. For more information, call 510-848-5018, email: info@berkeleyoldtimemusic.org, or visit www.berkeleyoldtimemusic.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 Might Crows, The F-150's, The Bladerunners, Barefoot Nellies, Rita Hoskins and Kids on Stage. Other events include a Saturday car show, late night dance, workshops, jamming and much more. Camping available on site. Gate ticket prices for 3-day tickets is: \$90 Adults, \$45 for Teens and \$23 for children. Single day tickets are available. For information, call 209-785-3693, email roaddog@caltell.com, or visit www.lanspromotions.com/plymouth.

9/14/2007 -- 9/16/2007 -- Millpond Music Festival in Bishop, CA. Bands include: The Waybacks, The Horse Flies, John Reichman & the Jaybirds, Idle Hands Bluegrass Band, Joe Craven & Django Latino, John Jorgenson Quintet, Tom Ball & Kenny Sultan, and Jamie Laval & Ashley Broder. For information or tickets, visit www.

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CBA Calendar of Upcoming Music Events

Continued from B-13

inyo.org/millpond.

9/15/2007 - 9/16/2007 - 37th Annual Julian Bluegrass Festival in Frank Lane Park, Julian, CA. Bands include Highland Way, July Taylor and Wild Oats Band, Sara Petite and the Tiger Mountain Boys and Trails and Rails. Festival also has contests for musicians, jamming and more. Camping and motels nearby. For information or tickets, call Terry Cox at 760-765-3937, email info@julianbluegrassfestival.com or visit www.julianbluegrassfestival.com.

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, Kids on Bluegrass, Keny Hall and the Long Haul String Band and Lost Coast Bluegrass Band. Food, ice and drink concessions, as well as camping and showers will be available on site. For information, visit www.krblue.net.

9/21/2007 - 9/23/2007 - American River Music Festival, at the Henningsen-Lotus Park, 950 Lotus Road, on the banks of the South Fork of the American River in Lotus, CA (near Coloma). The band lineup includes Laurie Lewis, Waybacks, Houston Jones, Joe Craven, Dan Crary with Beppe Gambetta, Harry Manx, Rita Hosking & Cousin Jack, Keith Greeninger, & The Dreamsicles. Camping will be available at three nearby campgrounds with a free shuttle provided. The main stage music on both Saturday & Sunday runs from 11 am to 6 pm with additional performances in the campgrounds for campers only. Plenty of parking within easy walking distance is available for non-campers. Tickets are \$99 with camping, \$79 without. Festival & river rafting packages & one-day tickets are also available. There will be freshly prepared food along with local award winning wines & brews, & a cool store for buying hats, shirts & CDs, & a local artist's village. For information, call 530-622-6044. To order tickets, visit www.americanrivermusic.org.

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 Julay 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.

10/6/2007 - Auburn Bluegrass Festival at the Placer County Fairgrounds, Auburn, CA. Bands include Sidesaddle & Co, Thunderfoot Cloggers, Tree Full of Owls, Mountain Laurel, and the Keith Little Trio. For information or tickets, visit www.livefromauburn.com.

10/12/2007 - 10/14/2007 - Wolf Mountain Bluegrass Festival, Santa Cruz County Fairgrounds, Watsonville, CA. Bands include Frank Wakefield Band, Sawtooth Mountain Boys, The Mighty Crows, The BladeRunners (now with Patrick Sauber), Lost Coast, Lone Prairie, Down Beets, and Page Brownnton. For information or tickets, visit 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.

10/19/2007 - 10/21/2007 - CBA Fall Campout, election and jammer's weekend at the Fairgrounds in Colusa, CA. For information and camping fees, contact Bob Thomas at 916-989-0993 or email: sacbluegrass@comcast.net.

10/27/2007 - 10/28/2007 - 8th Annual Tucson Bluegrass Festival at the Desert Diamond Casino, I-19 Exit Pima Mine Road, Tucson, AZ. Bands include Blue Moon Rising, James King Band, Valerie Smith and Liberty Pike, the Bluegrass Patriots, Copper River, and Jm Pak Blue "n" Grass Neighborhood Band. For tickets or information, call 520-296-1231 or visit www.desertbluegrass.org.

NOVEMBER

11/9/2007 - 11/10/2007 - Western Kentucky Fiddle Festival in Lovett Auditorium, Murray, KY. Fiddle contest with categories for Peewee, Beginner, Junior and Senior Fiddler. Other contest include Clog Dancing, Bluegrass Band,

Bluegrass Banjo, Dobra, Guitar, Harmonica, Mandolin, Old Time Banjo, Sold Time Singer, and Old Time String Band. There is a \$10 entry fee per person per category. There are hotels and campgrounds in Murray, but no camping on site. For information, visit www.tourmurray.com or call the Murray Tourism Agency at 270-759-2199. 11/9/2007 - 11/11/2007 - Four Corner States Bluegrass Festival at the Everett Bowman Rodeo Grounds, 5 miles East of downtown Wickenburg, AZ. For information, call Julie Brooks at 928-684-5479 or visit www.outwickenburgway.com.

JANUARY

1/18/2008 - 1/20/2008 - 21st Annual Blythe Bluegrass Festival at the Colorado River Fairgrounds, 11995 Olive Lake Blvd., Blythe, CA. Sponsored by the Blythe Area Chamber of Commerce. Bands include: Lonesome River Band, Special Consensus, John Reischman & the Jaybirds, Karl Shiflett and the Big Country Show, The Dale Ann Bradley Band, Lost Highway, Sons & Brothers, the Martins, Eric Uglum and Sons and the Colorado River Boys. Camping available on site. Other events include the 9th Annual Quilt Show and the National Bluegrass Playoffs Band Showcase. Tickets are now on sale. For information or ticket orders, call the chamber office at 760-922-8166, email blythebluegrass.com or visit www.blytheareachamberofcommerce.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 Restau-

rant, 817 Main St. (between 8th & 9th Streets), Chico, CA. For information, contact Sid Lewis at 530-894-2526 or email sidlewis420@yahoo.com.

•Coulterville - Celtic and Old-time Jam on the fourth Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Slow Jam from 2 to 3:30 pm and open session from 3:30 to 5 pm. For information, call 209-962-6455; email donmilam@yahoo.com or visit www.hoteljeffreysgold.com.

•Crescent City - Bluegrass Jam from 6-8 pm every Sunday at the United Methodist Church, 7th & H Streets, Crescent City, CA. Everyone welcome especially newer players. For information, contact George Layton at 707-464-8151 or email ke6tkn@juno.com.

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

•Orangevale - California Old-Time Fiddlers' Association Jam Session on the 2nd Sunday of every month from 1 to 4:30 pm, Orangevale Grange Hall, 5805 Walnut, Orangevale, CA. For information, call 916-966-9067.

•San Francisco - Bluegrass Jam at 6 pm on the 2nd and 4th Sunday of every month at Progressive Grounds Coffee Shop, 400 Courtland Ave., San Francisco, CA. For information, email larrythe241@yahoo.com.

•San Jose - Santa Clara Valley Fiddlers Association Jam from 1 to 5 pm on the 1st Sunday of every month at Hoover Middle School, Naglee & Park Streets, San Jose, CA. For information, call 408-730-1034 or visit www.scvfa.org.

•San Luis Obispo - Bread and Jam Session from 5:30 to 8:30 pm the 3rd Sunday of every month at Utopia Bakery, 2900 Broad Street, San Luis Obispo, CA. For information, contact Roger Siminoff at 805-474-4876 or email siminoff@siminoff.com.

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

•Santa Margarita - Bluegrass jam session sponsored by the CBA in collaboration with Solomon's Café on the first Sunday of every month from 5:30 to 8:30 pm. Solomon's is a great meeting and eating spot located 15 miles south of Paso Robles and 15 miles north of San Luis Obispo. For more informa-

tion, 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 Cerito. For information and exact location, email Metronome7@aol.com or visit http://www.pickinpotlucks.com/

MONDAY

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

•Mountain View - Bluegrass Jam, 7:30 pm every Monday at the Red Rock Café, 201 Castro Street, Mountain View, CA. For information, call (650) 967-4473.

•Oakland - Bluegrass Jam at 8 pm every Monday beginning at 6 pm at the Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. For information, call Joe Howton at 510-547-2252 or email TRman2323@aol.com.

•Palo Alto - Old Time Jam session, 7 to 10 pm on the first and third Monday of every month at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. For information, call 650-328-0853 or email akatiff@sbsglobal.net,

•San Diego - Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.

•Signal Hill - Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.

TUESDAY

•Berkeley - Bluegrass jam session every Tuesday from 7:30 to 9:30 at the 5th String Music Store, 3051

Calendar of Upcoming Music Events

Adaline St., Berkeley, CA. The jam is hosted by Jacob Groopman of the Donner Mountain Bluegrass Band and is open to all skill levels and is given in an instructional environment. For information, email jgroopman@gmail.com.

•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 Naturist Resort, Los Gatos, CA. For information, contact Buck Bouker via email at buck@lupin.com.

•Millbrae -- Bluegrass Jam on the 4th Tuesday of every month at Sixteen Mile House, 448 Broadway, Millbrae, CA. For information, call 650-692-4087.

•Palo Alto -- Celtic Slow Jam session from 7 to 9:45 pm every Tuesday at Fandango Pizza, 3163 Middlefield Road, Palo Alto, CA. Hosted by Pete Showman. For information, call 408-255-0297.

•San Diego -- Bluegrass 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.

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.carltonemusic.com

www.carltonemusic.com

•Morgan Hill -- South County Bluegrass Jam on the 2nd & 4th Thursday of each month at The Buzz Stop, 17400-1B Monterey Road, Morgan Hill, CA. 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 Solyo Heights Dr, Felton, CA. For information, call Barbara & Eric Burman at 335-3662.

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

SATURDAY

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

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

•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, blue-

grass, 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.



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

Photo by Bob Calkins

Darrell Johnston Kids Instrument Lending Library

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

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

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

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

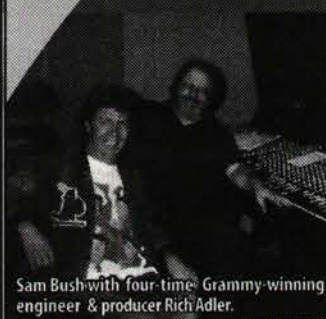
Sharon or Steve Elliott at 510-728-7613 or email kidslendinglibrary@yahoo.com

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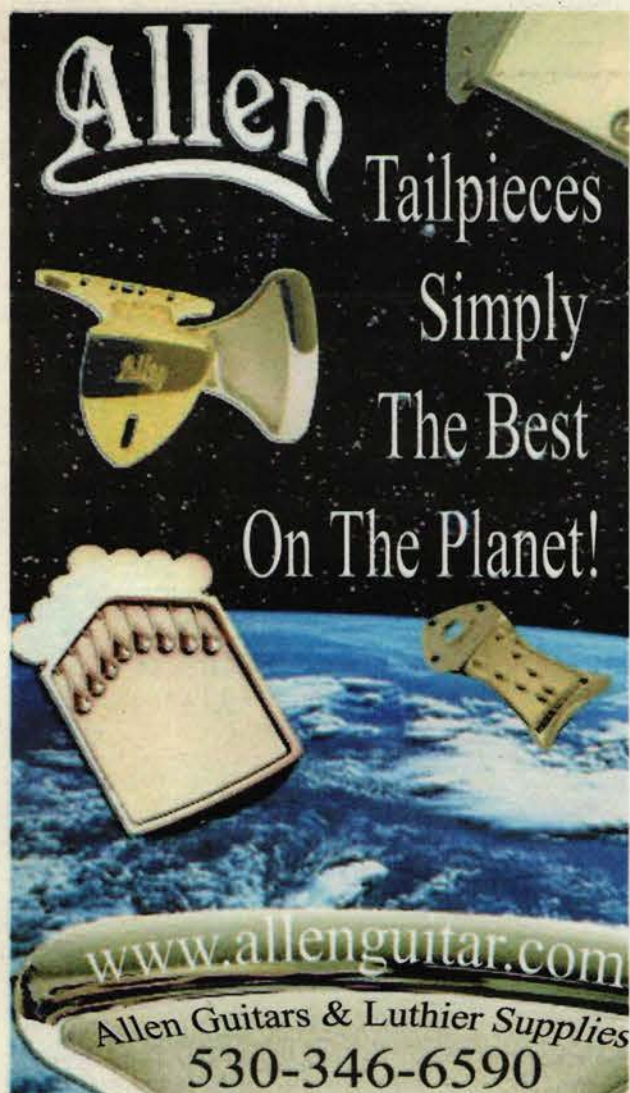


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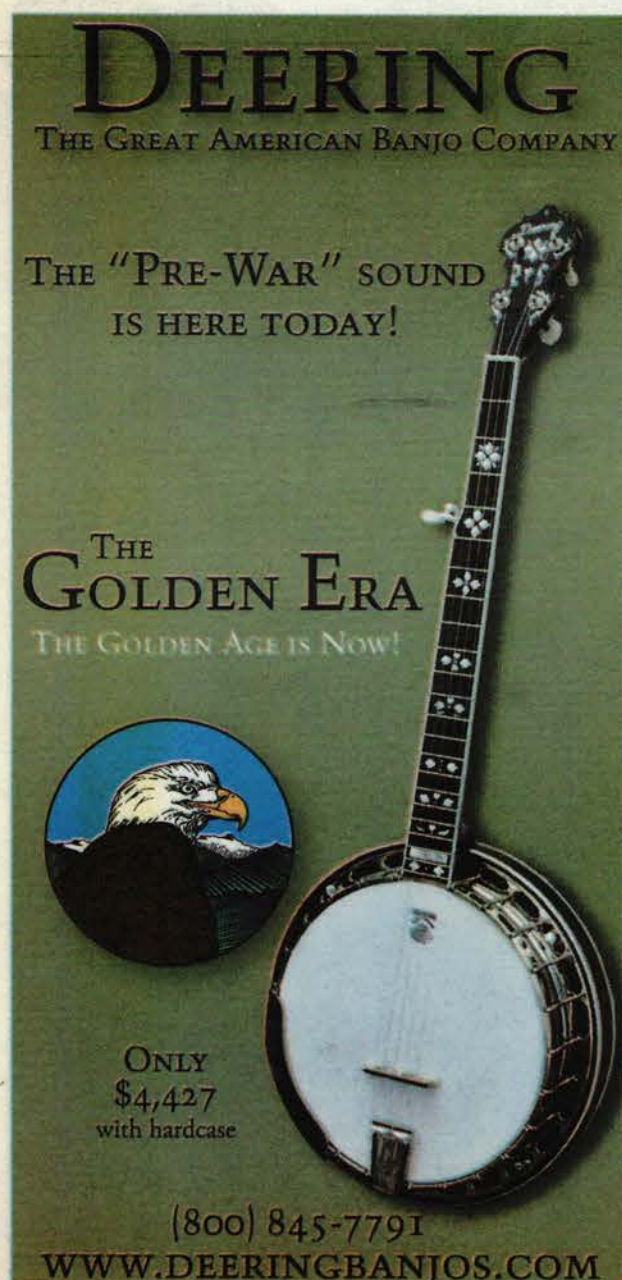


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