

CBA Music Camp - almost full already!

By Ingrid Noyes

Registration for the 9th annual CBA Music Camp opened Feb 18th with a veritable stampede of campers signing up the first



Instructor Mark Schatz.
Still room in oldtime banjo.

day—camp filled to ¾ capacity on day one. All campers who registered the first day were accepted into camp, though not all ended up in their first choice classes. After the first day, campers are being accepted only if there's room in the class.

As we go to press, there is still room for oldtime banjo players (both beginners and intermediates), beginning dobro players, beginning fiddlers, and one spot left in beginning bass. No point in signing up for upper level guitar, vocals (both levels), level 2 bass, or level 2 mandolin—these classes are all packed with long waiting lists. The rest of the classes are full, but have shorter or no waiting lists, so space may open up if there are cancellations. Would-be campers can contact the director (see below) to check on availability before signing up.

To clarify, by beginners at this

camp we mean a little beyond total beginners—we call it advanced beginners, which means you know the basics of how to play your instrument, can tune it and play some songs, if not up to tempo at least not agonizingly slowly. If that sounds like you and you play one of the above-mentioned instruments, there may still be room for you at this very popular camp. Please do not sign up for a class you're not interested in just to get into camp! We've had problems with this in the past, and would like to avoid similar problems this year. It's not fair to take space in a class that you don't even want to attend when someone else could really benefit from that class. It's also not fair to other campers to come to camp and immediately begin lobbying to get into the class you really wanted that's already full. Please respect the quality of the

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The new and old: Grass Valley 2009

By Bruce Campbell

The 2009 Father's Day Festival mixes the familiar with the new! When it comes to the CBA's signature event, the Father's Day Bluegrass Festival, every year, the CBA has to present a festival that preserves the most popular elements of festivals past, and simultaneously work in new ideas in response to the feedback from the membership. This push and pull keeps the festival familiar, yet fresh!

A few years ago, a program was begun to allow bike in the campgrounds, and rules were established to ensure safe operation of the bikes. It

has been very successful, and we've grown used to seeing people biking around the fairgrounds.

One of the best examples of
Continued on A-6



"Cats will ride bicycles on Vern's Stage."
- Bruce Campbell

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2: Come to Parkfield May 7-10 for the programs. Your Parkfield festival admission entitles you to attend

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Special Consensus: a very good reason to be at Parkfield.

Inside this issue...



Directions to the
CBA Spring
Campout
--see A-8



Mike Melnyk's
SFBOT
photo review
-- see B-5

PLUS...

- Al's Music Tidbits
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photo: Mike Melnyk

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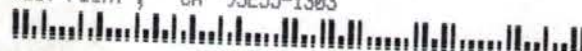
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First Name _____ Last Name _____ Spouse: First Name _____ Last Name _____
 Address _____ Child(ren) _____
 City _____ State _____ Zip _____ Year of Birth _____
 Phone _____ Email: _____

Membership Categories:

Single Membership \$25.00
 With Spouse/other added \$30.00
 Children 13-18 (non-voting) \$1.00 each
 Children 13-18 (voting) \$10.00 each
 Band Memberships Out of State Only (3-5 Members) \$40.00

Membership includes 12 issues of the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. Band memberships available for out-of-state bands. Each member is entitled to one copy of the publication. Please write names and addresses on a separate sheet of paper. **Prices subject to change without notice. Out of United States? Postal rates may be higher, please inquire.**

Please sign me up for the following:

_____ Single - 1 vote for _____ year(s) @\$25
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 _____ Add _____ non-voting Children @\$1 each
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Children's names and birthdates: _____

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TOTAL ENCLOSED \$ _____

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

Mail to: CBA Membership Vice President Carolyn Faubel
 PO Box 5037

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For information, call 530-741-1259

or email CBAMembership@syix.com

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

What's this?!



Looks like a membership application!

California Bluegrass Association Bluegrass Breakdown

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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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Flyer insertion is available. Inquire for cost.

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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.

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

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

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

FROM THE PRESIDENT'S DESK - Darby Brandli, CBA President

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

Bluegrass Breakdown, award winning monthly two section newspaper free to all CBA members. Monthly run of about 5000 copies. All articles are written by volunteers and photos are taken by volunteer photographers. Mark

Varner is the editor of the newspaper and obtains all the advertising. Mark also produces all programs and most of the flyers for our events.

Father's Day Bluegrass Festival. The longest running bluegrass festival on the west coast. The 34th Annual to be held in Grass Valley in June. Produced by volunteers. This is the "big" event of the Association's year and helps finance all the other events the CBA sponsors. Member Dave Zimmerman created the www.fathersdayfestival.com website for this event.

Sonoma County Bluegrass & Folk Festival: the ninth year for this one day event. Features mostly California bands and is held in Sebastopol. Produced by Mark Hogan and Colleen Arroyo (CBA

volunteers) with help from the Sonoma County Folk Society.

Hobbs Grove Festival in September. This year will be the second year the CBA has helped present this festival and the festival is almost a decade old. Originally produced by the Kings River Bluegrass Association which asked to become part of the CBA in 2008. The Kings River Folk have blossomed and now have monthly jams and concerts and happenings in their part of the State.

A new event, the Golden Old Time Campout, will be held on the Mendocino County Fairgrounds in August of this year. Co-sponsors include the Sonoma County Folk Society and the Berkeley Old Time Convention. Mark Hogan is the leading force behind this new

event.

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

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

Kids on Bluegrass program. Founded by volunteer Frank Sullivan two decades ago, this program is for children with an interest in playing bluegrass who have some musical facility. Frank and



photo: Mike Melnyk

Darby Brandli

his volunteer team work with the children during the festival and the rehearsals culminate with two performances of the Kids on Bluegrass on the main stage. This program has been a model for other festival programs. Some of the KOB appear on the stage at the IBMA World of Bluegrass Fan Fest in Nashville while other graduates of

Continued on A-17

Minutes of the February 14th, 2009 - California Bluegrass Association Board Meeting

CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 10:00 a.m. at the home of Diana Donnelly in Modesto and the roll was taken.

SETTING OF THE AGENDA

The motion to approve the agenda was approved by unanimous vote.

APPROVAL OF THE JANUARY BOARD MEETING MINUTES

The motion to approve the January 24, 2009 board minutes was approved with one correction. One change: The concert in Sacramento is with New Found Road not Open Road.

PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

Frank Sullivan addressed the board and thanked everyone for their hard work.

OLD BUSINESS

Open Position Appointments 1. Recruiting long term Volunteer Coordinator

A letter was received from some new members who are both retired. They enjoy the festival and are looking to help in some capacity. It was decided to ask them if they'd like to work in the membership booth. We will continue to search for a permanent volunteer coordinator.

2. Expectations of Youth Coordinator

Betsy is already working but we should have listed expectations (job description) for her.

3. Communication with Insurance Advisor

Rick said that we will be sending letters to our insurance carriers and let them know that any time they correspond with us, Lee needs to be copied.

Fairgrounds contract status

Montie reported that the fairgrounds board will be meeting on February 17 and Montie requested that Sandy let them know that we are very concerned about the parking fee and that we want her to make it clear that we do not want a parking fee, but if they insist on it, then no more than \$2.00.

Early bird ticket status

Rick reported that the on-line ticket sales feature was down for about 3 weeks while we came on with PayPal but it is up and running now and the tickets sales seem to be going well. Josh advised the board that PayPal no longer requires the purchaser to create an account first.

The motion to extend the early bird sales date to March 31 was approved unanimously.

Envelopes

The motion to have the secretary order new letterhead and envelopes when needed was approved unanimously.

NEW BUSINESS

The Dillards for 2010 and other pre-FDF 2009 bookings

Rick read a letter sent by Steve Hogle requesting that the board consider The Dillards for our 2010 festival. Rick polled the room and asked everyone to suggest 1 or 2 bands as an anchor band for 2010. The TAG committee will have some recommendations in March. At the March meeting, we will also decide on how many bands to contract with before the FDF in June.

Bylaws changes for teen members

Montie explained to the board what the by-laws say about the voting ages.

The motion to accept that, as part of a family membership, children ages 16 to 18 can have a vote by paying \$5 toward the family

membership fee (same as spouses) was carried by unanimous vote.

Note: Non-members are not authorized to collect money.

The motion that the membership of dependent children of deceased Lifetime members will continue until age 18 was carried by unanimous vote.

The motion to remove the \$1 fee for children ages 12-15 was carried by unanimous vote. Children up to the age of 15 are considered part of the family membership.

Declining membership and how to fix it

Rick has studied who are renewing and who aren't renewing their memberships and opened a discussion on what people think about why members are not renewing. Lisa felt we should survey people to try and find out why people are not renewing. Some felt that it could be the economy or that the aging members can no longer attend our events. There are members who have lost faith in the association. We should push for memberships at music camp. We have lost some of the Bakersfield members that we picked up when we had SuperGrass. We seem to get new members at events but not a lot of renewals. J.D. suggested we get input from the youth for a band they'd like to see at the festival. Rick wondered if members could be wanting fresh leadership.

Donated food status

JD talked to Nancy McGoggin at Raley's but she needs a formal proposal from us before she can consider it. JD is to take care of this.

Block Comp Ticket Distribution to Families

Rick named some groups who work with children in music programs. We gave some comps to these people to give tickets to families who have never been to the FDF and who would not otherwise

go, that we could comp in one time. This would be no cost to us but has the potential for getting new families exposed to bluegrass and to our festival. We would identify people who have access to these families and who can make suggestions to Betsy Riger or Darby Brandli. Once these families have been identified, Betsy or Darby would contact Bill Meiners with their names, for tickets to be held at the gate. These tickets would be non-transferable.

Long Term Plan for CBA Web Site

Rick suggested we need a long term plan for the future of the website in the event that something should happen to him or in the future when he "drifts away". If we hired someone to keep the website going, we'd have to figure out a way to generate enough income to cover that cost. It would have to be someone who is dedicated to it or paid well enough to do it. Rick said he probably spends at least 3-5 hours a day on it. No final plan was made.

Promotion of First Annual Golden State Old-Time Campout

This is a joint venture between us, the Sonoma County Folk Society and the Berkeley Old Time Music Convention. It was suggested that we need to get flyers out on to colleges etc. but not who would be doing that. We should have a booth at the FDF and have old time pickers there.

Instrument auction - HD 35

John reported that there have been no bids on the auction at all. It was suggested we might expand the advertising of the auction to sites like eBay.

Sponsorships for 2009 - Deering

Lisa distributed a list of all the sponsorship levels. Lisa calls the

instrument companies for their donations. Deering has already donated. Bruce Campbell and Kelly Broyles will go up to Grass Valley and solicit local sponsors.

Selection of 2009 Lifetime members

The motions to nominate two identified members to receive the 2009 Lifetime Membership awards were carried by unanimous vote.

Report re: Entertainment Coordinator Activities

Jim Ingram distributed his tentative main stage schedule. The board made suggestions for changes and he will go work on it again.

Up-Date on Pay-Pal

Josh Michaels reported on the problems in getting it started but it is running fine now. Tickets for FDF, Sonoma etc are on line. On-Line tickets for Music Camp will be up and running next week.

REPORTS

Membership Report

Carolyn distributed her report and made a presentation.

Treasurer's Report

Ed distributed his report and answered questions.

Controller's Report

Lisa just reminded everyone to keep savings in mind.

Closed Session

SET TIME AND PLACE FOR THE MARCH BOARD MEETING

The next meeting set for Sunday, March 15 at 11:00 a.m. at the Hopmonk Tavern at 230 Petaluma Avenue, Sebastopol, CA 95472.

ADJOURNMENT

The meeting was adjourned at 2:45.

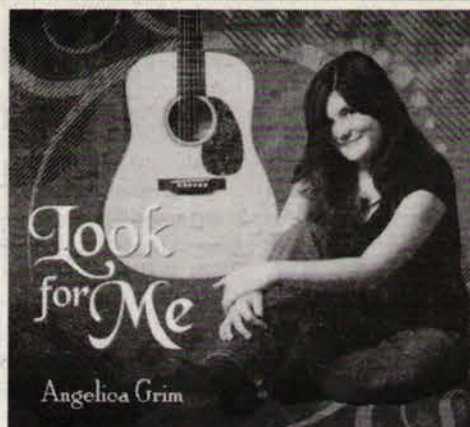


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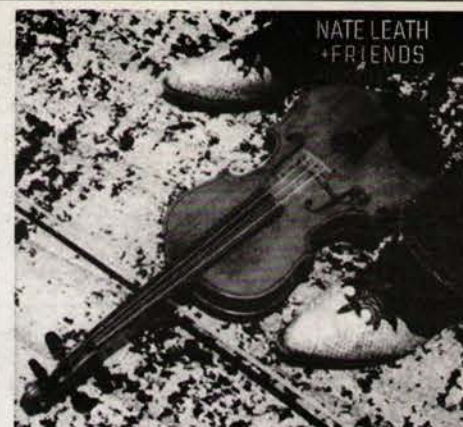
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Frank Wakefield
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mandolin genius!



Angelica Grim
"Look for Me"
California Bluegrass



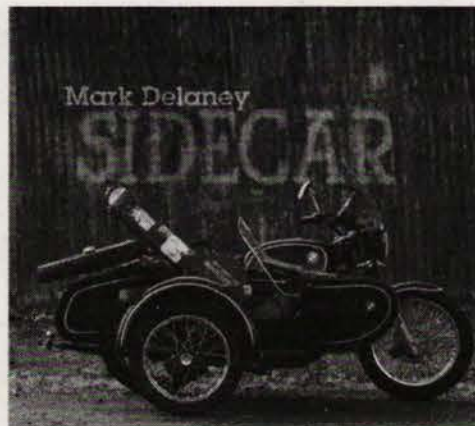
Nate Leath + Friends
"Rockville Pike"
with Tatiana Hargreaves
& Sarah Jarosz



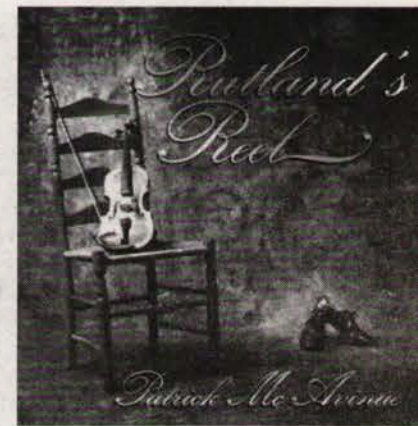
The Stonemans
"Patsy, Donna & Roni"
First family of bluegrass



Jordan Tice
"Long Story"
acoustic guitar hero!



Mark Delaney
"SideCar"
extraordinary banjo picking



Patrick McAvinue
"Rutland's Reel"
hot bluegrass fiddle

Music Camp in the Sierra Nevada Gold Country!

July 12-18 and July 19-25, 2009



- ♦ Make it a musical vacation in the historic Sierra Nevada Gold Country, for one week or two!
- ♦ Small-group classes at all levels in guitar, mandolin, banjo, bass, fiddle, singing, ukulele, songwriting, harmonica, percussion, and more.
- ♦ Classes and workshops in bluegrass, old time, folk, blues, swing, jazz, country, Brazilian, and other styles, taught by well-known teachers from around the U.S.
- ♦ Learn how to convert your bluegrass licks into jazz and swing or other styles!
- ♦ Lots of jamming, plus dances, faculty and student concerts, special daily workshops, hiking, and swimming.
- ♦ Play your favorite musical style with folks from all over the country—or try out some different styles!
- ♦ The camp is held at an established facility with dining hall, space for classes and jamming, a swimming pool, cabins with bathroom and restroom and shower facilities for tent campers, all at a wooded site with level terrain at about 4,000 feet elevation, about 45 minutes northeast of Auburn.
- ♦ Price for seven days, six nights, including all meals and snacks, instruction, activities and lodging: \$800 for tents and RVs (without hookups), \$900 for shared cabins with bathrooms.

www.musiccamp.org/cba

For pictures, a downloadable camp brochure with teacher and class information, and more information about California Coast Music Camp, go to <http://tinyurl.com/musiccamp-org-cba>. We'll be glad to mail you a brochure if you call 650-306-0399 or write to CCMC, P.O. Box 60875, Palo Alto, CA 94306-0875, or email info@musiccamp.org.

We'll see you at camp! Bring a friend!



CCMC has offered music camps
and activities for acoustic musicians
since 1992

Six reasons you can't miss the 11th Annual Parkfield Bluegrass Festival

From page A-1
workshop classes. Picture yourself in a small group getting playing tips from a master of fiddle, banjo, mandolin, bass or guitar. Imagine learning how to build a mandolin. See yourself sitting with other friendly people as an experienced musician unlocks the mysteries of jamming, sssloooooowwwly. It's all there at the Parkfield festival.

3: Come to Parkfield May 7-10 for

the children. Hear us out on this. You don't have to feel guilty about the great time YOU'll have. That's because kids come to Parkfield for free, and all Parkfield festival kids' programs are fun and free. We'll provide a bluegrass movie, a special concert, a bedtime sing-along and craft-making for Mother's Day. Plus, your kids can attend Gerry Higbie's Bluegrass Music Camp. At camp they'll learn to play or sing "Buffalo Gals" and "You are

My Sunshine" with other kids. (Kids should bring their own banjo, mandolin, fiddle, guitar or bass to learn on.) Sunday about noon they'll have the chance to get up on stage, say what they learned, and play for you. For lots more information about this program, check out our website at www.parkfield-bluegrass.com, or contact Gerry directly at gwhigbie@aol.com.

4: Come to Parkfield May 7-10

for the women. Now that we have your attention... and giving a nod to Chuck Poling's tribute to women in the February Bluegrass Breakdown, the Parkfield festival will bring many sweet-voiced, strong and magnetic women on stage. And in keeping with that great Parkfield Festival tradition, the first 100 moms who check in to the festival will receive a lovely gift. Thanks for all you do, Mom.

5: Come to Parkfield May 7-10 for location, location, location. Parkfield is nestled in the oak-studded hills about 30 minutes northeast of Paso Robles, California. Generally late-spring days are warm and nights are cool. Camping is boondock-style with acres of shady flat area (grass for tents) and showers available. (Reserve early if you need electrical service!) Some folks say the location and the inner peace it inspires are their favorite things about the Parkfield festival.

6: We'll say it once more: Come to Parkfield May 7-10, 2009 for one of the best bluegrass festival experiences you'll ever have. For advance tickets and other details, please check out the BMSCC or Parkfield Bluegrass festival websites at www.bmscc.org or www.parkfieldbluegrass.com. If you do not have Internet access, please leave us a message at (805) 725-3060.

Sponsored by BMSCC — The Bluegrass Music Society of the Central Coast

PARKFIELD Bluegrass Festival

MOTHER'S DAY WEEKEND, May 7-10, 2009



Featuring

The Special Consensus,
John Reischman & The Jaybirds,
Chris Stuart & Backcountry,
Sawmill Road, Kathy Kallick Band,
LeRoy Mack & Bluegrass Gospel Band,
Sidesaddle, The Brombies, Whiskey Chimp,
Bean Creek, Kitchen Help,
Dalton Mountain Gang,
Wild River Ramblers, The Porch Dogs

4 DAYS OF BLUEGRASS MUSIC IN
CALIFORNIA'S CENTRAL COAST
WINE COUNTRY.

14 wonderful national, regional & local
bluegrass bands. Non-stop jamming.
Mother's Day gift for Moms.

KIDS PROGRAMS—Kids bluegrass music camp
with lessons & performance onstage.

Plenty of camping space —RV's & tents in
4 different camping areas. Electric hookups by
reservation (order tix soon to get on list).

BBQ's/raised firepits OK. Dogs OK!

Many wonderful festival vendors &

The Parkfield Café for good eats & great gifts.
NEW! RV rentals available —see the website link.

For complete information & ticket orders,
please check out our Website:

www.parkfieldbluegrass.com

TICKETS: Adults (age 20-59)

All 4 days \$90 Gate \$80 Advance

3 consecutive days \$80 Gate \$70 Advance

Single Day: Thu \$20 Fri \$30 Sat \$35 Sun \$25

Seniors (age 60+), Students w/ ID, Military,

Or BMSCC members \$5 off Adult price

Kids & Teens (up to age 19) FREE

Advance Discount only on 3 & 4-day tickets.

ADVANCE TICKET DEADLINE April 1, 2009

CAMPING FEE: (per unit: RV, camper or tent)

4-day, Thurs-Sun \$30 3 consecutive days, \$25

Single Night: \$10 Pre-Festival Night \$12

Electrical Hookup SURCHARGE: \$25 per unit/flat fee.

Limited Qty hookups—reserve soon to get on the list!

MAIL ORDER TICKETS: Checks payable to
BMSCC, PO Box 332, Grover Beach, CA 93483.

Please include a stamped self-address legal size envelope.

(TICKET INFORMATION SUBJECT TO CHANGE)

The new and old: Grass Valley 2009

From page A-1

constant innovation is the emergence of alternative stages at the festival. While the "big stage" is where most attention is focused, folks like to have a variety of things to see other attractions as well. In the past, we have had cloggers and other dancing. More recently, we have seen Vern's Stage become a popular place to hear bands during times when the Big Stage is not in use.

This year, cats will be allowed at the Father's Day Festival. The debate about pets at Grass Valley has been a passionate and ongoing concern, and while we're not all that close to coming up with a policy that will please everyone, this pilot program with the cats is a step in that direction.

It's obvious then, that in 2010, we can look forward to cats riding bicycles on Vern's stage!

OK, that's a joke! But what you CAN expect at this year's Father's Day Festival is a stellar lineup, great food, luthiers, jamming aplenty, and Vern's place. What you can expect every year is that stuff that makes the Grass Valley Festival so great, but also constant, incremental improvements to ensure the festival provides the very best entertainment value possible! So, get your tickets, and have a great time in Grass Valley in June, and afterwards (or even during), let the CBA Board of Directors know what you liked best, what could use improving or changing, and what ideas you have for new things to keep the festival vital and fresh. What ensures the future of the CBA's flagship event is the willingness to consider new ideas, while embracing the familiar elements that have served you so well for over 30 years!

CBA Music Camp

- almost full already!

From page A-1
camp, and refrain from signing up for a class that's not right for you. Thanks!

The camp is held in Grass Valley, at the same location and week of the CBA Father's Day Bluegrass Festival. Dates this year are Sunday, June 14th to Wednesday, June 17th. This camp is designed for anyone who plays bluegrass or oldtime music, with two main goals: to help you learn more about playing your instrument, and to help you learn more about playing well in a band or jam situation. The class you sign up for in advance is your morning class, working with a small group of about ten people with an instructor and assistant to learn more about playing your instrument. In the afternoon, there are a variety of elective classes you can attend, including more instrumental classes, vocals classes, office hours with the teachers, clogging, theory, jam groups, and songwriting. Evenings feature dances, staff and student concerts, and lots of jamming.

There is also a morning Kids Fungrass program for young musicians who are just learning to play, want to learn to play, or are too young to be in a mostly adult class. This class is intended for children or siblings of students enrolled in the music camp, but if there is space, other children may participate as well.

Scholarships are available for those who need financial assistance to come to camp, and enrollment gets you a \$10 discount off a 4-day pass to the Father's Day Bluegrass Festival (best to enroll in camp first to get this discount).

We're hoping to expand camp next year to accommodate more people, but even then here is what to remember to get into camp and into your first choice class: Sign up the first day registration opens. It's OK to mail in registrations early, but they will still be counted as first day registrations. It's not necessary to use priority mail or sign up at any certain time of day; we go by the date you sign up, regardless of when it's received.

When we get more sign-ups on one day than we can accommodate, these are the things we consider in making choices: Kids generally get priority. People who have never been to camp before, never had a chance to take a particular class before, or couldn't get in to camp the year before get priority. CBA members get priority.

So, if you were left out in the cold this year, it's because we have—all of us—created a great camp, and until we find a way to expand, we're going to have to remember the concept of taking turns. So, keep your CBA membership current, be flexible about which class to take, and sign up on time, and we'll do the best we can to get you in next year.

If you're interested in one of

the classes that's still open, you can sign up for camp by filling out and mailing in the registration form that you will find elsewhere in this issue, or you can also register online at our website: www.cbamusiccamp.org/. There is lots more information on the website—we especially recommend that you read the FAQs page for our most

commonly asked questions and their answers. Do look carefully at the class descriptions and recommended prerequisites before choosing a class, and if you still have questions, or want to check on class availability, call director Ingrid Noyes at 415-663-1342 (after 9 a.m. please) or e-mail info@cbamusiccamp.org.

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

- You'll be surprised how much there is to know about a music that's been around for 50 years.
- Our new CBA website brings you right up to date, with features like:
- Latest band news.
- Listing of jams throughout the state.
- CD reviews and online sources.
- Calendar with hundreds of events.
- CBA news events.
- Best of the Bluegrass Breakdown.
- Over 80 band profiles.

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



cbaontheweb.org

CBA Music Camp—2009 Registration Form

Name _____ Age, if under 18 _____
first nickname? last

Address _____

Town _____ State _____ Zip _____

e-mail _____
(or fax # if you don't have e-mail)

Phone, home: _____ cell: _____ work: _____

Instrument—check one, or indicate first and second choice, for morning classes. *Please see Instructors page of website, or contact us, for descriptions and prerequisites for each class, before making your selection.*

banjo, bluegrass, level 1 _____	dobro, level 1 _____	guitar, level 1 _____
banjo, bluegrass, level 2 _____	dobro, level 2 _____	guitar, rhythm, level 2 _____
banjo, bluegrass, level 3 _____	fiddle, level 1 _____	guitar, crosspicking, level 3 _____
banjo, oldtime, level 1 _____	fiddle, bluegrass, level 2 _____	mandolin, level 1 _____
banjo, oldtime, level 2 _____	fiddle, oldtime, level 2 _____	mandolin, oldtime, level 2 _____
bass, level 1 _____	vocals, level 1 _____	mandolin, bluegrass, level 3 _____
bass, level 2 _____	vocals, level 2 _____	

Sign up early for best choice of classes!

Please check if applicable:

_____ This is my first time at this camp. I heard about it from _____
 _____ I am a CBA member. _____ I'm not a CBA member, but would like information about becoming one.
 _____ I'm under 18. My parent's or guardian's name is _____

Cost:

\$ _____ **Tuition** Postmarked by May 1st--\$280; after May 1st--\$315 See FAQs page on website for scholarship information
 \$ _____ **Meals (optional)**--\$90 (includes Sun. dinner thru Wed. lunch) Check here for vegetarian meals
 Name(s) of additional person(s) for meals, if any _____
 \$ _____ **Tent Camping (optional)**--\$25 per adult Please note, **no dogs are allowed on the fairgrounds!**
 Name(s) of additional person(s) for camping, if any _____
 \$ _____ **RV camping (optional)** \$60 per site, RVs **No dogs allowed**—see website FAQs page for kennel info
 \$ _____ **RV with electrical (optional)** \$90 per site, RVs for entire week with electrical
 \$ _____ **Camp T-shirt (optional)** \$15 (or XX \$20) Circle size: S M L X XX & style: Men's or Women's
 Our new T-shirt design can be viewed on the What's New page of our website.
 \$ _____ **Contribution to scholarship fund (optional)**--help a low-income camper come to camp!
 \$ _____ **Enrollment fee for your child (or sibling)** for morning Kids Fungrass program--\$50 per child
 child's name(s) and age(s): _____
 \$ _____ **Total amount enclosed**

Send this form, filled out, with payment (checks payable to CBA Music Camp), to: **CBA Music Camp**
 We will contact you within a week of receiving your registration. **Please wait one week,** PO Box 840
 and then if you haven't heard back, contact us to confirm your registration status. **Marshall, CA 94940**

You are not enrolled until you receive confirmation and a registration code.

Questions? check the frequently asked questions (FAQs) on our website: www.cbamusiccamp.org
 or contact director Ingrid Noyes at (415) 663-1342 (after 9 a.m.), or info@cbamusiccamp.org

The Mail

Dear Editor,

Just want to thank the CBA for their part in sponsoring the event tent at Wintergrass. It was a very nice addition to workshop and jamming spaces and was appreciated by all who used it. Thanks again.

-Jim Fisher
Wintergrass Attendee
and Fan

Dear CBA,

During the last 30 days I have attended Three Blue Grass Festivals. One in California and two in Arizona. My wife and I had planned on attending the festival in Grass Valley, California. While attempting to buy tickets and reserve a place for our RV we learned that there are no pets allowed. I called Nevada County Fair grounds whereby they stated they had no

problem with pets and this was CBA's policy. I'm 65 years old and our 11 lb miniature Dachshund is our baby and she steal hearts everywhere we travel. All of the festivals we have attended this year have allowed dogs. I'm know there are many who share my feelings. Never trust anyone who doesn't like dogs. We will never attend a CBA sponsored festival with this policy.

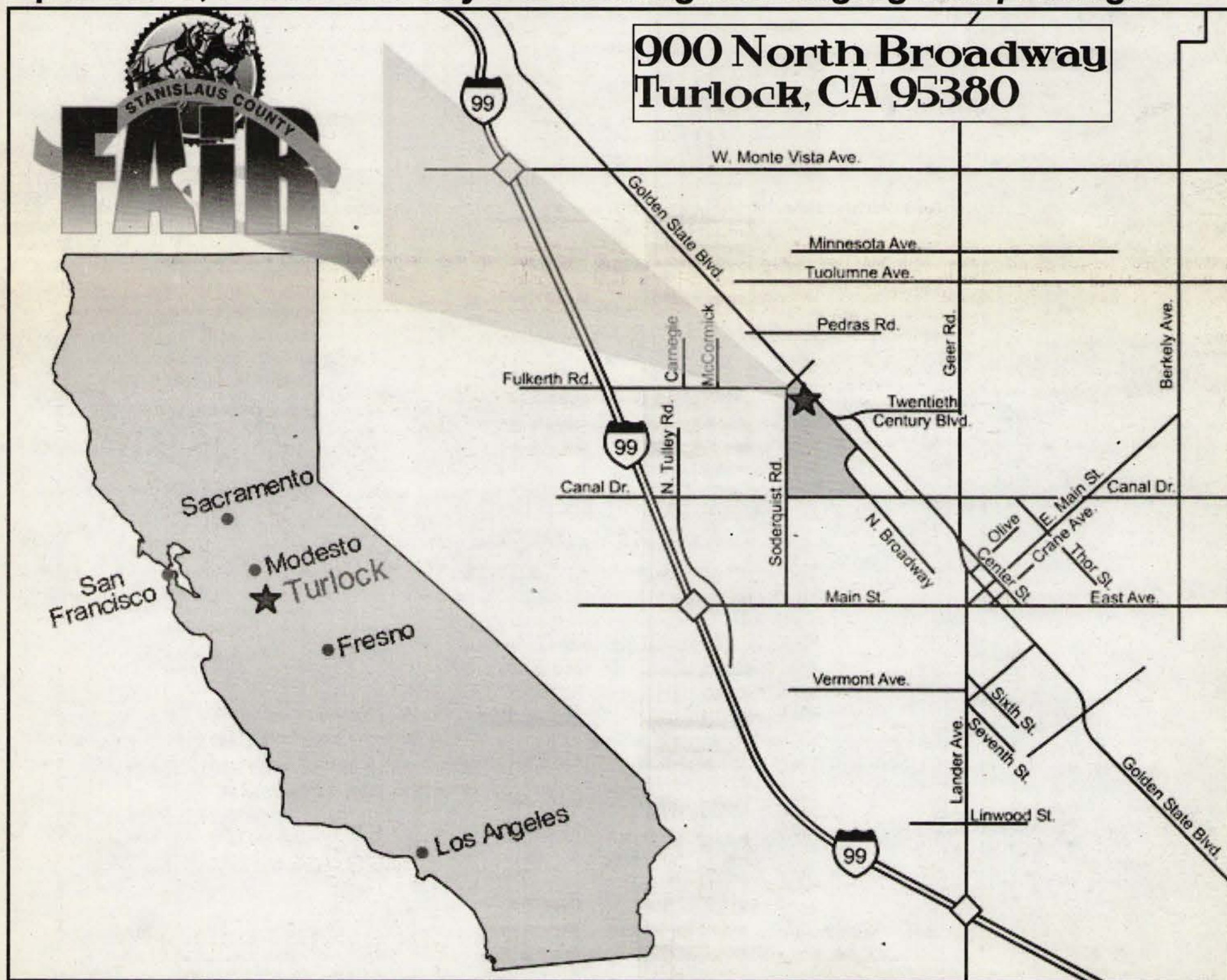
-Lynn Treadway



Lynn's dog Samantha won't be at FDF '09. The pet policy is under review for 2010. This year we're allowing cats.

The CBA Spring Campout directions

April 16-19, 2009. *Four days of nothing but singing and picking...*



Directions to the CBA April Campout

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



Chuck Poling

Wintergrass 09

I'd heard so much about Wintergrass from my bluegrass pals that I decided I couldn't put off attending this event yet another year. Since our son moved to Seattle a little while ago, it gave me and Jeanie the perfect excuse to head north by northwest and have a chance to spend some time with Reuben and tack on some bluegrass festivities into the deal.

Our first stop was Portland, where our good buddy (and yours too – you just don't know it yet) Ron Lee recently relocated. You might remember Ron from the profile I wrote about him in the June 2008 issue of the Breakdown. For various reasons, Ron has pitched his tent in Portland but has faithfully maintained his CBA membership. Arriving via Amtrak at Union Station, we were greeted by Ron who whisked us away to hear one of our favorite Portland bands, Jackstraw, playing a happy hour set at the Laurelthirst Public House.

We enjoyed some great music from Jackstraw and met some really nice folks seated at the same large table as us. One of them told us she was a bartender at another tavern and invited us to bring our instruments in the next night and play. We also learned that another of our favorite Stumptown ensembles, the Foghorn Stringband, was playing later that night at another nearby club.

The Foghorn Stringband has visited San Francisco numerous times, primarily to play square dances. But this night they perform a wide range of old-time country music and featured a lot of marvelous duets featuring Caleb Klauder and Sammy Lind. This pair has a great feel for the old brother duets, especially sad, sentimental numbers like "Little Black Train" and 'heart' songs like "Old Love Letters."

We returned to our hotel room around midnight. We hadn't been in Portland more than eight hours and had already seen two outstanding bands at two excellent pubs (for free, I might add) and had been asked to perform at another venue the following day. This turned out to be a lot of fun, as our new friend turned out to be tending bar at the Kennedy School.

The Kennedy School is a unique – and apparently successful – experiment in urban redevelopment. A former elementary school built in 1916, it was saved from

the wrecking ball after closing in the 70s and emerged in 1997 as a hotel with several bars, restaurants and performances spaces, a movie theater, and a swimming pool open to the public. We had a wonderful time entertaining the patrons of the cozy "Honors Bar," which was formerly the janitor's supply room.

The next day we got a hometown San Francisco treat when our pals Belle Monroe and Her Brewglass Boys showed up to play at the Alberta Street Pub. They were on their way to Tacoma to perform at Wintergrass and by happy coincidence we connected in Portland. Belle and the Boys played two hot sets for an appreciative crowd, and Jeanie, Ron and I all helped out running the door, introducing the band and selling merch. It's the bluegrass way!

We headed up to Tacoma the next morning, Ron happily providing transportation. We knew a lot of our Bay Area buddies would be up there, and it didn't take long after we arrived – about five seconds actually – before we ran into Steve Pottier, who graciously hipped us newbies to the lay of the land and where to get the best scrambled eggs in town. Thanks again, Steve.

Among the familiar faces we encountered in the lobby were Laurie Lewis and Tom Rozum, Dan Booth and Tyson Alteri of 49 Special, San Francisco's own Annie Staninec, Katy Rexford of the Burning Embers, and Eric Yates of Hot Buttered Rum.

We're not huge fans of indoor festivals, but Wintergrass has a pretty good setup. Performances are held in the hotel and other venues within easy walking distance. We especially liked the Collings Church Stage, sort of a miniature Ryman Auditorium with incredible acoustics. Darrell Scott's Friday night performance was a remarkable combination of a great artist in a great venue, playing to a crowd that was locked into the music from the first note to the last.

We can happily report that CBA members and other bluegrass fans are in for a treat this June when the Steeldrivers perform. They tore it up at Wintergrass and represent a kind of bluegrass that appeals to our taste for acoustic, tradition-based music that brings something new to the table.

Portland old-timers the Tallboys whipped the crowd into a squaredancing frenzy at the Varsity Club. Guitarist and fiddler Charmain Slaven is also an excellent caller, and watching her play guitar, call and buckdance at the same time is what you call getting value for your entertainment dollars. Look for the Tall Boys this September when they play the Berkeley Old-Time Music Convention.

The festival's lineup included three bands who honored the Father of Bluegrass in their name, as Monroe Crossing, the Urban Monroes and, of course, Belle Monroe

and Her Brewglass Boys all performed. And that's not even counting Molly and Tenbrooks, who were also on hand at Wintergrass.

Belle and the Boys put on another great show on Saturday afternoon, and were followed by the outstanding Alaska-based band, Bearfoot. At least one member, bass player Kate Hamre, should be familiar to Bay Area locals, as she now calls San Francisco her home when she's not on the road with Bearfoot. Featuring locked-in, three-part female harmony and twin fiddles, this band is a great example of how to combine talent and presentation for a complete entertainment package.

We left Saturday evening, disappointed to miss that night's performances but eager to see our son in Seattle. And we were glad to learn that the Tallboys would be playing a squaredance there the following Monday. Unfortunately, other than the squaredance, we had a hard time finding any bluegrass and old-time music in Seattle. We did find one jam that attracted only a total of five pickers and was located on a patio on a 45 degree day. The hosts, Todd and Paisley



At the Tractor Tavern in Seattle: a squaredance.

Photo: Chuck Poling

Gray, are nice folks who are trying to get something started and don't seem to mind the nippy weather.

The squaredance at the Tractor Tavern was an eye-opener. It's held twice a month on Mondays and features guest callers backed by the Tallboys. It was packed! There were tons of young folks enthusiastically, though not always successfully, responding to the caller's instructions and a whirl of motion and cheerful voices. The energy was off the scale, though the density of the crowd made it a tad difficult to

swing one's partner to the extent that the music inspired.

All and all, we had a wonderful bluegrass time in the Pacific Northwest and look forward to future visits as long as our son is living Seattle and Ron Lee is putting down roots in Portland. We're sure there's more bluegrass going on in Seattle than we were able to find and will be on the lookout for it. Until then, it's back to business as usual in the Bay Area bluegrass community.



Gryphon has over a dozen instructors, teaching a wide variety of styles on acoustic & electric guitar, mandolin, banjo, fiddle, and harp. We also offer one-day workshops, usually taught by touring artists. For more information, check the "Lessons & Rentals" pages of our website. Rental instruments for students are also available.



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Joe Weed's Studio Insider

Wintergrass Festival

I'm just back from Tacoma, Washington, where I presented workshops and heard incredible music at "Wintergrass," the annual festival which just finished its fifteenth year. There were many wonderful bands from around the country, including some great players from California, and the CBA had quite a visible presence, with a jamming/performing tent on the courtyard between the main hotel (the Murano) and the main performing stage. I spied CBA'er Frank Solivan in the elevator a few times, and noticed many other Californians during my meanderings about the neighborhood.

Variety

Wintergrass isn't just a pure bluegrass festival. There were also old-time string bands, new acoustic ensembles, duets and trios, and Mike Marshall's "Choro Famoso" group, which plays music of Brazil. There is certainly a preponderance of bluegrass music, though, and any bluegrass fan from the CBA would be delighted with the variety and quality of the bluegrass bands. This year's lineup included, among a large roster, Laurie Lewis and the Right Hands, Belle Monroe and her Brewglass Boys, The Bee Eaters, Darol Anger, Mike Marshall's Big Trio, The Travelin' McCourys (the

band without Del), Blue Highway, the Alison Brown Quartet with Joe Craven, Tony Trischka, and Michael Cleveland & Flamekeeper. The bluegrass music ranged from traditional to contemporary. Old-time dance bands played a local club, where callers and teachers helped dancers learn steps and patterns.

Walk, Don't Run

Whereas the IBMA's annual conference and festival in Nashville is primarily centered in one large hotel/conference center, Wintergrass employs several venues in downtown Tacoma, all within several blocks of each other. If you enjoy exercise, this provides great opportunities for daily walks. The variety of venues also keeps things fresh and adds to the cultural richness of the festival. One venue, the Rialto Theatre, is an Art Deco masterpiece inside and out. Its acoustics are not the best for music, but Mike Marshall and his Choro Famoso decided to play without using any amplification at all, and were heard just fine. Another venue is an old wooden theatre inside the Urban Grace Church, a Tacoma historic landmark. Acoustics were good, and the old look seemed quite fitting for much of the music. The Varsity Grill, between the Rialto and the (main festival) Murano Hotel, has both a dance floor and a

separate room for performances.

The workshops

There were two full days of workshops spread over the several venues. I taught a workshop about instrumental tune writing and another illustrating bluegrass fiddle basics. I took with me to Tacoma about 15 handouts for each workshop, but was shocked to see about forty people at each one! I apologized for not having more paper, and put the handouts up on my website (see joeweet.com and click on "workshops.") This large turnout was typical for the workshops; many people spend virtually all their time jamming and attending workshops and concerts. There were workshops for the other bluegrass instruments, taught for various levels of proficiency, workshops for song writing, one for presenting bluegrass in the schools (offered by IBMA), and one by the Martin Guitar Company. My Canadian room mate, Dave Gartner, took his Michael Heiden dreadnought guitar to this latter one, and the Martin staff cleaned his guitar and changed his strings, without charge!

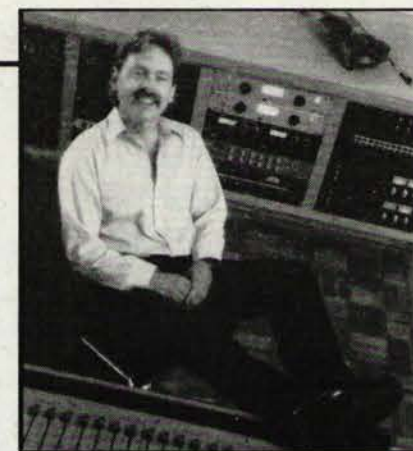
Films, etc.

Films with bluegrass music relevancy were shown, and I presented several chapters from my "Waltz to Westphalia" documentary and

discussed it with interested viewers. I caught a little of the "Resomania" workshop (where was Robbie Ickes?) and listened and watched as Seattle native Orville Johnson led a cooperative jam/performance by six talented dobroists. (Orville is a hugely gifted musician who performs on guitar and dobro, teaches in Seattle, and has several fine albums available (see www.orvillejohnson.com.)

The vibe

Wintergrass is run by a large group of inspired volunteers who impart a charming and open vibe to the festival; behind those kind people is a small core of hard-working and very creative staff who work around the year to make the festival run so smoothly. I've been to lots of festivals, and this one has a real personality and air of respect for the musicians and their music. I'll certainly be back next year, and I hope that many from the CBA can find the time to fit in a week-end trip to Tacoma. My round trip airfare on Southwest was under \$160, taxes included. By sharing a room at the main festival hotel, I kept the lodging bill relatively low. The downtown area near the Murano has plenty of great restaurants and coffee shops (for that early



Joe Weed

morning internet catch-up) and a hefty supply of antique stores. Funny thing, though -- I realized as I was making a few notes in the SeaTac airport -- I never did find time to visit even a single antique shop. Must have been a good festival...

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 artists and labels, and does sound tracks for film, TV and museums. He recently worked on the PBS film "Andrew Jackson, Good, Evil, and the Presidency," which premiered nationally on January 2, 2008. Reach Joe by calling (408) 353-3353, by email at joe@highlandpublishing.com, or by visiting joeweet.com.

Cowboy Sunday 2009 - Orland, May 3 2009

By Grant Garland

The Orland Evangelical Free Church is looking forward to inviting the community at large to another Cowboy Sunday family outing. This year we are bringing out the Kenny and Amanda Smith Band from the state of Virginia. They do not come to California often and they are excited to be a part of our event in May.

While this will not be a Gospel only bluegrass concert, they will be featuring songs from their latest Gospel CD, "Tell Someone." "Gospel music has always been a part of Bluegrass," says Kenny. "In our shows about 25% of the songs we play are Gospel songs and those end up being the most requested.

We just wanted to make an album that would touch people. Some of our fans come up to us after our shows and they'll ask if we're Christians. They know we're different, they can see something is different. With this album, it's a dream of ours to share our faith."

"The Kenny & Amanda Smith Band is one of the most highly respected Bluegrass bands in the industry, with the group winning International Bluegrass Music Association's Emerging Artist of the Year Award in 2003 and Kenny twice winning IBMA's Guitarist of the Year. When Kenny started his music career, he performed Southern Gospel music with his cousin at area churches where they began to

build a loyal following. It was during this time that Kenny made his conversion to Christianity and eventually he moved into the Bluegrass genre with the Lonesome River Band but his heart stayed with his Christian roots. At a concert, Kenny met fellow Bluegrass artist Amanda, who had been praying to meet a Christian man who liked to play music. Their band debuted in 2001 and became one of the most innovative new acts in Bluegrass music. Now they are poised to breakout into the Christian market where they will take their Bluegrass Gospel sound to churches and concert halls across the country fulfilling a ten-year dream of sharing the Lord's message through song." (kasb.com)

Cowboy Sunday 2009 will include a tri-tip barbecue, a junior rodeo for the kids to participate in, horseback rides and a petting zoo of farm animals. Please come and bring the family and invite your friends and enjoy a great afternoon of fun and getting to know each other.



Kenny and Amanda Smith.

The day will begin at 12:00 noon with the tri-tip barbecue being served from 12:00 to 1:30 PM. This should give people who want to attend their own churches time to do so and still make it to the event with their guests. At 1:30 the Kenny and Amanda Smith Band will be putting on an energetic bluegrass concert featuring both gospel and secular songs. Following the concert we will have a short message by Pastor Scott Menez of the Grace Community Bible Church

in Cottonwood, California.

Cowboy Sunday takes place on May 3, 2009, 12:00 PM at the Verboom Ranch, 6058 Co. Rd. 11, Orland, CA 95963. There is no cost to attend Cowboy Sunday or any of the events. The optional tri-tip lunch is \$5.00 per person and kids under 6 years old eat for free.

For more information contact Grant Garland at (530) 301-6140 or the church office at (530) 865-2453 or visit the website at <http://www.orlandefc.org>

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J.D.'s Bluegrass Kitchen by J.D. Rhynes

Howdy, Howdy, Howdy! When April showers come yer way, they bring the flowers that bloom in May. Well, I tried, but it jes ain't the same if'n you can't hear it! Here it is April, and we're jes 2 months away from "gatherin' with the faithful" at Grass Valley fer our 34th Father's Day Festival. HOOORRAAYYY! In December, June seems SO far away, and we've all got the midwinter blues, and blahs, BUT all of a sudden it's April already, and the ol Bluegrass cravin' starts gittin' stronger every day! The days are gittin' longer and warmer, and it won't be long till I can set up my outdoor kitchen, and start fixin' some good vittles over a WOOD FAR. Tim Edes is always chiding me about the way I pronounce the word FIRE. I can't hep it if the boy doesn't speak Ozark Mountain English. John Murphy always understands every word I say, but that's normal cause we both speak "country boy". Heck, even Cuz'n Al understands me most of the time too. He's also one durn good Cowboy Cook too, but that's another story fer him to tell about the time he spent in the high Sierra's cookin' fer a bunch of old time cowboys at fall roundup time.

Today is a rainy day here on my mountain as I write April's column fer the Breakdown. It's the last week of February and it's one of those "feel lonesome" days. I've got the 'ol speckled coffee pot on the stove, so shake the rain off of yer slicker, and hang it on the back porch. Pour yerself a good cup of Cowboy rocket fuel, pull up a chair by the fire, and we'll share some good 'ol vittle fixins' that'll make yer tongue slap yer brains out, they're so good!

Come spring, I always look forward to lots of good fresh veggies in the market, especially fresh asparagus and later on in summer, the sweet corn that I purely love! I can't wait till my favorite grower, Slough House Produce, cuts that first bunch of white sweet corn. You talk about GOOD! When I go get that first big bunch of white corn, I boil up at least 6 ears, slather 'em with butter, and have a feast! I crave that stuff like a bear that's jes came out of a long winter's sleep craves some meat! Then, I'll make me a big batch of creamed corn fer supper the next nite, and make sure that I have enough fer lunch the next day. My Momma used to make the bestest creamed corn in the west, and here's a recipe that Momma would be proud to make, it's that doggoned good! This goes real good with some BBQ'd Chick-

Creamed Corn with Bacon

1 small onion, chopped fine
1 tbsp butter
4 cups fresh or frozen corn
1 cup heavy whipping cream
1/4 cup chicken broth

4 strips of bacon, cooked and crumbled
1/4 tsp pepper
1/4 tsp Parmesan cheese
2 tbsp parsley, minced

Take a heavy skillet and saute the onion in the butter fer 3-4 minutes. Add corn, saute fer a couple minutes, or until the corn and onion are tender. Stir in the cream, broth, bacon, and pepper. Cook and stir for 5 to 7 minutes until thickened to yer liking, stir in the cheese and parsley.

Now there's some good vittles! I love to make this with fresh white corn that I've sliced off of the cob. Sometimes I'll add some minced sweet chiles along with it, to give it a southwest flavor. However you fix it, it always gets raves from whoever's lucky to get some. Summer jes ain't summer without some kind of fresh corn dish in my book!

Speakin' of good fresh veggies, this is the time of the year when we start making more salads as the ol BBQ season rolls around again, and we can start cookin' outdoors. Here's a recipe fer roasted onion salad, and when I first saw it, I thought to myself, now, why didn't I think of this one? I LOVE roasted onions, and I BBQ 'em all of the time with a little brown sugar, salt and pepper, wrapped in foil. As the ol Cajun would say, I'll Gowrontee that you'll love this one!

Roasted Onion Salad

3 large sweet onions, sliced 1/2 inch thick
1/4 cup olive oil, plus a tsp or so
4 cloves garlic
8 cups of salad greens of yer choice
1 cup blue cheese, crumbled
1/2 cup chopped, toasted walnuts

Dressing

2 tbsp white wine vinegar
2 shallots, quartered
1/4 cup fresh parsley, minced
1/2 tsp crushed red pepper flakes
2/3 cup olive oil

Place onions in a 10x15 baking pan, Drizzle with 1/4 cup olive oil. Toss to coat. Place the garlic on a double thickness of foil, drizzle with a little olive oil, wrap good, and place on the onion to cook along with 'em. Bake at 400 for 40 to 45 minutes until the onions are lightly browned and the garlic is tender, turning occasionally. Cool for 10 to 15 minutes. Place the greens in a large bowl, combine with the cheese and the walnuts, and top with the onions.

For the dressing, place the vinegar and shallots in a blender, squeeze the garlic out of the skins into the blender. Cover and pulse until blended. Add parsley

and pepper flakes, cover and process, gradually adding the oil in a steady stream. Serve over the salad.

There you have one of the tastiest onion salads that you'll ever wrap a lip around! Man, do I love to eat this stuff! I'm not much of a salad person, but I'll eat this one every day, given the chance!

Last February at the CBA board meeting, we had Mexican food fer lunch, and I fixed a big chile relleno casserole that was a hit with all who were there. My good friend Carl Pagter especially liked it so much, he insisted that I put it in this month's column so he could fix it too. So Carl ol buddy, here it is jes fer you. I hope it throws a case of the "slobbers" on the folks like it did fer you. I got this from a friend down in New Mexico, and he said it came from "Casa del Granjero" in Albuquerque. It sure makes a wonderful casserole, and fer you folks that love GOOD Mexican food, this is a must do recipe.

Chiles Relleno Casserole

1 cup of green Chiles, roasted, peeled and chopped
2 eggs slightly beaten
1 1/4 cups sharp cheddar cheese, grated
1 1/4 cups Monterey jack cheese, grated
1/2 cup flour
1 tsp baking powder
1 1/2 cup milk
1/2 cup sour cream for the garnish
1 avocado peeled and sliced for garnish
1 cup salsa

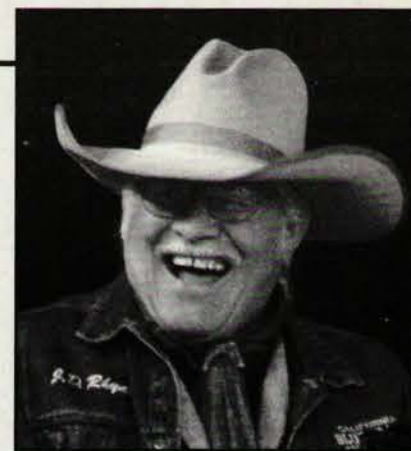
Preheat oven to 350 degrees. Take a large bowl and mix the first seven ingredients. Place in a 10 inch buttered pan. Bake for 50 minutes or until fully set. Remove from oven and let it set for 5 minutes. Cut into serving size pieces, and serve hot with the garnish and salsa. Serves about six normal folks.

Well, there's one of the bestest Relleno Casserole recipes that I've ran across in many a moon. I plan on fixing this one again real soon. It would make a great Brunch to share with friends on a lazy Sunday Spring morning, along with a nice Margarita before eating. MAN that sounds good!

Gittin' back to my ol buddy Cuz'n Al Knoth, did you folks know that Al was an all star baseball player when he was in college? True story. He was chosen for the allstar game every year he was in school, and was drafted by the Saint Louis Cardinals to play shortstop. Sadly he slipped in the shower and broke a knee, in his rookie year at training camp, and he jes couldn't get the speed back he once had. Instead of becoming a Bluegrass Disc Jockey,

(Forty Years in yer ears) we'd probably know him as a member of Baseball's Hall of Fame, and NOT some mediocre Banjo picker. What a shame. NOT fer Al, dear hearts. FER US! WE have to LISTEN to his pickin'! Ha ha ha ha. April Fool!

Folks, lets all remember our wonderful men and women of our armed forces in our prayers. May GOD bless America, and may HE grant us all peace and health. Yer friend, J.D. Rhynes.



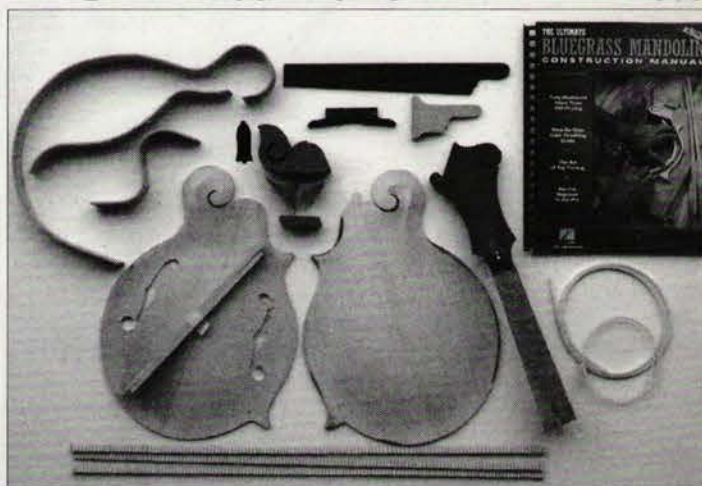
J.D. Rhynes

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Come and join us in our 34th Annual Fathers' Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, California!

Four days of family fun, jamming, workshops, Children's Programs, Luthier's Pavilion, Kids on Bluegrass, camping on site and the best in Bluegrass and Old Time Music on stage under the beautiful pine trees.

Things You Should Know

- No pets are allowed with the sole exception being a 2009 pilot program for house cats that stay in the RV. Service animals (as defined by state and federal law) are always allowed.
- Camping is in the rough on the festival site beginning Sunday, June 14 through Wednesday, June 17 for a fee of \$20 per unit per night (lots of grass and big pine trees), on a first-come, first-served basis. Designated tent only camping area available. Guaranteed electric only sites available - see below for fee information.
- Limited number of campsites for handicapped persons. Advance reservations required by May 1, 2009.
- Camping during the festival is included in 3 and 4 day tickets.
- Food and soft drink concessions on site, (picnic baskets and coolers permitted).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

Where is the Festival Site?

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

~ ADVANCE TICKET ORDER FORM ~

Advance Discount Tickets (4/1/09 - 5/31/09)

CBA Member Tickets

4-Day Adult.....	\$105
4-Day Senior (65 & over).....	\$100
4-Day Teen (16-18).....	\$48
3-Day Adult.....	\$95
3-Day Teen.....	\$40

Non-Member Ticket Prices

4-Day Adult.....	\$120
4-Day Senior (65 & over).....	\$110
4-Day Teen (16-18).....	\$53
3-Day Adult.....	\$100
3-Day Teen (16-18).....	\$43

Single Day Tickets

No discounts available

Thursday.....	Adult \$30/Teen \$13
Friday.....	Adult \$35/Teen \$15
Saturday.....	Adult \$40/Teen \$18
Sunday.....	Adult \$30/Teen \$13

GATE TICKET PRICES

4-Day Adult	\$130
4-Day Teen (16-18)	\$60
3-Day Adult	\$100
3-Day Teen (16-18)	\$45

Children 15 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS
ON GATE TICKETS.

Camping is included in all 3 and 4 day tickets. Early camping opens Sunday, June 14. Camping fees are \$20 per night per unit (RVs), \$15 per night per unit (tents) on a first come, first-served basis from Sunday, June 14 through Wednesday, June 17.

Designated tent camping area available.

Special campsites with guaranteed electricity spaces @ \$90 each with advance reservations (Monday thru Sunday).

Handicapped campers who need special accommodations must make advance reservations by May 1, 2009. Please call John Skaar at 509-427-8928 or e-mail: skaarjohn@gmail.com for information and reservations.

Please send me the following advance order tickets to the CBA's 34th Annual Father's Day Weekend Bluegrass Festival:

CBA Member Tickets

4-Day Adult @ \$105	_____
4-Day Senior @ \$100	_____
4-Day Teen (16-18) @ \$48	_____
3-Day Adult (Th/Fri/Sat) @ \$95*	_____
3-Day Teen (16-18) (Th/Fri/Sat) @ \$40*	_____
3-Day Adult (Fri/Sat/Sun) @ \$95*	_____
3-Day Teen (16-18) (Fri/Sat/Sun) @ \$40*	_____

Non-Member Tickets

4-Day Adult @ \$120	_____
4-Day Senior @ \$110	_____
4-Day Teen @ \$53	_____
3-Day Adult (Th/Fri/Sat) @ \$100*	_____
3-Day Teen (16-18) (Th/Fri/Sat) @ \$43*	_____
3-Day Adult (Fri/Sat/Sun) @ \$100*	_____
3-Day Teen (16-18) (Fri/Sat/Sun) @ \$43*	_____

*Please specify which 3 days

Single Day Tickets

Thursday Only @ \$30	_____	Teen @ \$13	_____
Friday Only @ \$35	_____	Teen @ \$15	_____
Saturday Only @ \$40	_____	Teen @ \$18	_____
Sunday Only @ \$30	_____	Teen @ \$13	_____

Camping Reservations:

_____ nights Pre-festival tent camping @ \$15 per night (first-come, first-served) for a total of \$ _____
_____ nights Pre-festival RV camping @ \$20 per night (first-come, first-served) for a total of \$ _____
_____ Reserved space with guaranteed electricity @ \$90 per space. (6/14/09 - 6/21/09)

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

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Advance Ticket Order Form -- Deadline 5/31/09

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Roger Siminoff

The Luthier's Corner - Roger Siminoff

Q: I see in your kits that you offer quilted and birds eye maple as options. Are there any differences in tone?

A: The question of tonal difference is a good one and yes, there is a difference, but it has nothing to do with the figure as much as it has to do with the species of wood that the figure occurs in. Quilted, curly (some call it "flamed"), and bird's eye are all anomalies in the wood and are not a species. That is, they are not a wood type but instead a disfiguration that occurs during the tree's growth. Curly occurs in all species of maple (Big Leaf Maple, Sugar Maple, Red Maple, etc.) as well as many other hardwoods and softwoods. The curl in the grain is caused the tree sagging vertically under its own weight. Quilted maple can occur to a small degree in Sugar Maple and Red Maple but is most common in Big Leaf Maple. Quilted figure is similar to curly figure but occurs when the tree's grain buckles in two directions. In addition, maple with curly figure can be sawn tangentially to obtain a more quilted-like figure. Bird's eye occurs mostly in Sugar maple and is rarely found in the other species. Bird's eye disfiguration is typically caused by insect infestation, and some of it is caused by woodpeckers (but this is more rare and looks different from regular bird's eye figure).

Figure aside, Big Leaf maple is much softer and lighter than Red Maple, which is a bit lighter than Sugar Maple (also known as "rock maple"). The softer maples provide a warmer, richer tone than the harder maples. So, typically, quilted (which occurs in Big Leaf Maple) does provide a warmer, richer tone. Bird's eye provides a brighter, sharper tone, but again, this is due to the species and not to the figure.

Q: A friend of mine said that Gibson once did something to flatten the bulge and depression in a guitar top by doubling up on the braces. Do you know what that was?

A: Yes. Back in the early 1950s, Gibson began using a double-X bracing system with a large square maple bridge plate. A bridge plate is a piece of wood that is glued to the soundboard directly beneath the bridge to add stiffness to that section of the soundboard. Strength is especially important where the ball-end of the strings pass through the soundboard and are anchored by the bridge pins. In fact, the maple plate Gibson used was made of heavy maple-plywood.



Fig. 1. Gibson's double-X bracing system was used in acoustic guitars to prevent soundboards from showing a "deformity." Note the heavy square maple bridge plate.

This double-X bracing system was very strong, and it did serve to keep the soundboard from flexing. That's the good news. The bad news is that the excessive structure and mass kept the soundboard from working efficiently. To counter the excessive structure of these instruments, the musician had to use heavy gauge strings and play the instrument very hard.

The soundboard on a flattop acoustic guitar is caused to torque back and forth by a

bending or twisting motion at the bridge (Fig. 2). This torquing action is the result of the load of the strings forcing the bridge to twist on its axis. And, it is this twisting action that causes a low spot or "belly" in front of the bridge and a high spot or "crown" behind the bridge. Then, as a result of the longitudinal vibrations of the strings (energy transmitted lengthwise as opposed to the sideways or lateral vibrations), the bridge rocks back and forth causing a rocking motion in the center of the soundboard that, in turn, makes the guitar produce sound.

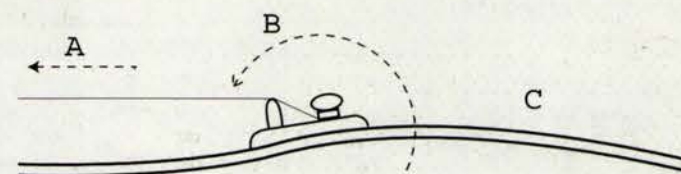


Fig. 2. As shown in this cross section drawing of a guitar soundboard, the load of the strings (A) causes a torque load at the bridge (B), which causes the bridge to twist on its axis. This results in a hollow in front of the bridge and belly behind the bridge (C). This deflection of the soundboard is a good thing and shows that the soundboard is loaded and ready to do its job acting as an air pump (producing compression and rarefaction inside the air chamber).

So, it turns out that this belly and crown are good things – not bad things. They are a sign that the guitar is properly made and that the soundboard is loaded and ready to respond to changes in the strings' stored energy (energy that comes from the strings tuned up to pitch).

Getting back to the bad news about Gibson's double-X bracing system, the double-X was designed to reduce warranty complaints about their guitars that demonstrated this belly and crown. Rather than educating the sales channel and customers on the merits of the soundboard's apparent deformity, Stan Rendell, Gibson's plant manager at the time, thought that eliminating the problem with double bracing and a heavy bridge plate would be the best solution. From a structural point of view, it was. From an acoustical standpoint, it really wasn't.

Q: I've often heard that the parts of old violins have to be re-tuned to be played today. I don't really understand what that means. Can you explain it?

A: This is a really interesting question and there is so much on this subject that I probably don't have enough room to explain it fully in this month's column.

Basically, when we tune our instruments, we take it for granted that they will be in tune with someone else's instrument. After all, we probably used one of those little tuning devices. If I'm in tune with my tuning device, you are in tune with your tuning device, and if the devices are accurate, then we should be in tune with each other. We make this assumption because we know that the tunings are predicated on A440. That is, fourth octave A should be a tone that has a frequency of 440 Hz (or cycles per second). If you go into a music store today and buy an A tuning fork, it will probably be stamped "A440." So, to make a long story short, A440 is what we refer to as "concert pitch," and it is somewhat of a universal standard.

However, A440 has only been a universal standard for about 30 years, and it is still really not a true "universal standard." Over the years, "concert pitch" has been a wide range of notes and sometimes the reference was made to the tuning for A, and other times made to the tuning for C. In the early 1900s, the most common concert pitch was predicated on C256 (that is, considering C and not A as the key note for concert pitch). In the scale that uses C256, A is 431Hz. But, in the scale that uses A440, C is 261.62Hz. In essence, A was not always 440.

And, to make matters worse, there have been more than just these two tunings. The great violin makers of the 1500s and 1600s were building their instruments and tuning the tone bars and bodies of their violins to a particular pitch that was not predicated on A440, but instead used various other "concert pitches" of the time. So, for these instruments to have the proper timbre (tone color) today, they must be re-worked and re-tuned.


As an interesting side note, when Lloyd Loar was working at Gibson and tap-tuning the famous F5s in the early 1920s, he also was not using A440 as his tuning reference. His tunings were based on C256, and I attribute a major part of the great sound of these instruments to the fact that they are a quarter note off of today's concert pitch. If you are interested in learning more on this subject, I have an interesting document on my web site entitled "What Was Loar Hearing?" and you can download it (PDF format) and enjoy it at no cost. The document also includes a history of concert pitch and describes the various orchestras and the influences that changed concert pitch over the years. You can find the download at: www.siminoff.net. Select Product Information above my photo, click on the free downloads link and select What Was Loar Hearing? Enjoy!

See you next month!

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If you have questions you would like answered, please email: siminoff@siminoff.net, or write to Roger Siminoff, PO Box 2992, Atascadero, CA 93423.

Roger Siminoff was the founder of Pickin' and Frets magazines and has written several books on instrument set-up and construction. His latest text, Siminoff's Luthiers Glossary (Hal Leonard Publishing) is available at most music stores and luthier supply houses. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.



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The Allan French Column

by Allan French

Railroading Songs, plus "My Grandfather's Sock"

One of my dad's hobby interests is model railroading and train-spotting. From tagging along with him, the lore of steam-era rail transport fascinated me early on. Rather than once again send Dad a gift card or a box of dried fruit, for his recent birthday, I recorded an album for him. (As he is my parent, he is required to enjoy whatever I lovingly create, even if it is total cr@p.) The CD includes banjo and vocal recordings of "Happy Birthday"; "I've Been Working On The Railroad"; the first verse of "Long Journey Home" ("dark smoke's a-rising, surely it's a train," etc.); "Railroad Bill"; and "Wabash Cannonball." Due to my own enjoyment of railroad nostalgia, I had a lot of fun learning to play these songs. (So far, only the melody line, no rolls.) I included the less-well-known tune "Railroad Bill" because it was easy to learn – just 12 measures in a verse. Unlike most of the railway-themed songs that I enjoy, this one tells a rather dark tale, with lyrics such as "[Bill] shot the midnight lantern from the brakeman's hand" and "Bill took my wife; said if I didn't like it he would take my life"; and it has a melancholy feel to it.

The album includes one piece not related to railroading or birthdays: Our family's variant of "My Grandfather's Clock." During late childhood I acquired an LP that included some songs I'd never heard before – but the complete lyrics were printed in the liner notes. Over and over I read the intriguing story of the special grandfather's clock. At some point, either

my (comedic) dad or my (stupid younger) brother made up alternate lyrics for a part of that song. The passage "My grandfather's clock [...] on the floor" was replaced by "I don't care if you wear underwear to the fair, because your socks smell a whole lot worse." The altered refrain/chorus includes "ninety years without changing socks, pee-you, pee-you." I swear that I was in no way involved in the desecration of that beautiful song. However, it's one of those silly experiences that I've not forgotten.

"My Grandfather's Clock" is the hardest piece I've learned so far. In the arrangement I have, almost the entire song takes place on the first string – but it constantly jumps between the 2nd and 12th frets and many points between. As an "advanced beginner," this actually is a good technical exercise for me. My fingers tend to get lost when they go too far past the 5th fret – and this helped to acquaint them with the territory "up the neck."

Ice Cream was Served in BOB's Library, near Angelica's Blue Highway

Or something like that – so much happened I can hardly keep it straight. That pretty much sums up the bluegrass music scene on the San Francisco peninsula in late February and early March. A festival named "Bob." Food and bluegrass music at Bob's Courthouse Café and Angelica's Bistro. A sold-out RBA concert, featuring Blue Highway. A film festival at the library. A "Jamming 101" workshop. Plus the monthly SCVFA jam, for those who did not attend the film festival. (Sorry, fiddler friends, I couldn't be in two places at once.)

I put in a good word for the RBA while helping Brenda Hough to present the Female Vocalist award. At Sid Lewis' jamming workshop, I participated in my very first jam. I hope that those of you in the region participated in several of these events. I'm sure there'll be reviews elsewhere in this newspaper (and in relevant websites and newsletters), so I'm keeping this brief.

Lemme Hear Ya Play, Boy

I am planning to post videos and pictures online in the near future. While this will mainly be "non-bluegrass" stuff, of interest to family and friends, it will also include me playing banjo, pics I've taken at festivals, etc. I have not yet decided whether to utilize YouTube or my own personal website. Once everything is in place, I'll give you more details.

Musical Quote / Inspirational Thought

For those of you who DE-SPISE the five-stringer because it is obnoxious – or who WORSHIP it for the very same reason – I refer you to the most famous Mississippi River boat pilot:

"When you want genuine music--music that will come right home to you like a bad quarter, suffuse your system like strychnine whisky, go right through you like Brandreth's pills, ramify your whole constitution like the measles, and break out on your hide like the pin-feather pimples on a picked goose--when you want all this, just smash your piano, and invoke the glory-beaming banjo!"

-- Mark Twain, San Francisco Dramatic Chronicle, June 23, 1865

4th Annual Old Time Bluegrass Festival Saturday, Sept 12, 2009 Anderson Marsh State Historic Park

Fun Family event! Music & more! 10AM-6:30PM. Join headliners Laurie Lewis & Nina Gerber and the Susie Glaze Band! This 4th annual event features bluegrass performances, children's activities, handmade arts & crafts, a variety of food from local vendors, a beer & wine garden serving Lake County wines, Art in the Barn and musician workshops. Sponsored by the Anderson Marsh Interpretive Association (AMIA), the Children's Museum of Art & Science (CMAS) and the Clear Lake Chamber of Commerce.

The event is a benefit to support Lake County school students and the educational projects of non-profits AMIA & CMAS. Tix on sale in June. Presale tickets \$15, at the gate, \$20. Children 12 and under are free and must be accompanied by an adult. More information: www.andersonmarsh.org (707) 995-2658

Anderson Marsh State Historic Park, 8853 Highway 53 at Anderson Ranch Parkway, Lower Lake, Lake County, CA



Laurie Lewis performs with guitar hero, Nina Gerber.

Bluegrass Bard

- Cliff Compton



Cliff Compton
by Ruth Truesdale

Thirty Three Watcom Street

Picking asparagus by the side of the road
Bring it home to momma
And she cooked it on the stove
There in the house
At thirty three Watcom street
That's the way that it was back then
Where the asphalt ended
And the dirt road began
There in the house
At thirty three Watcom street

And we'd go to church on Sunday night
And sing to Jesus and he'd make things right
And we'd pray at the altar and we'd pray out loud
And the spirit would move all across the crowd
And we'd sing all the way home
To thirty three Watcom street

Dad came home
When his work was done
I'd race him down the road
But I never won
On the way to the house
At thirty three Watcom Street
Catch crawdads
In the ditch by the creek
Sell the tails to the neighbors
For ten cents a piece
About a mile down the road
From thirty three Watcom street

An orchard next door
Chickens out back
And across the field
Were the railroad tracks
Hear the trains in the night
At thirty three Watcom street
Dad worked hard
Till the work was through
Then he'd shoot a deer
And we'd eat what we grew
That was life at the house
At thirty three Watcom street

And we'd sit on the stoop on a Saturday night
See the reds and the greens of the northern lights
And look cross the ribbon of the milky way
Dad would say some day we're gonna fly
we're gonna fly
we're gonna fly away
And we'll be looking down on this house
At thirty three Watcom street

And daddy's gone and I'm growing old
And I'm looking back on a house of gold
In my memory
Yakima county
Thirty three Watcom street

Mar 2007



Professor Al Shank

Al's Music Tidbits... By Al Shank

Let's Harmonize a Song

Last month, we learned the verse to the song "Some Old Day", and I left the chorus to the readers (if any) as "homework". I hope everybody found the chords OK. Here is the lead sheet for the chorus:

Some old day you'll wait for me and pray
Oh, dear Mother, I'll come home some ol' day
Some sweet day they'll turn me loose.
From this dirty ol' calaboose,
Oh, dear Mother, I'll come home some ol' day.

Really, the only difference from the verse is that it goes to the IV chord at the beginning and has that extra bass beat before going back to the tonic chord. It's not unusual in Bluegrass songs to find an odd beat or two tucked in here or there, like in "Hot Corn, Cold Corn", on the "Yes, sir".

With the key and chords figured out, it should be relatively easy to get the melody down. Sometimes it's easier to pick out the melody first in order to figure out the chords. Get the easy parts first, then armed with your knowledge of keys, scales and chords, you can build up from there.

Let's review that little ear-training exercise:

1. play a chord on your instrument
2. find the root, third and fifth
3. while playing the chord, sing the root, getting a mental "picture" of how that note sounds against the whole chord
4. do the same thing for the third and fifth

Being able to distinguish the chord tones will help a lot in picking out a melody when you know the chords.

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I recommend writing the words to a verse and the part(s) of the chorus that are different, then filling in the notes above the words as you figure them out. I use roman numerals for chord symbols and arabic numbers for notes (scale degrees).

Aside from octave doublings, there are only twelve notes to pick from, just seven belonging to the scale, and just three (sometimes four) belonging to any chord being played. Melody notes will be either:

- tones of the prevailing chord
- scale tones not chord members passing between or "decorating" chord tones
- chromatic passing tones between scale degrees a whole tone apart (2 to 3, 4 to 5, 6 to 7, less often 1 to 2)

Most of the notes that are held (often at the end of a stanza) are going to belong to the prevailing chord; for example, "rain, chain, home, day, loose, calaboose". Find those chord tones and fill them in. Note that the melody moves mostly by step (i.e. adjacent scale degrees), but on "home", when the chord changes to V of V, it drops down several degrees. If you sing that tone against the V of V chord (G major in the key of F), you should hear it as the 5th. On the IV chord, on "dirty ol' ball and chain", can you hear that you are singing the 5th of the chord on "dirty ol"? That's the tonic notes of the scale, but the 5th of the IV chord. Then the chord changes to I on "chain", but the note is the 3rd of the scale (and of the chord). In between 1 and 3, there are two passing tones; we expect to hear the 2 note in there, but there's another one — one of those "chromatic" tones, the non-scale note between 2 and 3.

This is a pretty simple melody, actually, consisting almost exclusively of step-wise motion, with the one downward leap and one chromatic passing tone. Here's the lead sheet with scale degrees added (the lower-case 'v' indicates downward pitch motion):

3 4 I 5 5 6 5 4 3
I've been workin' all in the rain,
3 2 2 I 1 1 2 #2 I
Tied to a dirty ol' ball and chain.
3 4 I 5 6 5 3 6v 7 1 2
Oh, dear Mother, I'll come home some ol' day
3 4 I 5 6 5 4 3
Some sweet day they'll turn me loose.
3 2 I 1 1 2 #2 3
From this dirty ol' calaboose,
3 4 I 5 6 5 3 6v 7 7 1
Oh, dear Mother, I'll come home some ol' day.
5 5 IV 6 6 5 4 5 4 I
Some old day you'll wait for me and pray

Remember the URL for the musical examples:
<http://www.cbaontheweb.org/tidbits.aspx>

The first sound clip is me, singing the melody with numbers (scale degrees) instead of words. Now that we know the melody, how about figuring out a harmony part above the melody? Most Bluegrass harmony is "close" harmony, which means that the voices are no more than one chord tone apart, i.e. the high harmony takes the next chord tone above the melody, the low harmony (if any) the next note below. So, if the melody note is the tonic against the tonic chord, the high harmony would be on the 3rd above, the low harmony on the 5th below. This also results in the harmony parts moving more-or-less "parallel" to the melody.

We can construct the beginnings of a high harmony to this song by picking the chord tones in the melody out and using the next chord tone above, thus:

5 I 1 1 1 5
3 4 5 5 6 5 4 3
5 IV 4 4 4 I
3 2 2 1 1 1 2 #2 3
5 I 1 5 5 5 vofv V
3 4 5 6 5 3 6v 7 1 2
(Next two lines repeat the first two, then the last line is:)
5 I 1 5 5 5 vofv V
3 4 5 6 5 3 6v 7 7 1

You can fill in between the chord tones in the high part by paralleling the melody. This is going to create a rather stiff, mechanical part. It's not what I would sing to this song, nor what "Curly" Seckler sang on the recording. You can hear this part on guitar, along with the melody and a bass line, on Clip #2.

Unfortunately, since I have received so few questions or suggestions for subject matter, including other songs to learn, to: squidnet@notoriousshankbrothers.com, this will be the last installment of "Al's Music Tidbits".

(April Fool! >:-)

Next month, we will try to improve this part, making it more "musical".

NCBS Music Awards 2009

The Mighty Crows Named Best Bluegrass Band At The Northern California Bluegrass Awards Program In Redwood City

The Mighty Crows of San Ramon was named the 2009 Best Bluegrass Band at the 2009 Northern California Bluegrass Awards held February 28 in Redwood City. Three members of San Francisco's High Country band – Larry Cohea, Jim Mintun, and Butch Waller – won individual awards.

And the winners are:

- **Bluegrass Band:**
The Mighty Crows
- **Male Vocalist:** Billy Pitrone
- **Female Vocalist:**
Diana Donnelly
- **Guitar:** (tie) Glenn Houston & Yoseff Tucker
- **Mandolin:** (tie) Kim Elking & Butch Waller
- **Banjo:** Larry Cohea
- **Fiddle:** Annie Staninec
- **Dobro:** Jim Mintun
- **Bass:** Lisa Burns

From the President's Desk

From page A-4

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

CBAONTHEWEB.ORG:

Our wonderful website which was spearheaded by another mega volunteer, Rick Cornish. The website is huge and now gets an average of 5000 "hits" a day. There is a calendar of events, 300 bands, luthiers and venues advertise for free, there are links to every activity the CBA produces, there are links to other bluegrass organizations and cyber-vehicles, the advertising on the website is mostly donated to California artists and artisans and there is a very popular message board. Member of the International Bluegrass Music Association (IBMA) and years old participator in the IBMA annual business conference and fan fest. The CBA has sponsored showcases, a bluegrass suite and introduced California Bluegrass bands to a wider audience through co-sponsorship of an IBMA luncheon that always presents a California band and through the showcases.

Continued on A-23

Lifetime Achievement Awards were presented to Glenn Christensen, Al Knoth, and Karen Quick, founders of the Santa Cruz Bluegrass Society in 1982. The organization is now known as the Northern California Bluegrass Society.

The Northern California Bluegrass Awards program is part of the free 4-day Bluegrass On Broadway Festival in Redwood City, CA. The festival included live performances, a bluegrass author symposium, a documentary film festival, an After School Ice Cream Concert, blue-

grass dining, workshops and jams. Principal support for the Northern California Bluegrass Society's Bluegrass On Broadway Festival comes from the Redwood City Civic Cultural Commission, the Redwood City Public Library, the Friends of the Library, Provident Credit

Union, the Peninsula Christian Center, and Media News, publisher of the San Mateo County Times.

Additional information is available on the NCBS website www.ncbs.us.



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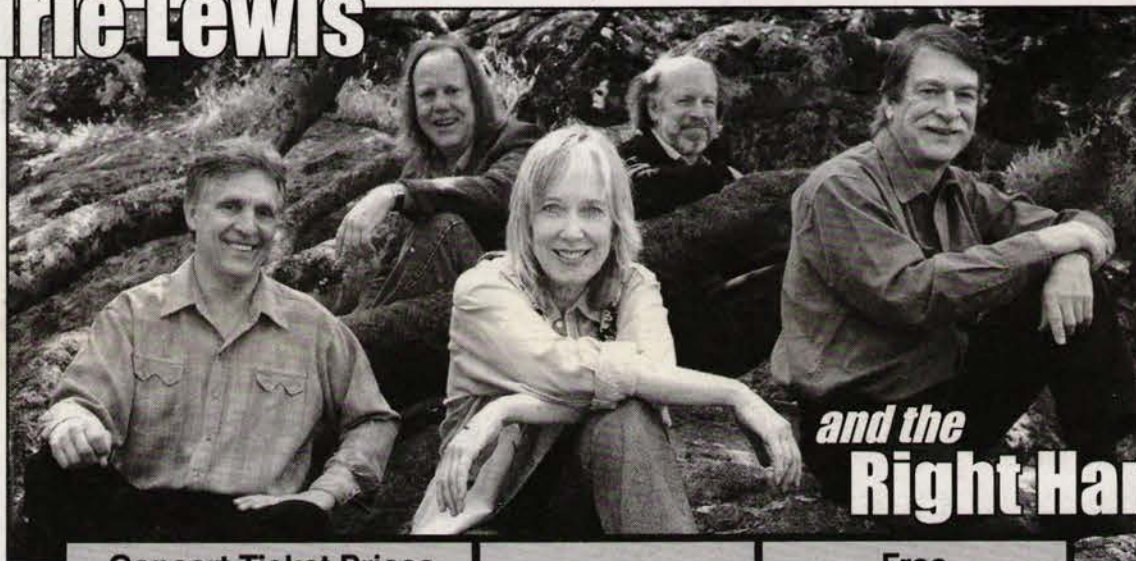
Laurie Lewis and the Right Hands

Saturday, April 25, 2009

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Co-sponsored by the Northern California Bluegrass Society

Laurie Lewis



and the Right Hands

Concert Ticket Prices

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\$20 day of show

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Ages 13 - 18

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• 12 and under
• Music students

"Laurie Lewis is newgrass in the truest sense of the word, in that she uses bluegrass instruments to create new original music: it's music for now. I think of her as an artist: a great singer, terrific fiddle player, fine songwriter, and one very good band leader."
- Sam Bush

Laurie is the first bona-fide bluegrass star who was a woman born outside the music's native southland. From co-founding the Good Ol' Persons to winning IBMA awards for Female Vocalist and Song of the Year, it's hard to tell whether her being a woman or a Californian had more impact on the music.

Laurie Lewis' shows are renowned for their combination of musical virtuosity and front-porch friendliness. Her ongoing performing companion is ace mandolinist Tom Rozum, and their album, "The Oak and the Laurel," was nominated for a Grammy. He is a wonderful lead singer, the ideal harmony partner for Laurie, and often

functions as the comic foil for on-stage goings-on whenever things get too weighty.

Other members of The Right Hands are bassist Todd Phillips, who has been appearing regularly with Laurie since 1996, following stints with original David Grisman Quintet, the Tony Rice Unit, the Bluegrass Album Band, and Psychograss; North Carolina's Scott Huffman (guitar, vocals); and member of Joy Kills Sorrow and The Bee Eaters, Wes Corbett (banjo).

"A Laurie Lewis live show is a guaranteed good time. Lewis gives the Right Hands plenty of room to shine, (and they) consistently respond with warm, well-placed solos and strong, sympathetic support. (This) is California bluegrass at its finest, gently nudging the music leftward with thoughtful songwriting, relaxed ensemble playing, and a great respect for tradition, all mellowed with age." - MT, Sing Out! Magazine

The Schedule:

4:00 pm - Friendly pre-concert jam session

4:30 - 6:00 pm Fabulous BBQ dinner: only \$10

(We need your dinner reservation by April 20th. Pay when you arrive but reserve your BBQ by calling 650-965-7936 or emailing azacanti@pacbell.net.)

7:00 pm - Doors open for non-dinner patrons

8:00 pm - Final concert of RBA's 2008-09 season

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

Do you know a child who needs an instrument?

We have some wonderful new ones!

By Sharon Elliott

The Darrell Johnston Kids Instrument Lending Library has many wonderful bluegrass instruments just waiting for a young person to borrow. We have fiddles and guitars of all sizes, mandolins, resonator guitars, auto harps, banjo's in several sizes, yes, that's true as we have a Little Plucky open back by Gold tone which is a little tiny thing but very playable for a very small child and a BG Mini which is also a small size (but bigger than the Plucky and close back) but fully functional bluegrass banjo. These are way cool because little kids can now get started on the banjo without using one that is simply too large and heavy. Our own A.J. Lee used this BG Mini last year. We also have a dulcimer, and mountain dulcimers. Our three basses are already loaned out. Now, we just need more kids to borrow these great instruments.

Each year many generous people donate instruments to the lending library and 2008 was no exception. These donations don't just happen at the festivals but throughout the year. In December, Scott Tichenor of the Mandolin Café, ran a benefit for the Darrell Johnston Kids Instrument Lending Library and we received 6 mandolins. From Eastman Strings, Inc. we received an A-style and an F-style mandolin, from Chris Acquavella we received a Lark in the Morning F-style mandolin, from Paul Hirschman we received a Michael Kelly F-style mandolin, from Dennis Vance of The Mandolin Store we received an Eastman F-style mandolin and from Donald MacRostie of Red Diamond Mandolins we received an A-style mandolin. All are very nice mandolins

that our more experienced children will love. Along with these donations came an anonymous \$1,000.00 donation plus \$600.00 that numerous people donated to Scott Tichenor for the Lending Library. I would like to give a HUGE Thank You to everyone that donated in any way to the Darrell Johnston Kids Instrument Lending Library. Big thanks to Craig Wilson CBA-Vice President who first talked to Scott, of the Mandolin Café, to see if we could get some good F-style mandolins and to everyone else that helped with this project. These are some very nice mandolins.

On February 23, 2009 I received an e-mail from Bill Bussman of Old Wave Mandolins saying that "I had seen the article about your program on the Mandolin Café website and wondered why there don't seem to be any half size mandolins similar to the half size fiddles you see a lot of little kids playing. Having built hundreds of different instruments, I thought I'd build one just to see what it would turn out like and maybe get it into some kids hands. I would be happy to ship it to you as a donation for the Kids Instrument Lending Library if you think it will get used." Well, needless to say I said a big YES! Today, as I am writing this article this huge package came and when I opened it there was this regular size mandolin case that had been modified on the inside for this tiny little half size mandolin. I took it out and tuned it up to try it out and was stunned at the sound. When Steven came home we both played it and couldn't stop smiling! It's a WONDERFUL little mandolin with a good huge sound. It sounds better than many full size mandolins. It was really pretty surprising and will be incredible for smaller kids to get started earlier with a mandolin that fits them. Thank You Bill Bussman for taking a chance and making this great little instrument. He told me that after making his instruments he always has pieces of wood left over that is too narrow for a full size instrument and he just hated to throw the wood away so this idea suddenly popped into his head about the half size mandolin. Wow! This is just too cool! The mandolin is 8.5 inches wide with 13" scale length, light gauge strings, 12" radius to the fretboard, colorado engelman spruce top and curly maple sides, back and neck. Way to cute!! Thanks also to Steve Smith of Dessert Night Music for donating the case for this little instrument. Well, now we have little mandolins, banjos, fiddles and guitars. What next?

Over the past years, we have placed many instruments

into the hands of young people and it's really fun to see families of several children borrow multiple instruments, as well as some kids borrowing two instruments and then watching them grow and perform, but that's not the only thing that has happened. Each year I am surprised and pleased to get calls from people all over the country that call just to ask about the Kids on Bluegrass program and the Darrell Johnston Kids Instrument Lending Library program. In each case they are people that want to get something like these programs started in their area and they ask for advice in starting their own programs and ask for guidelines as to how these programs work. Very nice indeed to know that others are paying attention to what we are doing with our children programs and are wanting to do the same. Big thanks to the CBA, Frank Solivan, and all of you for making our children such a very important part of bluegrass music.

NOW, if you know of a child that needs an instrument please have them contact us at kidslendinglibrary@yahoo.com or call 510-728-7613. We really need to get some of these instruments out of our house and into a child's hands!



On the right is a 1/2 size mandolin donated to the CBA Lending Library by Old Wave Mandolins

2008 Donors to the Darrell Johnston Kids Instrument Lending Library

By Sharon Elliott

We would like to thank everyone that donated their instruments, time or money to the Kids Instrument Lending Library this year. We have received many very nice instruments and are very grateful! Following is a list of the donors for 2008. However, there were three instrument that I did not have any paperwork for so I have no idea who donated these instruments. If you did not receive a CBAThank You letter from me please let me know immediately as these letters are very important. The CBA is a non-profit organization and you may take a tax write off for your donations and these letters provide not only a very profound thank you but also the tax id info that you will need for your taxes. If I miss anyone on the following list please forgive me and let me know so I can correct this. Once again thank you to EVERYONE that has donated in any way.

Mr. Darrell Alderman-full size guitar
Mr. Chris Acquavella-F-style mandolin
Mr. Gary Boyles-Full size guitar
Mr. Phil Cornish-Westbrook banjo
Eastman Strings-A-style mandolin and F-style mandolin
Mr. & Mrs. Doug Foster-Old Hickory mandolin
Mr. Dave Gooding-\$50.00
Barbara Furgason-Full size fiddle with learning materials
Mr. Paul Hirschman-FS Delux mandolin with gigbag, digital tuner, collapsible mandolin stand and picks
Mr. John Karsemeyer-drednought guitar
Mr. Burl Kitchens-A style mandolin
Mr. & Mrs. Michael Laier-3/4 bass
Mr. Donald MacRostie Red Diamond Mandolins-A style mandolin
Ms. Jennifer Martin-Baby Taylor Guitar
Mr. Dave Nielsen-Harmony mandolin
Lucy Smith-3/4 seagull guitar
Mr. Richard Smith-Gibson banjo
Mr. Tom Sours-Suzuki 1/4 fiddle
Anonymous -\$1,000.00
Mr. Scott Tichenor of Mandolin Café and multiple donors-\$600.00
Mr. & Mrs. Dennis Vance-The Mandolin Store-Eastman F-Style mandolin
Mr. & Mrs. Lee Wageman-Suzuki 1/4 fiddle
William & Patrice Webb-Gold Tone Little Plucky banjo
Jeff Zieba and Bronwen Morgan-Karl Knilling fiddle
Mr. & Mrs. Henry Zuniga-1/8th Palatino fiddle
Mr. Jim Hyatt 5th String Berkeley for your time and love to the program all through the year!
Mr. Bruce Sexauer for working on a bass at the Fathers Day Festival.

Once again, thank you to all and please let me know if I missed anyone. Contact Sharon & Steve Elliott at kidslendinglibrary@yahoo.com or phone 510-728-7613 if you'd like to make a donation of an instrument or a monetary contribution to the care and feeding of the library's instruments.

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Main Stage Schedule

Thursday -- 6/18/09

9:45 - 10:00 am
10:00 - 10:50 am
11:00 - 11:50 am
12:00 - 12:50 pm
12:50 - 3:00 pm
3:00 - 3:50 pm
4:00 - 4:50 pm
5:00 - 5:50 pm
5:50 - 7:40 pm
7:40 - 8:30 pm
8:40 - 9:30 pm
9:40 - 10:50 pm

Opening Comments
49 Special
Chris Stuart and Backcountry
Mountain Laurel Bluegrass Band
Lunch and Workshops
SteelDrivers
Music Camp All Stars
Chris Stuart & Backcountry
Dinner and Workshops
SteelDrivers
The Grascals
The Claire Lynch Band

Friday - 6/19/09

10:00 - 10:50 am
11:00 - 11:50 am
12:00 - 12:50 pm
12:50 - 3:00 pm
3:00 - 3:50 pm
4:00 - 4:50 pm
5:00-5:10
5:10 - 6:00 pm
6:00 - 7:10 pm
7:10 - 7:50 pm
8:00 - 8:45 pm
8:55 - 9:35 pm
9:45-10:50pm

Bill Clifton
The Brombies
The Grascals
Lunch and Workshops
The Tuttles with special guest AJ Lee
Claire Lynch
Board introductions
Kids on Bluegrass
Dinner and Workshops
Junior Sisk and Ramblers Choice
The Grascals
Chris Stuart & Backcountry
SteelDrivers

Saturday - 6/20/09

10:00 - 10:50 am
11:00 - 11:50 am
12:00 - 12:50 pm
12:50 - 3:00 pm
3:00 - 3:50 pm
4:00 - 4:50 pm
5:00-5:10pm
5:10 - 6:00 pm
6:00 - 7:10 pm
7:10 - 8:00 pm
8:10 - 9:30 pm
9:40 - 10:50 pm

Junior Sisk and Ramblers Choice
Blue and Lonesome
Dan Paisley & The Southern Grass
Lunch and Workshops
The Stairwell Sisters
Junior Sisk and Ramblers Choice
Lifetime Awards Presentation
Kids on Bluegrass
Dinner and Workshops
The Bluegrass Brothers
Dailey and Vincent
Dan Paisley & The Southern Grass

Sunday - 6/21/09

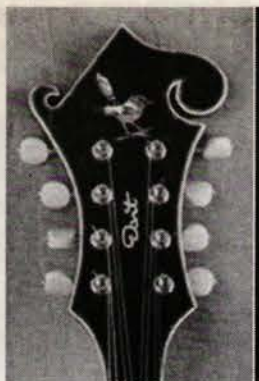
10:00 - 10:50 am
11:00 - 11:50 pm
12:00 - 12:50 pm
12:50 - 2:00 pm
2:00 - 3:30 pm
3:40- 4:30 pm

The Bluegrass Brothers (Gospel)
The Stairwell Sisters
Dan Paisley and The Southern Grass
Lunch and Workshops
Dailey and Vincent
The Bluegrass Brothers

This schedule is subject to change.

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CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS APRIL

4/1/2009 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. Free admission. For information, call 510-843-2473 or visit www.albatrosspub.com

4/1/2009 -- The Waybacks will perform at Marilyn's on K, 908 K St., Sacramento, CA. For information, call 916-446-4361, email mindy@swell-productions.com, or visit www.swell-productions.ca/

4/1/2009 -- Sidesaddle & Company will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/1/2009 -- Mike Marshall & Darol Anger, The Vase Quintet will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Creating a new landscape between Appalachia and Sweden. Tickets are \$32.50 advance and \$33.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

4/2/2009 -- Bill Evans & Megan Lynch 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 tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

4/2/2009 -- Salt Martians will play from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com

4/2/2009 -- Dark Hollow will perform at the Atlas Cafe, 3049 20th Street (at Alabama), San Francisco, CA. For information, call 415-648-1047, email shout@jimbotrout.com or visit www.atlascafe.net

4/2/2009 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/3/2009 -- Sonoma Mountain Band will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com

4/4/2009 -- Houston Jones will play from 6:30 - 9:30 pm at Armando's, 707 Marina Vista Avenue, Martinez, CA. For information, call 925-229-1989 or visit www.martinezvibes.com

4/4/2009 -- Riley's Mountaineers Hometown Jamboree, 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yuba, CA. Mountaineers and special guest performers pick, fiddle and sing their favorite

old-time bluegrass, western, and gospel tunes, as well as a few surprises along the way. Dinner and show are \$12.00 for adults and \$6.00 for kids 12 and under. For tickets or information, call 909-797-1005, email info@losriosrancho.com or visit www.losriosrancho.com

4/4/2009 -- Night at the Opry Benefit Show featuring Danny Montana & The Bar Association, Rancho Deluxe, Rusty Evans & Ring of Fire, 7 pm at the Iron Springs Pub & Brewery, 765a Center Blvd., Fairfax, CA. For information, call 415-485-1005 or visit www.ironspringspub.com

4/5/2009 -- Houston Jones and Stevie Coyle 7 pm concert at the Little Fox Theatre, 2209 Broadway, Redwood City, CA. Tickets are \$15 advance and \$17 at the door. For information or tickets, call 652-369-4119 or visit www.foxdream.com

4/6/2009 -- Belle Monroe and Her Brewglass Boys will perform from 7:30 - 9:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com

4/7/2009 -- Russell Moore and Illrd Time Out 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

4/7/2009 -- Bean Creek will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/8/2009 -- Diana Donnelly & the Yes Ma'ams will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/9/2009 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/9/2009 -- Salt Martians will play from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com

4/10/2009 -- Alhambra Valley Band will play from 6:30 - 9:30 pm at Armando's, 707 Marina Vista Avenue, Martinez, CA. For information, call 925-229-1989 or visit www.martinezvibes.com

4/10/2009 -- Savannah Blu will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com

4/11/2009 -- Keystone Station will perform at 8 pm at Murphy's

Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com

4/11/2009 -- Russell Moore & Illrd Tyme Out in concert at the Willits High School Auditorium, 299 North Main St., Willits, CA. This is a fund-raiser concert for Rotary Scholarships. For information or tickets, call Bruce Burton at 707 489 0155 or email willitsredwood@gmail.com

4/14/2009 -- Carolina Special will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/15/2009 -- Peter Rowan Bluegrass Band 8 pm concert in the Willow Creek 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

4/15/2009 -- Sidesaddle & Company will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/15/2009 -- Lighthouse will play at the Golden Goose Coffee House, 10001 Maine Ave, Lakeside, CA. For information, call 619-390-1990 or visit www.waynerice.com/lhgigs.htm

4/15/2009 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. Free admission. For information, call 510-843-2473 or visit www.albatrosspub.com

4/16/2009 -- Kathy Kallick Band 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

4/16/2009 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/16/2009 -- Salt Martians will play from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com

4/17/2009 -- Belle Monroe and Her Brewglass Boys, 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

4/18/2009 -- Peter Rowan Bluegrass Band 8 pm concert at Don

Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton, CA. Tickets are \$18 advance and \$20 at the door. For information or tickets, contact Tom Miller at 831-603-2294 or visit www.donquixotesmusic.com

4/20/2009 -- Homespun Rowdy will perform from 7:30 - 9:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com

4/21/2009 -- Cabin Fever will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/22/2009 -- Mighty Crows will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/23/2009 -- Ed Neff & Friends will play at the Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

4/23/2009 -- Salt Martians will play from 5:30 - 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information, call 805-899-3100 or visit www.tupelojunction.com

4/24/2009 -- Ralph Stanley & the Clinch Mountain Boys concert at the Palms, 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

4/24/2009 -- Laurie Lewis and the Right Hands concert at First Church of Christ Scientist, 522 B Street (corner of 6th), Petaluma, CA. Tickets are \$18 advance and \$20 at the door. For information or tickets, contact Lance Walker at 707-542-1894, email eclecticstage@yahoo.com or visit www.petaluma-churchconcerts.com

4/25/2009 -- Laurie Lewis and the Right Hands 8 pm concert at the First Presbyterian Church of Mountain View, 1667 Miramonte Ave. (at Cuesta), Mt. View, CA. Tickets are \$22 advance and \$25 at the door. Presented by Redwood Bluegrass Associates. For information or tickets, contact Bruce Edmundson at 650-691-9982, email bruce@rba.org or visit www.rba.org

4/25/2009 -- Ralph Stanley & the Clinch Mountain Boys 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$49.50 advance and \$50.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

4/25/2009 -- Houston Jones Pacifica Performances concert at

the Sanchez Concert Hall 1220 Linda Mar Blvd., Pacifica, CA. Our reasonable admissions and free admission to youths and children under age 18 make it affordable for all to participate in the arts. For information and tickets, call 650-355 1882, email info@pacificaperformances.org or visit www.houstonjones.com

4/25/2009 -- High Country will perform at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660 or visit www.sonomapub.com

4/25/2009 -- 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

4/27/2009 -- Barefoot Nellies will perform from 7:30 - 9:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com

4/28/2009 -- Eric Thompson's Kleptograss 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

4/28/2009 -- Larry Lynch & Sunshine Mountain will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

4/29/2009 -- Matt Dudman & George Goodell & The Pleasant Valley Boys will perform from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information, call 408-297-9151 or visit www.samsbbq.com

MAY

5/2/2009 -- Riley's Mountaineers Hometown Jamboree, 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yuba, CA. Mountaineers and special guest performers pick, fiddle and sing their favorite old-time bluegrass, western, and gospel tunes, as well as a few surprises along the way. Dinner and show are \$12.00 for adults and \$6.00 for kids 12 and under. For tickets or information, call 909-797-1005, email info@losriosrancho.com or visit www.losriosrancho.com

5/3/2009 -- Kenny & Amanda Smith Band will perform at 1:30 pm for Cowboy Sunday at the Murdock School House on the Verboom Ranch, 6058 Co. Rd. 11, Orland, CA. Free admission. For information and other activities, contact Grant Garland at 530-301-6140 or email ggarland@baraleinc.com

5/4/2009 -- Homespun Rowdy will perform from 7:30 - 9:30 pm at Amnesia, 853 Valencia St., San
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CBA Calendar of Upcoming Music Events

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Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com

5/6/2009 -- Whiskey Brothers will play at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. Free admission. For information, call 510-843-2473 or visit www.albatrosspub.com

5/6/2009 -- Mayne Smith & Johnny Harper and Ray Bierl & Friends 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

5/14/2009 -- Marley's Ghost 8 pm concert at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. Tickets are \$18.50 advance and \$19.50 at the door. For tickets or information, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org

DANCES

4/12/2009 -- Square Dance from 3-5 pm with music by Triple Chicken Foot at The Grand Old Echo, 1822 Sunset Blvd., Los Angeles, CA. All dances taught, all ages welcome, beginners encouraged. There is a \$5 fee per person. For information, contact Ben Guzman at 213-820-0136, email ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot

5/10/2009 -- Square Dance from 3-5 pm with music by Triple Chicken Foot at The Grand Old Echo, 1822 Sunset Blvd., Los Angeles, CA. All dances taught, all ages welcome, beginners encouraged. There is a \$5 fee per person. For information, contact Ben Guzman at 213-820-0136, email ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot

MUSIC CAMPS

JUNE

6/14/2009 -- 6/17/2009 -- 8th Annual CBA Music Camp at the Nevada County Fairgrounds in Grass Valley, CA. For more info, check info@cbamusiccamp.org or call Ingrid Noyes at 415-663-1342 (after 900 AM).

FESTIVALS

APRIL

4/3/2009 -- 4/5/2009 -- Shelton Old-Time Fiddlers' Festival at the Shelton High School, Shelton, WA. For information, call 360-432-0815 or visit www.sock.org

4/17/2009 -- 4/19/2009 -- Durango Bluegrass Meltdown in downtown Durango, CO. Bands include Junior Sisk & Ramblers Choice, Kenny & Amanda

Smith Band, Sawmill Road and others TBA. For information, call 970-25907200 or visit www.durangomeltdown.com

4/24/2009 -- 4/26/2009 -- 4th Annual Bluegrass Festival in the Park, Lions Park, Benson, AZ. Bands include Goldwing Express, Headline Bluegrass Band, Louisiana Grass, The Bost Family and a number of national and regional bands. Dry camping available in the park during the festival. For information, call 520-586-2842 or visit www.bensonchamberaz.com

MAY

5/1/2009 -- 5/2/2009 -- Americana Festival in historic Virginia City, NV. Performances will be in Piper's Opera House. Bands include Tim O'Brien, the Del Williams Band, Ponderosa, Train Wreck, Whiskey Before Breakfast and Ballet Folklorico. Other music includes Klezmer Jazz, Old-Time and Mariachi Bands plus dancing, jams and more. For information and tickets, call 775-348-4692 or visit www.americanafest.org

5/7/2009 -- 5/10/2009 -- Parkfield Bluegrass Festival in Downtown Parkfield, CA. Bands include the Special Consensus, Kathy Kallick Band, John Reischman & the Jaybirds, Chris Stuart & Backcountry, Sawmill Road, Sidesaddle & Co., The Brombies, Bean Creek, Kitchen Help, Dalton Mt. Gang, Whiskey Chimp, Wild River Ramblers, The Porch Dogs, and LeRoy Mack & Bluegrass Gospel Band. Other events include non-stop jamming, Mother's Day gifts for Moms, Kids programs, Kids bluegrass camp and performances on stage, crafts and bedtime storytelling and more. Plenty of camping space for tents and RVs. Electric hookups by reservation. Tickets now on sale -- see the ad in this issue for prices and more information. For information or tickets, call 805-725-3060, email bluegrassmscc@aol.com or visit www.parkfieldbluegrass.com/tickets.html

5/9/2009 -- 5/10/2009 -- Bluegrass in the Spring Festival in Calico Ghost Town, 6 Miles Northeast of Barstow, CA on highway 15. This bluegrass hootenanny includes live bands, dancing, games, food, shops and much more! 2009's Band lineup includes: Bluegrass Etc. with Byron Berline, Scott Gates Band with Nathan McEuen, Stuck in Reverse, High Hills Bluegrass Band, Mojave County and more TBA. Camping is still available. For information or tickets, contact Jamie Murphy at 760-475-3036, email calicoevents@parks.sbcounty.gov, or visit www.calicotown.com

5/17/2009 -- 49th Annual Topanga Banjo Fiddle Contest and Folk Festival, Paramount Movie Ranch on Cornell Road, Agou-

ra, CA. For information, call 818-382-4819 or visit www.topangabanjofiddle.org

5/21/2009 -- 5/24/2009 -- Strawberry Spring Music Festival at Camp Mather near Yosemite National Park, CA. Bands include Marty Stuart & his Fabulous Superlatives, Dry Branch Fire Squad, The Wranglers, Sawmill Road, plus Natalie MacMaster The Flatlanders, Devil Makes Three and more bands TBA. For information or tickets, visit <http://www.strawberrymusic.com>

5/22/2009 -- 5/25/2009 -- Northwest Folklife Festival, Seattle Center, downtown under the Space Needle, Seattle, WA. For information, call 206-684-7300 or visit www.nwfolklife.org

JUNE

6/5/2009 -- 6/7/2009 Winlock Bluegrass Pickers' Festival, Winlock Park, Winlock, WA. For information, call Libby Bigler at 360-785-8717, email at kentuckygirl47@msn.com, or visit www.marvmusic.com

6/12/2009 -- 6/14/2009 -- Palisade Bluegrass and Roots Music Festival, Riverbend Park, Palisade, CO. Bands include Cadillac Sky, the April Verch Band, the Kruger Brothers, the Dixie Bee-Liners, Catfish Keith and many more. For information, call George Gertz at 970-464-5602 or visit www.palisademusic.org

6/13/2009 -- 6/15/2009 -- Sacajawea Bluegrass Festival and Dutch Oven Rendezvous, Sacajawea State Park on Hwy. 12, Pasco, WA. Bands include Ned Crisp and Bottomline, the Green Mountain Bluegrass Band, Runaway Train and more. For information, contact Reade Obern at 509-492-1555 or visit www.sacajaweabluegrass.org

6/18/2009 -- 6/21/2009 -- 34th Annual CBA Father's Day Bluegrass Festival at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley, CA. Bands include Chris Stuart & Backcountry, Claire Lynch & the Front Porch String Band, Dailey & Vincent, Danny Paisley & Southern Grass, The Bluegrass Brothers, The Grascals, The Stairwell Sisters and more bands TBA. Early Bird tickets now on sale on the web and by mail -- see the ad on pages A12 and 13 for more information. Camping and concessions on site -- for more details contact Montie Elston, Festival director at fiddle3@comcast.net or visit www.cbaontheweb.org

6/19/2009 -- 6/21/2009 -- Huck Finn Jubilee in Mojave Narrows Regional Park, Victorville, CA. Country & Bluegrass festival with other activities including hot air balloon rides, national bluegrass banjo playoffs, Friday night barn dance, Route 66 Car Show, Russell Brothers Circus, California State Arm Wrestling Championships and

more. Camping available on site. Bands include: Ricky Skaggs and Kentucky Thunder, The Grascals, Don Edwards, Dailey & Vincent, Lonesome River Band, Claire Lynch Band, Wayne Taylor & Appaloosa, Danny Paisley & Southern Grass, Sawmill Road, Julie Wingfield, Nathan McEuen & Scott Gates, and the Ben Family Cloggers. For tickets and information, call 951-341-8080 or visit www.huckfinn.com

6/19/2009 -- 6/21/2009 -- Wenatchee River Bluegrass Festival, Chelan County Expo Center, Cashmere, WA. Bands include the Kenny and Amanda Smith Band, John Reischman & the Jaybirds, Prairie Flyer, the Green Mountain Bluegrass Band and Ned Crisp and Bottomline. For information, contact Marie Vecchio at 509-548-1230 or visit www.wenatcheeriverbluegrass.com

6/21/2009 -- 6/27/2009 -- National Old-time Fiddlers' Contest at Weiser High School on Indianhead Road, Weiser, ID. For contest information, schedule, fees and prizes etc. visit www.fiddlecontest.com

6/25/2009 -- 6/27/2009 -- Weiser River Bluegrass Festival, City Park, Bluegrass Village off of East Main Street, Weiser, ID. For information, call 208-414-0255.

6/27/2009 -- 6/28/2009 -- 28th Annual Prescott Bluegrass Festival, Courthouse Plaza, Prescott, AZ. Bands include Wayne Taylor & Appaloosa, The Brombies, Lonesome Traveler, Just For Fun and The Burnett Family. Camping is available at Mile High Middle School beginning on June 25 for \$15 per night per unit. For information, call 928-445-2000 x120 or visit www.prescottbluegrassfestival.com

JULY

7/16/2009 -- 7/19/2009 -- California Worldfest at the Nevada County Fairgrounds in Grass Valley, CA. World music festival with an eclectic array of musical genres. For information or tickets, call 530-891-4098 or visit www.worldfest.net

7/17/2009 -- 7/19/2009 -- Darrington Bluegrass Festival, Bluegrass Music Park, Darrington, WA. For information, call 360-436-1179 or visit www.glacier-view.net/bluegrass

7/18/2009 -- 7/19/2009 -- Scott Valley Bluegrass Festival, Johnson-Joss Park, Etna, CA. For information or tickets, call 530-467-5346 or visit www.scottvalleybluegrass.com

7/24/2009 -- 7/26/2009 -- Battle Mountain Music Festival, Lions Park, corner of First and Reese Street, Battle Mountain, NV. For information, call 775-635-1112 or visit www.battlemountain-arts.org

AUGUST

8/7/2009 -- 8/9/2009 -- Good Old-Fashioned Bluegrass Festival, Bolado Park, Hollister, CA. For information or tickets, contact Mike Hall at 650-218-9845 or visit www.scbs.org

8/21/2009 -- 8/23/2009 -- Summergrass at the Antique Gas & Steam Engine Museum, 2040 N. Santa Fe Ave., Vista, CA. For information or tickets, call 858-679-4854 or visit www.summergrass.net

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

•Arroyo Grande -- Bluegrass Jam every 5:30 - 8:30 pm, at SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). On the 3rd Sunday of every month is for intermediate to advanced players. For information, contact Roger Siminoff at 805-474-4876, or email siminoff@siminoff.com

•Arroyo Grande -- Slow jam from 5:30 to 8:30 at the SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). On the 4th Sunday of every month the jams are geared to beginners to intermediate players and they play from a set list of songs. For more information, call Julio at 805 459 6019 or email Wendy at captainc@alonet.org

•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 -- Slow Jam session from 1 to 4 pm on the 2nd and 4th Sundays of every month at the Freight and Salvage Coffeehouse, 1111 Addison Street, Berkeley, CA. For details, contact Ran Bush at 510-525-8156 or email ranbush@gmail.com

•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

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CBA Calendar of Upcoming Music Events

- 925-455-4970.
- Coulterville – Old-time and Irish Music and Dance Celebration on the 4th Sunday of every month at the Magnolia Saloon in the Hotel Jeffrey, 41 Main Street, Coulterville, Ca. Open Old Time and Irish traditional music Jam from 1 to 3 pm and open session from 3 to 6 pm. For information, call 209-962-6455; email kowanalynn@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.
 - Nevada City – Mountain Fiddlers Jam session, 1 pm on 1st Sunday of every month at Madelyn Helling Library Community Room, Nevada City, CA. For information, call 530-292-4203.
 - 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.
 - Rough and Ready – Acoustic jam session from 10 am to noon every Sunday at the Rough and Ready Opry Palace 1200 Hwy. 20, Rough and Ready, CA. Free event led by The Fruit Jar Pickers. For information, call 530-272-4320.
 - 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 Richard Brooks at 650-328-3939; email richardbr@yahoo.com, or visit www.scvfa.org.
 - Santa Barbara – Bluegrass jam session beginning at noon on the second Sunday of every month Tucker's Grove County Park, 805 San Antonio Road, [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 Cruz – Bluegrass and Old Time Jam on the 4th Sunday of every month in Oceanview Park, 102 Ocean View Ave., Santa Cruz, CA. This jam has three separate circles: slow jam, advanced bluegrass jam, old time jam. For more information, call 831-359-1864, email santacruzjam@googlegroups.com, or visit <http://groups.google.com/group/santacruz-jam>
 - Seaside – Open Bluegrass jam session from 6:30 until 9 pm on the 2nd and 4th Tuesday of every month in the Music Building of Seaside High School, 2200 Noche Buena Ave., Seaside, CA. For more information, contact Chuck Hurd at 831-656-9790 or email churdley@comcast.net.
 - 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 the American Exchange Hotel, 53 Main St, Sutter Creek, CA. For information, call 209-296-7706. New location. Belotti's Bar on Main St (Hwy 49) in Sutter Creek, CA. For information, contact Masha Goodman at 209-296-7706; email masha@banjodancer.com; or visit www.banjodancer.com.
 - Thermalito – Bluegrass Jam on the 4th Sunday of every month from 1-4 pm at the Thermalito Grange, Thermalito, CA. For information, call 530-589-4844.
 - Various locations – Pickin' Potlucks and Jams on the 2nd Sunday of each month in Alameda and Contra Costa Counties. Potluck from noon to 5 pm along with jam session. The jams will be held in various private homes in Oakland, Berkeley and El Cerrito. For information and exact location, email Metronome7@aol.com or visit <http://www.pickinpotlucks.com/>
- ## MONDAY
- Alameda – Bluegrass Jam every Monday at McGrath's Irish Pub on the corner of Lincoln and Stanton in Alameda, CA. For information, contact Darby Brandli at 510-533-2792 or email darbyandbruno@comcast.net.
 - 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@sbcglobal.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 – Slow Jam from 7 to 9:30 pm every Tuesday at the 5th String Music Store, 3051 Adeline Street, Berkeley, CA. Hosted by Ran Bush and open to anyone that wants experience playing and singing Bluegrass standards at a moderately slow tempo in a supportive, educational, fun jam setting. There is a fee of \$10 per player, per session. For more information, please contact Ran Bush at 510-525-8156 or email ranbush@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,
 - Dublin – Bluegrass Jam on the 2nd and 4th Tuesday of every month at Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-452-2100.
 - 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.
 - Loomis – Bluegrass Jam from 6 to 9 pm every Tuesday evening at the Wild Chicken Coffee House, Horseshoe Bar & Taylor Rd, Loomis, CA. For information, call 916-276-1899.
 - 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.
- ## 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
 - 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
 - Merced – Merced Bluegrass Society Jam session from 7 to 10 pm on the first Wednesday of every month at Me-N-Ed's Pizza, 3524 G Street (in the Raley's Shopping Center), Merced, CA. For information, visit www.geocities.com/merced-bluegrass@scglobal.net or email MALvira@mcsd.k12.ca.us.
 - 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.
 - San Jose – Bluegrass Jam from 6:30 to 9:30pm on the 1st and 3rd Wednesdays each month at the Round Table Pizza in Cambrian Plaza, 14940 Camden Ave., San Jose, CA 95124; (408) 371-9550. For more information, call Steve Pexton at 408-227-7693 or email sepexton@gmail.com.
 - 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
- Arnold – Bluegrass Jam Session at Acoustic Attic, 1122 Hwy. 4, Suite 4, Arnold, CA from 6 pm until dusk on the 1st and 3rd Thursday of every month (and the occasional 5th Thursday). For information, call 209-795-7819, email mercer-guitars@scglobal.net or visit www.mercer-guitars.com.
 - 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>
 - 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.carltonemusical.com
 - Los Angeles – Old Time Jam session 9 pm to 12 am at the Hyperion Tavern, 1941 Hyperion Ave., Los Angeles on the 3rd Thursday of every month. Free admission. For information, contact Ben Guzman via email at ben@triplechickenfoot.com or visit www.myspace.com/triplechickenfoot.
 - Morgan Hill – Bluegrass Jam from 6 to 10 pm every Thursday 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.
 - Napa – Bluegrass and Fiddle Jam session every Thursday night from 7 to 10 pm in Napa. For information and location, call Pat Calhoun at 707-255-4936.
 - 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.
 - Sacramento – Bluegrass Slow Jam from 7 - 10 pm most Thursdays at various Sacramento area homes. Call John at 916-990-0719 for dates and location. New pickers welcome.
 - 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
- Sonora – Bluegrass Jam starting at 7 pm on the 2nd and 4th Friday of every month at the Frog and Fiddle, 177 S. Washington Street, Sonora, CA. For information, call 209-536-9598, email mandobil@bigvalley.net or frogandfiddle@gmail.com.

CBA Calendar of Music Events

Continued from A-22

SATURDAY

- Chico – Folk Music Jam session at Upper Crust Bakery, 130 Main Street, Chico, CA on the 1st Saturday of every month. Led by Steve Johnson. For more information, call 530-345-4128 or visit www.uppercrustchico.com.
- Chico – Acoustic Music Jam session led by David Bilinski at Augie's Café, 230 Salem Street at 2nd, Chico, CA from 2 to 5 pm on the 2nd Saturday of every month. For information, call David at 530-872-2084.
- Chico – Old Time Music Jam session led by Michael Springer at Augie's Café, 230 Salem Street at 2nd, Chico, CA, 2-4 pm on the 3rd Saturday of every month. For information, call the café at 530-894-3764.
- Chico – Bluegrass Jam session led by Lucy Smith at Augie's Café, 230 Salem Street at 2nd, Chico, CA, 2-5:30 pm on the 4th Saturday of every month. For information, call Lucy at 530-894-1449 or email lucyin-choco@hotmail.com.
- Clovis – Bluegrass Jam session 7 to 11 pm on the 1st and 3rd Saturday of every month at the Clovis Senior Center, 850 4th street, Clovis, CA. There is a \$1 fee to cover the cost of the rental of the hall. Sponsored by the California Bluegrass Association. For information, contact Kelly Broyles at 559-977-3598 or email kelly.broyles@sbcglobal.net.
- Dublin – Slow/practice Jam Session from 1 to 4 pm on the 2nd and 4th Saturday of every month at the Dublin Heritage Center, 6600 Donlon Way, Dublin, CA. For information, call 925-452-2100.

- 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 – Old time fiddle jam and dance from 7 – 10 pm every Saturday of each month at the Senior Citizens Village, 1917 Chestnut Ave., Fresno, CA. Sponsored by CSOTFA District 2. For information, contact Lynda Emanuels at 559-924-1766 or email semanuels@comcast.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.
- Redwood City – Bluegrass Jam, noon to 3 pm on the 3rd Saturday of every month at Bob's Court House Coffee Shop and Restaurant, 2198 Broadway, Redwood City, CA. Jennifer Kitchen facilitates the Jam and her Band "Kitchen Help" may be on-hand to add spice to the monthly event. For more information, call 650-780-0593.
- Sebastopol – CBA Jam Session every Saturday from 2 to 5 pm at Catz Roastery, 6761 Sebastopol

Avenue in Sebastopol, CA. (1st & 2nd Saturday – Old-time, bluegrass, old-country and more; 3rd Saturday – standard Bluegrass and last Saturday – pickers choice.) For information, call 707- 829-6600.

- Squaw Valley – Open Jam and Potluck, 5-9 pm on the last Saturday of every month at the Bear Mountain Library, 30733 E. Kings Canyon Road (Highway 180), Squaw Valley, CA. For information, contact Nancy or Henry Zuniga at 559-338-0026 or 559-476-0446.

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 bgs-breakdown@volcano.net.

Tina Louise Barr featured

Michael Martin Murphey's new CD released in late 2008, *RIDIN' THE RIO GRANDE*, has been nominated for the upcoming Texas Music Awards in April 2009 for "Best Producer".

CBA member Tina Louise Barr recorded autoharp tracks on two of the songs on the CD album, and she was joined by the members of the Black Irish Band from Sonora, CA.

From the President's Desk

From page A-17

Regional activities coordinated by volunteer Activities VPs and some Board members include CBA sponsored house concerts, picking parties, large concerts in area venues, regional weekly or monthly jams, workshops, lessons. The CBA co-sponsors concerts at local music stores and venues by giving free advertising in both the Bluegrass Breakdown and on the website and by helping to recruit more volunteers to produce each event. The California Bluegrass Association is a three decades' old organization which has grown far beyond its original members' dreams. Run for decades by volunteers, This 301(c)3 (non profit) organization is now 3000 members strong. We invite you to volunteer. There are jobs large and small for you to do. We welcome your talents and skills. Volunteer to make our community

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QUARRELING BAND MATES? TROUBLESOME FRIENDSHIPS? PROBLEM SWEETHEART? Counselor with 25+ years experience in communication problem solving. Groups, couples, individuals. Bluegrass fan in Alameda. Confidential. 510-521-2925. Isadora Alman, MFT.

LESSONS

BANJO LESSONS IN BAY AREA from Bill Evans. Rouser 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 bevans@nativeandfine.com.

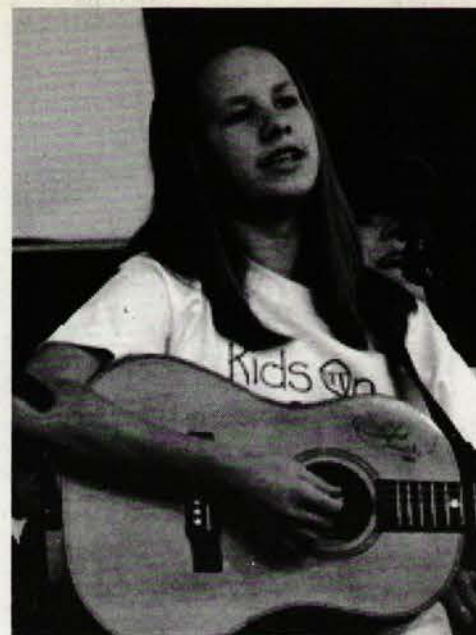
LEARN BLUEGRASS MANDOLIN WITH TOM BEKENY. Beginner, intermediate, and advanced students welcome. Contact Tom at 510-528-4039 or tombekeny@sbcglobal.net.

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.



CBA Volunteer Jobs
We promise it won't be yucky!
Contact Joyce: 916-706-8780
or
Deb: hippie7916@sbcglobal.net

Help put instruments in the hands of kids...



Bethany McHenry sang and played her own guitar (signed by Rhonda Vincent) at the CBA's 2005 Grass Valley Festival. Other children are not as fortunate. *Photo by Bob Calkins*

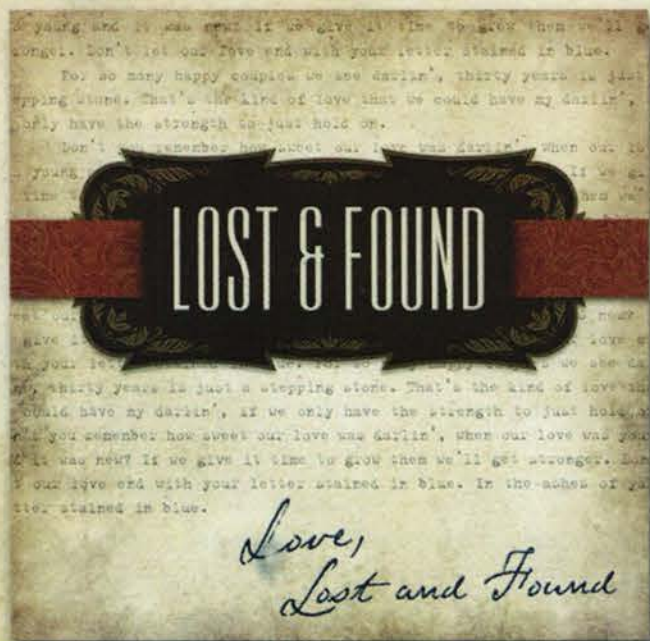
The Darrell Johnston Kids Instrument Lending Library is a program for lending instruments to budding young musicians so that they can learn to play Bluegrass music. You can help our kids by donating instruments or money. The cash donations will help fix what the luthiers can't or even help us purchase, if necessary, parts or instruments that we might not get through donations.

To Make a Tax Deductible Donation, please send check or money order payable to:
Kids Instrument Lending Library
c/o Ed Alston CBA Treasurer
P.O. Box 6954
Santa Maria, CA 93456



With a legacy now stretching back over three decades, Lost & Found are among the most resilient and beloved bands in bluegrass. Their latest recording, poignantly titled *Love, Lost and Found*, is their first since the passing of founding member Dempsey Young in 2006.

Seven of the thirteen tracks feature Young's last studio performances while new member Scott Napier plays mandolin on the remaining six.



*In Stores & Online
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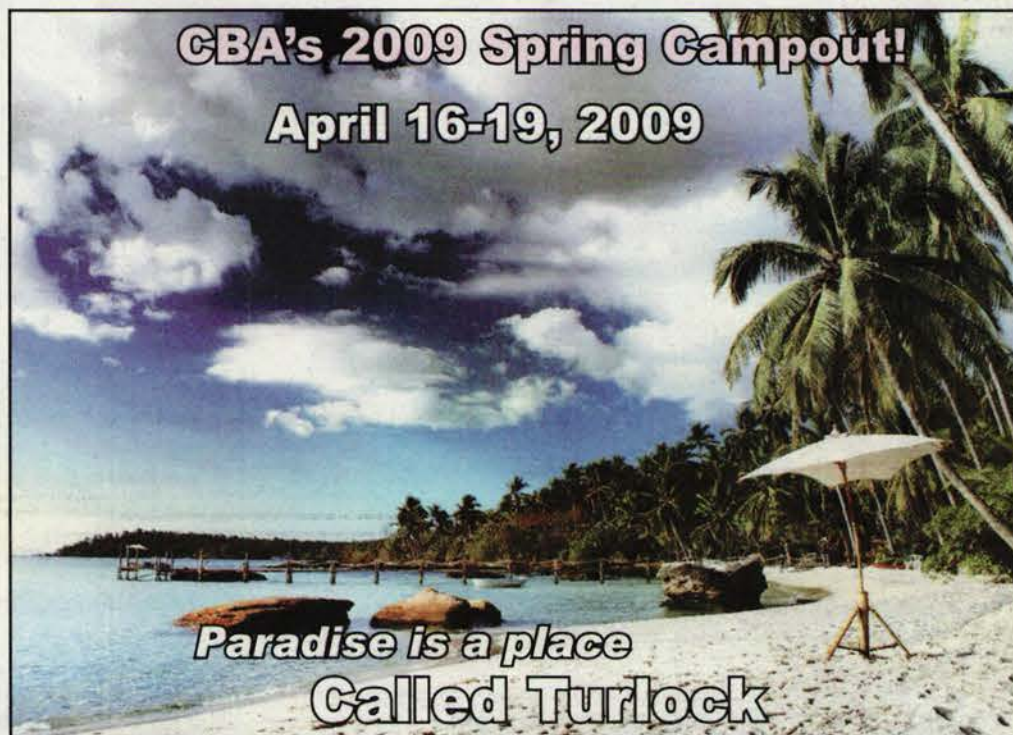


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CBA'S 34TH ANNUAL
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B-Section--the-bluegrass-buzz

Redwood City's Bluegrass On Broadway Festival

By Brenda Hough

Any parent can remember those first tentative steps by a toddler and the joy shown when the stroller realizes that he can walk and move with the grownups. Michael Hall and Patrick Weldon have nurtured this urban festival from its infancy as the Lumberjack Festival to its toddler stage as the boot-stepping "Bluegrass on Broadway." Bluegrass fans were treated to four days of festival happenings in the heart of Redwood City, a town with shops, restaurants, a high-tech li-

Continued on B-4



Award winners Diana Donnelly and Lisa Burns.

Photo: Brenda Hough

Cuzzin Al Knoth celebrates "40 years in your ears"

Recently a man many of us know more as a voice than a face was honored by the Northern California Bluegrass Society with a Lifetime Achievement Award. Cuzzin Al Knoth, the deep voiced personality of the Sunday evening Blue-

grass Show on KPIG was described by Mike Hall of the NCBS thusly: radio stations in the Monterey Bay and San Francisco Bay areas beginning in the 1970s. He currently appears on KPIG radio in Freedom (Watsonville), CA., a broadcast that is also transmitted in other areas of California and is a popular live web broadcast for listeners around the world. He is also a regular host on KKUP's Monday Night Bluegrass rotation in the South Bay. Before the formal organization of the Santa Cruz Bluegrass Society, Al organized bluegrass concerts, festivals and other events in the South Bay and Central Coast areas through his radio program on KTAO in Los Gatos, thus gathering together a group of fans who later became the SCBS."

Al Knoth (pronounced Ka note) attended his first Bluegrass festival in 1968. His involvement in bluegrass led him to do what others weren't doing back then: put on jams, put on shows, and eventually share his knowledge and love of the music with a radio audience. Many long time Bay Area residents

Continued on B-7



Cuzzin Al Knoth

grass Show on KPIG was described by Mike Hall of the NCBS thusly:

"Al Knoth is best known as the host of the long-running 'Cuzzin' Al's Bluegrass Show' on various

Belle Monroe & Her Brewglass Boys

A February Northwest Mini-tour Journal Entry

By Ted Silverman

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Belle Monroe & Her Brewglass Boys just returned from our first Northwest mini-tour. We kicked things off on the evening of February 19 at a nice club with a great sounding room in Portland, Oregon called The Alberta Street Pub. The band punched through 2 strongly delivered sets and wowed a small but appreciative assemblage of local fans. Hopefully, the Brewglass Boys will make repeat performances in the Portland area.

The next morning, Friday, February 20th, we drove the 170 odd miles North from Portland to Seattle and played an assembly for 500 K-8th graders at the Holy Rosary School in West Seattle. The show took place in a huge, echo prone gymnasium which made performing a bit of a challenge, but for a solid hour the band did their thing and answered a lot of sharp questions from the kids. Some of the kids had been exposed to bluegrass

Frank's CBA Tent

With the Sanction of the recent Wintergrass Bluegrass Festival, the CBA's own Frank Sullivan had the foresight to set up a CBA Showcase tent and managed to line up a number of entertaining acts who performed in late nights sets following most of the festival's scheduled acts.

Bands that performed included three acts from Alaska: Cold Country (with Fiddler Angela Oudean of Bearfoot), Bearfoot, and the Great Alaskan Bluegrass Band. Frank also invited San Francisco's Belle Monroe & Her Brewglass Boys to represent California.

The tent itself was approximately 40'x60' in size and fea-

tured lighting and discretely concealed propane heaters that helped keep people hanging around for the music.

The tent was set up in a plaza on the upper level of the Murano Hotel, ground zero of the recent Wintergrass Festival and was a great late night diversion for those seeking more music.

Kudos to Frank and his crew for adding to the big fun at Wintergrass this year and also for extending the interstate footprint of the CBA and a four terrific bands from Alaska and California. With any luck, in 2010 we will see more activity from Frank Sullivan, the CBA and some fresh up and coming bluegrass bands at Wintergrass.



Belle Monroe and Her Brewglass Boys with many new fans.

Photo courtesy Ted Silverman

in the past as the organizer of the event had hired the Stairwell Sisters in 2008. Nonetheless, It was encouraging to bring our music to a lot of appreciative school kids. From West Seattle we battled the afternoon traffic on I-5 and wound up in Tacoma at the Wintergrass Festival. We found ourselves slightly dumbstruck at the roster of bands we'd be performing along side of, but we didn't let it affect our performances. The first would be at 11 PM that evening and we managed to put on a fine set to fairly full room. We had some stiff competition during our time slot from bands such as Michael

Cleveland and Flamekeeper, Tony Trischka Territory, Darrel Scott and Hot Buttered Rum among others, but we were pleased to see a respectable assemblage gathered for our first set at Wintergrass.

The following day would find us very busy. We started with a noon workshop. The workshop took place at the Grace Downtown Church, a few blocks from the Murano Hotel. We performed a number of songs from our repertoire and provided some insight into how we go about arranging our material. Then we took a suggestion from the audience as to a

song not on our list, in this case, "Can't You Hear Me Calling." We put that song through its paces as any random assemblage of reasonably skilled bluegrassers might and then we started to arrange it with suggestions from the band and the audience. Toward the end of the session we put all the suggestions together and out popped a much more interesting and entertaining arrangement of a standard bluegrass chestnut.

After our workshop we had a few brief hours to prepare for our main stage set. Things went pretty well and at 3 PM on Saturday we were surprised to find ourselves entertaining roughly 800 to 1000 folks we'd never previously had the opportunity to perform in front of.

Hours later upon an invitation from our pal, Frank Sullivan, we played a late night set in the CBA tent for an appreciative assemblage of night flies who had also witnessed fun sets from Alaska's "Cold Country," the excellent band "Bearfoot," and later on, a new, fairly young band called "The Great Alaskan Bluegrass Band." Frank was a great and welcoming host and all these sets were greeted with enthusiasm by grateful fans.

Belle Monroe & Her Brewglass Boys had a blast on our little

Continued on B-7

Also in the B section...

Melnik's SFBOT photo review
New Wayne Erbsen column
Brenda Hough's CD reviews
The CBA calendar
and many more features, photos and articles



Laurie Lewis and the Right Hands

- April 24th Petaluma Church
Concert Series

Now one of the most respected names in bluegrass, Laurie first fell in love with American folk music as a teenager at the sunset of the '60s folk revival. "Oh, it was so exciting," she says of the Berkeley Folk Festivals where she first caught the folk bug. "Every night there were concerts, and during the day you'd be in a eucalyptus grove listening to someone making music with nothing between you and them. Every day I'd hear something new, Doc Watson or the Greenbrier Boys. Something about it just invited me to start playing it." She began plunking out simple songs on the guitar, then the fiddle. After high school, she drifted away from the music, but always kept her fiddle under her bed, though she didn't know why. In her early 20s, she discovered the Bay Area bluegrass scene. To her, it was "like opening that door all over again. Here were all these people making music together, and I could immediately see myself as part of it. It woke up all that excitement I felt as a teen-

ager, and I knew this was what I wanted to do with my life."

The Sacramento News called her "as fine a singer as anyone on the acoustic music circuit, anywhere in the world." Billboard praised her ability to "successfully walk the high wire above esoteric country, combining elements of bluegrass and pure country to form her own seamless mix." Or as American folk icon Utah Phillips put it, "Whatever country music is supposed to be, she's at the center of it."

In January 2008 Laurie performed as part of this concert series as a duo with Nina Gerber. This time she appears with her full band. The Right Hands features long-time musical collaborator Tom Rozum on mandolin, Todd Phillips on bass, Craig Smith on banjo, and Scott Huffman on guitar. The band's most recent recordings include "The Golden West" (2005) and "Live: Laurie Lewis & The Right Hands" (2007). An as yet untitled solo recording from Laurie is due out later this year.

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What a wonderful experience it was working together with Bluegrass Music Profiles to share the story of Pine Mountain Railroad. Thanks, Kevin & Lori, for the opportunity! Folks all over the USA love BMP magazine and so do all of us at PMRR."

Cody Shuler
Pine Mountain Railroad

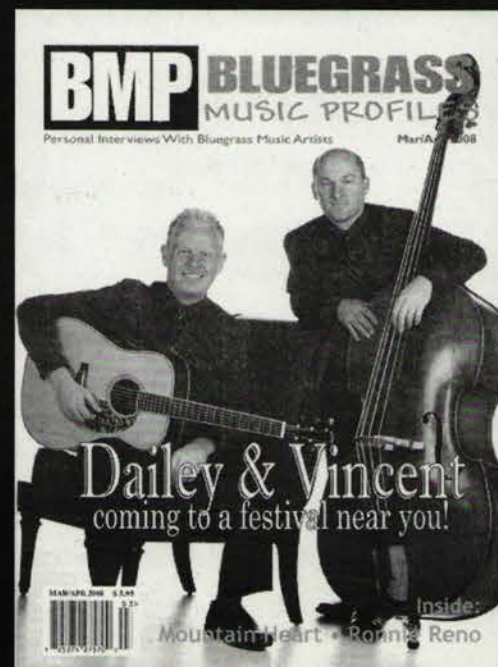
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Pretty Polly

By Wayne Erbsen

Rising to the top of the most well-known murder ballad in bluegrass music is "Pretty Polly." Based on an actual murder, legends tell that the cruel murder of Pretty Polly was at the hands of a ship's carpenter by the name of John Billson near Gosport, England. The ballad was first printed in about 1727 as "The Gosport Tragedy," and sung to the tune of "Peggy's Gone Over Sea." It tells the chilling tale of Billson's murder of his pregnant girlfriend and the flight aboard the ship M.M.S. Bedford. The story takes a haunting turn when the seaman Charles Stewart was confronted in the dark hold of the ship by a ghost with a baby in her arms. When questioned by Captain Edmund Hook, the real villain saw the ghost of his lover before him, fell to his knees, and confessed to the ghastly crime. He later died aboard ship, presumably of scurvy. The ballad of Pretty Polly was first recorded by John Hammond on April 8, 1925. It has become a career song for Ralph Stanley. This version is from the March 30, 1938 recording by the Coon Creek Girls.

Pretty Polly

Oh Polly, pretty Polly, come go along with me,
Oh Polly, pretty Polly, come go along with me,
Before we get married some pleasure we'll see.

Where is Pretty Polly, oh yonder she stands,
Where is Pretty Polly, oh yonder she stands,
Gold rings on her fingers and her lily white hands.

I led her over hills and valleys so deep,
I led her over hills and valleys so deep,
And then Pretty Polly she began to weep.

Willie, oh Willie, I'm afraid of your ways,
Willie, oh Willie, I'm afraid of your ways,
I'm afraid you are going for to lead me astray.

Polly, Pretty Polly, your guess is about right,
Polly, Pretty Polly, your guess is about right,
I dug on your grave the biggest part of last night.

We went a little further and what did she spy,
We went a little further and what did she spy,
A new dug grave with a spade lying by.

She threw her arms around me and begged for her life,
She threw her arms around me and begged for her life,
So deep into her bosom I plunged the fatal knife.

She fell to the ground and the blood it did flow,
She fell to the ground and the blood it did flow,
And then to her grave pretty Polly did go.

I threw the dirt around her and turned to go home,
I threw the dirt around her and turned to go home,
And left Pretty Polly for the birds to weep and mourn.

Now to the devil the debt I must pay,
Now to the devil the debt I must pay,
For killing Pretty Polly and running away.

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From Rural Roots of Bluegrass by Wayne Erbsen
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Oh — Pol - ly, — Pret - ty Pol - ly — come go a-long with me, —

Pol - ly, — Pret - ty Pol - ly — come go a-long with me, — Be -

fore we — get mar - ried some plea - sure we'll see. —

Redwood City's Bluegrass On Broadway Festival

Continued on B-1
brary and a warm heart to share with bluegrass fans.

The festival started on Thursday night, February 26th, with a presentation by two authors at the Redwood City library. With the library and its supporting group, Friends of the Library, providing some of the sponsorship of the festival, Rosalind Kutler and the library staff provided a warm, cozy room for the audience to hear author/songwriter Lisa Aschmann and luthier/historian Roger Siminoff discuss their books and projects. With a book entitled 1000 Songwriting Ideas, she certainly has many tips for fledgling lyricists, but her discussion focused on the aspects of melody and music to support the song. Using the melodic motifs of "Three Blind Mice" as an example, she explained how melody variations determined the flow of a song and how bluegrass was an amalgam of Celtic drone and African inflected music. Audience members composed a group song with a verse and chorus pattern.

Roger Siminoff has been involved with music in many forms, including Pickin' and Frets magazines, construction of banjos and mandolins in books and kits and research into the acoustic properties of instruments and the man-

dolins constructed in the Gibson factory under the tutelage of Lloyd Loar. His presentation highlighted Loar's life and the discovery of some of Loar's instruments and lecture notes from his college classes at Northwestern University.

The music continued at Angelica's Bistro, an antique store/fine foods restaurant/concert venue located on Main Street. The Menlo Park-based Stoney Mountain Ramblers performed their set to a bluegrass-happy audience.

Friday's activities included a noontime "jam" in front of the library and a well-attended children's concert at the Young's Ice Cream and Candy Bar Emporium. Stars of the sweet treat concert with the Tuttle Family featuring Jack, Molly, Sullivan and Michael Tuttle with A.J. Lee adding some wonderful harmony vocals and mandolin instrumentals. The enthusiastic crowd spilled out into the street and judging from the happy response, the Tuttles could have filled the street with happy listeners!

Friday night had bluegrass bands performing at three locations. Festival goers had to choose not only a band but a cuisine favorite as well. Little India had Hotwire with Tina Louise Barr and John Gwinner, Mountain Drive played at Bob's Courthouse Café, and the Mighty Crows played at Angelica's Bistro.

It was a difficult decision, but some hearty gourmets made it to all three restaurants and three shows!

The Peninsula Christian Center has been a long-standing sponsor of the festival, and their location on Middlefield Road is just steps from the main part of downtown. The center is ideal for concerts, with a stage and comfortable seating for the main shows and areas for jamming and workshops.

The BOB festival showcased many of the area's top bands with performances by the And Friends Band, Mountain Drive, Belle Monroe and Her Brewglass Boys, Nell Robinson & Red Level and Kitchen Help.

The festival flyers proclaim that this festival is "celebrating the art of bluegrass music," and part of the celebrating was recognizing some very special folks who championed bluegrass music in Northern California.

The Northern California Bluegrass Society (aka Santa Cruz Bluegrass Society) was started in 1982 to promote bluegrass in the area and the honorees for the Lifetime Achievement Award were all part of the founding members of the organization. Al Knoth, the genial Cuzin Al of KPIG and KFAT, Karen Quick and Glenn Christensen were recognized for their efforts to promote our area bluegrass. For

those new to the organization or the area, it was a tribute to a trio of bluegrass lovers that made a real difference.

The members of the NCBS voted for their favorite bands and musicians and the winners were (pass the envelope, please)

Guitar Player: (tie) Glenn Houston and Yoseff Tucker
Female Vocalist: Diana Donnelly
Bass Player: Lisa Burns
Mandolin Player: (tie) Kim Elking and Butch Waller
Banjo Player: Larry Cohea
Dobro Player: Jim Mintun
Fiddle Player: Annie Staninec
Male Vocalist: Billy Pitrone
Bluegrass Band: Mighty Crows

When the official performances were over, fans were treated to an ongoing "super jam" with some of the award winners gathering for songs of celebration.

Sunday morning brought more rain, so it was excellent weather to sit in the Redwood City Library Community Room. The state-of-the-art facility has an audio and video projection system that will fill the room with surround-sound and clear digital images. Dan Crary arrived from Placerville to present his spectacular guitar extravaganza entitled "Primal Twang." He highlighted the history of the guitar

and guitar playing through its Indian gypsy beginnings, the genteel ladies parlor guitar playing, and the raucous role of the guitar in honky tonks, blues and country dances. His comment that the guitar was an instrument for love — "it's beautiful enough to seduce the lady, and portable enough to run away" — was an apt description for a very popular instrument.

Craig Havighurst's "Four Days of Infamy — The Infamous String-dusters" was a classic road documentary featuring one of the most popular modern bands as it traveled through snowy Colorado to play for excited fans.

Carl Pagter brought two films from the International Bluegrass Music Museum library. One outstanding project of the organization is to film music legends and record their stories of struggles and triumphs. Featured on the program were the interviews with folksinger Pete Seeger and the bluegrass icon Jimmy Martin. Bringing bluegrass back to its beginnings was a fitting way to end the festival.

Plans are currently underway for next year's Bluegrass On Broadway, and its friendly moniker BOB can also be a reminder to "be on board" for next year's "best of bluegrass!"



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August 21-22-23, 2009

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Kenny and Amanda Smith

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Event Hours	at Gate	in Advance
FRI 3-10 pm	\$17	\$15
SAT 10-10 pm	\$20	\$18
SUN 9 - 6 pm	\$17	\$15
3-DAY Pass	\$54	\$48

(additional fee for camping)

KIDS: 10 & under **FREE** (with adult) Day

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Gates Open: 1 hour before show starts

Bring: Hats, sunscreen, lawn chairs

NO PETS: (unless camping - see camping info online or on flyer).



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

Frank Solivan, Sr.

Currently the Kids on Bluegrass program, under the direction of Frank Solivan, Sr., takes place at the CBA Supergrass Bluegrass Festival in Bakersfield, Calif., the CBA Fathers Day Bluegrass Festival in Grass Valley, California and under the title of Kids on Stage also at Larry and Sondra Bakers "Bluegrass 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 through 17. 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

Russell Moore & Illrd Tyme Out tour western states in April

Tuesday April 7, 2009
 Freight and Salvage 1111 Addison Street
 Berkeley CA 94702. www.freightandsalvage.org

Friday April 10
 Trinity Center for the Performing Arts
<http://www.tapaonline.org/>

Wednesday, April 8
 The Maverick Saloon, Santa Ynez <http://www.mavericksaloon.org>

Saturday April 11
 Willits Rotary Club, Contact Bruce Burton
 707-459-0436
willitsredwood@gmail.com
 Willits High School
 299 North Main Street, Willits,

Thursday April 9
 Don Quixote's, <http://www.donquixotes-music.info/>
 Concert and 40th Anniversary Party for Cuz'n Al of KPIG Radio
 Located just 10 minutes from Santa Cruz.
 Don Quixote's International Music Hall
 831-603-2294 6275 Highway 9 in Downtown Felton, CA 95018

Monday April 13
 Brewery Arts Center Performance Hall, Carson City Nevada
<http://www.breweryarts.org>

Illrd Tyme Out hits California in April.



Golden Old Time Camp Out



Presented by the California Bluegrass Association
and the Sonoma County Folk Society
with the Berkeley Old Time Music Convention



Three Days of
◦ **Camping** ◦ **Workshops** ◦ **Jamming** ◦
◦ **Saturday Night Square Dance** ◦

AUGUST 21-23, 2009



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Boonville, California on Hwy 128

3-Day Pass \$50 Single Day (not overnite) \$20
Saturday Night Square Dance \$10 (After 6 PM on Saturday)

Early-bird tickets \$45 (3-Day Pass only)

Full RV hook-ups available \$10 per day

TICKETS AVAILABLE APRIL 1: Peoples Music, Sebastopol Last Record Store, Santa Rosa Backdoor Disc, Cotati
On line: www.cbaontheweb.org

For further information please go online to www.socofoso.com www.cbaontheweb.org
or contact Mark Hogan at 707-829-8012 or hogiemoon@comcast.net

Please send me the following tickets for the Golden Old Time Camp Out:

___ 3-Day pass @\$45, early bird price
___ Single day @\$20
___ Square dance @\$10
___ Full RV hook-up @\$10 per day

Total Enclosed \$ _____

For information, call 707-829-8012 or
email: hogiemoon@comcast.net

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Mail order blank, payment and self-addressed stamped envelope to:
Golden Old Time Camp Out c/o Mark Hogan
3980 Monika Ct., Sebastopol, CA 95472

Tickets are also available online at www.cbaontheweb.org with a major credit card.

BRENDA and the Reviews

By Brenda Hough



Dailey and Vincent: Brothers From Different Mothers

Rounder Records
One Rounder Way
Burlington, MA 01803
c.2009
www.rounder.com

Song list: Head Hung Down, You Oughta Be Here With Me, Your Love Is Like A Flower, When I've Traveled My Last Mile, Years Ago, There Is You, Girl in the Valley, Please Don't Let Our Sweet Love Die, Oh Ye Must Be Born Again, Winter's Come and Gone, When I Reach That Home Up There, On The Other Side.

From the first flurry of banjo notes on the album, you know you are in solid bluegrass territory. Jamie Dailey and Darrin Vincent have established themselves as a premier bluegrass act in a short time; their debut album won them awards as IBMA Emerging Artist of the Year and Entertainer of the Year in 2008. The opening song, "Head Hung Down," is a real barn-burner with banjo, fiddle and mandolin trading quick licks and punchy rhythms and the song ends with a spoken "Mighty Fine." Jamie and Darrin grew up in musical families, and their vocal blends are perfectly matched in intonation and phrasing that usually is found in true siblings. Jamie's years with Doyle Lawson, and Darrin's work with his sister Rhonda and years with Ricky Skaggs and Kentucky Thunder have honed their talents to a razor sharp tang. Jamie and Darrin's voices alone would make this band outstanding, but their band has an outstanding lineup of supporting singers and instrumentalists. Their touring band includes Jeff Parker on mandolin and vocals, Joe Dean on banjo and vocals and Adam Haynes on fiddle. Joining them on the recording are Ron Block on banjo, Bryan Sutton on guitar, Andy Leftwich on mandolin, and Tim Crouch and Stuart Duncan on fiddles.

The song selection features some Statler Brothers classics, some classic southern gospel and some original songs including two written by Jamie. "You Oughta Be Here With Me" is a Roger Miller song that unfolds with a high-lead tenor harmony that soars with this tale of loneliness. "Your Love Is Like A Flower," a classic Flatt and Scruggs song, and "Please Don't Let Our Sweet Love Die" are wistful love songs that may bring a tear to the eye. "Years Ago" presents a wedding from the jilted lover's viewpoint and has classic Statler Brothers harmonies. More Statler Brothers duo and trio harmonies are in "There Is You," and then the band shifts to call-and-response gospel harmony on "Oh Ye Must Be Born Again," and a gospel quartet on Jamie's "When I Reach That Home Up There." Another album

highlight is the band's rendering of the Gillian Welch song, "Winter's Come and Gone" with its punchy rhythm of Darrin's archtop guitar and the close duet harmony vocals. Dailey and Vincent's first album won Album of the Year awards, and this one is certainly in line to do the same.

Bobby Osborne & The Rocky Top Express: Bluegrass and Beyond

Rounder Records
One Rounder Way
Burlington, MA 01803
c.2009
www.rounder.com

Song list: Let's Sing Our Song, What Would You Give In Exchange For Your Soul, A Wise Man's Mind Will Change, You Can, Different Definition of Love, Drivin' My Life Away, Girl From Yesterday, Keystone Coal, After the Fire Is Gone, Hyden, Shenandoah Wind, Way Up on the Mountain.

When Sonny Osborne had to retire from playing banjo, many thought that brother Bobby would also retire, but Bobby's career has revitalized with his new Rocky Top Express band. The band members are Bobby Osborne Jr. on bass, Dana Cupp on banjo, Richard Bennett on guitar and Glen Duncan on fiddle and the ensemble produces a fine setting for Bobby's lead vocals.

Bobby's voice has always been one of the most expressive tenors in bluegrass music and he can still soar and sway his way around a song. "You Can" is an indictment of a lover's ability to break a heart in two, and "Different Definition of Love" is a playful effort to define love. Bobby has always been able to take songs from other genres and give them a "grassified" interpretation. Eddie Rabbit's "Driving My Life Away" gets a banjo pulse spiked with fiddle embellishments and some classic Bobby Osborne tenor vocals. Bobby Osborne has a talent for finding storytelling songs, and the "Girl From Yesterday" is a tender portrait of a woman waiting for the lover that will never return. "Keystone Coal" is the proud but tragic story of a coal miner and his family. Darrin and Rhonda Vincent join Bobby on "After The Fire Is Gone," a sad tale stating "there's nothing as cold as ashes after the fire is gone." Connie Smith and Marty Stuart form a powerful vocal trio with Bobby on the classic gospel song, "What Would You Give In Exchange For Your Soul?" Bobby Osborne can still sing with the saints and sinners and this album is living proof.

Donna Ulisse: Walk This Mountain Down

Hadley Music Group
www.donnaulisse.com

c.2009

Song list: In My Wildest Dreams, Poor Mountain Boy, Dust to Dust, Love's Crazy Train, Walk This Mountain Down, The Trouble With You, Child of the Great Depression, The Key, Lovin' Every Minute, I Lied, These Troubles, Everything Has Changed, Levi Stone.

Donna Ulisse's musical journey began in Hampton, Virginia and her first performance was at age three when she sang "Take This Hammer" with a bluegrass band. With her marriage to Rick Stanley, Ralph Stanley's cousin, she became part of one of bluegrass music's premier families.

In the intervening years, Donna has been living in Nashville, writing songs, and recording demos for publishers. Her songs have attracted much attention, and a 2007 album featured a collection of her songs. This latest release also highlights Donna's original songs with a cast of instrumentalists that would be on anyone's favorite bluegrass musicians list. Lending a tangible bluegrass flavor to the songs are Andy Leftwich on mandolin, Rob Ickes on dobro, Scott Vestal on banjo, Byron House on bass and Keith Sewell on guitar.

Donna's voice has a touch of Dolly Parton's phrasing and range, but it's the combination of heartfelt lyrics and vocals that make her songs jewels. Donna also has the storyteller's skill to present pictures of folks living their lives. "Walk Down This Mountain" was inspired by her mother-in-law and it's an inspired gospel song of strength and faith. "Child of the Great Depression" is a nostalgic portrait of a Mari's lifestyle formed by the Great Depression with careful routines of cooking, baking, saving and living a good sweet life. With our current hard times, there may be some lessons to be learned from this song. Another story of hard times and faith is "Levi Stone," a haunting tale of child's illness and death while his father stands helplessly by his bedside.

Donna's voice and lyrics also have a sultry and sensuous side. "Trouble With You" begins with a bluesy dobro passage, joined by Donna's putdown of a wandering lover - "trouble with you is that you're so good looking, looking at you is what the women do." The wistful "Love's Crazy Train" is a siren song to those who hesitate to grab a ride on love's train. Donna Ulisse's second album is certainly a stellar project - tender and heartfelt songs delivered with a assurance and believability wrapped in an enveloping instrumental setting.

Michael Martin Murphy: Buckaroo Blue Grass

Rural Rhythm Records
Box 660040
Arcadia, CA 91066

c.2009

www.ruralrhythm.com
www.michaelmartinmurphey.com

Song list: Lone Cowboy, What Am I Doing Hanging Around, Lost River, Carolina in the Pines, Cherokee Fiddle, Dancing in the Meadow, Healing Spring, Fiddlin' Man, Boy From the Country, Wild Bird, Close to the Land (America's Heartland)

Michael Martin Murphey has had a long career as a solo "cowboy" music artist and songwriter and his songs have been recorded by the Monkees, John Denver, and bluegrass artists Doyle Lawson, the Seldom Scene, and Flatt and Scruggs. What hasn't been widely known is his original lead singing role with the Earl Scruggs band and the appearance of many bluegrass artists on his albums. With the help of bluegrass musicians Ronnie McCoury on mandolin, Charlie Cushman on banjo, Rob Ickes on dobro, Andy Leftwich on fiddle, Sam Bush, Pat Flynn, and his son, Ryan, on guitar, Michael puts a bluegrass flavor to some of his most well-known songs.

"Carolina in the Pines" is one of MMM's most performed songs, and the banjo, mandolin, and fiddle weave an instrumental backdrop to this love song to home and hearth. "Lost River" is another tribute to cabins in the pines with Rhonda Vincent adding harmony vocals. "What Am I Doing Hanging Around" was originally recorded by the Monkees and the bluegrass version is enhanced by Sam Bush and Rob Ickes.

Andy Leftwich's fiddle playing has a lyrical freshness as he plays parts of famous fiddle tunes to embellish "Cherokee Fiddle" and "Fiddlin' Man." "Dancing in the Meadow" pulls out all the instrumental stops as fiddle, guitar and banjo frolic. "Wild Bird" is a gentle tale of an injured bird that regains its health and freedom and Charlie Cushman's banjo and Ronnie McCoury's mandolin do a superb job of imitating a bird's flitting flight and chirping. The album closes with one of Michael's latest songs - "Close to the Land (America's Heartland)," the song for the PBS television series. It's appropriate that Michael Murphey wrote the song - his songs are close to the land and the people who earn their living from the soil and ranchland.

Billy Bright & Wayne Chojo Jacques: Texacali Blues

Fiddling Cricket Records
4215 Fairway Drive
Soquel, CA 95073
www.fiddlingcricket.com
www.chojo.net
c.2008

Song list: Cross-eyed Fiddler, Mercury Blues, Rover Reformed, J.N.P.T., Nashville, Cricket in the

Kitchen, Police Dog Blues, Over the Waterfall, Guillermo, Up the Country, E. Compton Blues, Reuben's Train/Little Sadie/Soldier's Joy.

Billy Bright and Chojo Jacques have a magical synergy when they play together and this album features their fiddle and mandolin playing on a variety of blues, original and traditional songs. There's a brightness and excitement in each song, and the duo have an instrumental blend that is as orchestrated as any symphony.

The album opens with the Kenny Baker tune, "Cross Eyed Fiddler" that Chojo and Billy play with fiddle and mandolin matching note-for-note in a swirling flurry of notes. Chojo sings the lead vocal on "Mercury Blues" with an urgent pulse that may bring back memories of the black "Mercury in the James Dean movie."

The duo flows through traditional tunes and "Reuben's Train," and "Little Sadie" have carefully matched fiddle and mandolin passages where single notes float in the air like bubbles only to pop with punctuation. Billy's song, "Nashville" has electric guitar and mandolin and Billy laments that "I play Nashville but it won't play me." Other Billy Bright originals have brightly played melodic sequences matched by Chojo's fiddle strokes. All in all, it's a display of masterful melodies and tandem musical progressions.

Kathy Boyd & Phoenix Rising: Stories Never Told

PO Box 3747
Tualatin, OR 97062
c.2008

Song list: Living in Those Hills So Far Away, Hard Luck Son We Know You, Last Wild Rose of Summer, Judgment Day, Oh the Dreadful Wind and Rain, Uncle Whisky, Story Never Told, Holy Words and Sacred Water, Phoenix Rising, Am I A Fool For Your Love Baby or What? Whispering Pines, Bigfoot Jubilee, Karaoke Cowboy, Risky Business, The Grass Is Always Greener When It's Blue.

This Oregon-based band has cleverly infused original songs with a bouncy, tongue-in-cheek humor and a true-to-form roots bluegrass

BRENDA and the Reviews

sound. Phoenix Rising is Kathy Boyd on bass, Tim Crosby on fiddle, mandolin and guitar, Tom Tower on dobro and banjo and Dennis Nelson on guitar.

The album features 15 songs, all written by band members, with one instrumental and 14 vocals. The instrumental, the band theme song, "Phoenix Rising," has a strong interplay of fiddle and banjo with an underlying rhythm that could power an old country dance.

Dennis Nelson's songs have a lyrical connection to the classic traditional songs. His "Whispering Pines" has a nostalgic look at the past with grandparents, and a lost love living in the piney woods. His "Living In Those Hills So Far Away" has a barefoot boy, fishing pole, front porch and a lonesome valley - another portrait of the past. His "The Grass Is Always Greener When It's Blue" is a tip of the hat to some bluegrass song clichés - the Angel band, the old folks at home and the tavern in the town.

Multi-instrumentalist Tim Crosby's songs have an extra dollop of humor. His "Hard Luck Son We Know You" (a unique title to be sure) has time for dancing, Grateful Dead, tofu and herb tea all mixed in a bouncy blend of fiddle and banjo. His "Risky Business" catalogs life's hazards - meteorites, snake bites, muggings, plague, and falling out of airplanes.

Tom Tower's unique perspective on songwriting has his muse following a "Bigfoot Jubilee" in the Abiqua and then searching for "Holy Words and Sacred Water" on your long journey home.

Dance to the rhythms, laugh at the lyrics, and enjoy the show!

Instructional material reviews

Yes You Can! Instructional Materials For Learning Bluegrass Songs and Instruments

Megan B. Lynch and Topher Gayle: The Bluegrass Series - Introduction to Harmony Singing
FiddleStar Publishing
1418 Timber Trail Rd.
Goodlettsville, TN 37072
c.2008

Harmony singing is one of the pillars of bluegrass music and while most listeners can hear when voices are harmonizing, the actual "musical terminology" is never explained or demonstrated. Topher and Megan have endeavored to explain the musical theory behind the harmonies and the accompanying CD gives examples of vocals using three harmony parts: lead, tenor and baritone. By identifying

the lead singer's vocal notes, the other harmony parts can be constructed around notes separated by major or minor thirds. The "harmony stacks" are produced in tandem with the lead vocal notes and the booklet explains the relationship between chord forms and the tenor, baritone and lead vocal notes. Each example also shows a high tenor and high baritone variation. While the note examples are useful to someone already familiar with harmony theory, a series of simple harmonies developed from simple familiar songs would have been more useful to a beginner.

Parking Lot Picker's Songbook by Stacy Phillips and Dix Bruce

Mel Bay Publications
#4 Industrial Drive
Pacific, MO 63069

Dix Bruce has assembled over 200 songs that are popular with bluegrass singers and jammers all over the world. The songs are printed with complete lyrics, chord progressions and a melody line. Dix also sings the first verse and chorus of each song on the accompanying CDs. The songs include classics from Bill Monroe, Jimmy Martin, the Stanley Brothers, Flatt and Scruggs. It's a very impressive compilation - the "little" songs include L'il Liza Jane, Little Annie, Little Bessie, Little Birdie, Little Maggie, Little Old Log Cabin in the Lane, Little Rosewood Casket, Little Sadie and Little Willie! There is a wide selection of gospel songs including The Old Rugged Cross and Who Will Sing for Me? As Dix mentions in the introduction, these "parking lot songs" will be an introduction to the wide variety of songs played by bluegrass pickers and the extensive notes on the songs include musical key changes for different voices and recorded sources for the songs. Dix even includes the tenor and lead vocal parts for "Where The Soul Never Dies."

Dobro player Stacy Phillips added to dobro notations and performs on the CD. The learner can follow Stacy's lead and add embellishments. Earlier editions of the book feature other instruments: banjo, guitar and mandolin with instrument specific tablature.

Tony Trischka: Master Collection of Fiddle Tunes For Banjo

ISBN 978-078667631-4
(Book and 2-CD set)
Mel Bay Publications
#4 Industrial Drive
Pacific, MO 63069

Tony Trischka's years of banjo playing in old-time and bluegrass groups has given him a chance to learn many tunes. His carefully transcribed banjo arrangements have a melodic flair that favors the

original fiddle melody while keeping the banjo player's left hand movements flowing with an economy of motion.

The 127 songs include some of the best-known songs and arrangements from Bobby Thompson and Henry Reed, and there are different versions from both players of Arkansas Traveler, Cripple Creek and Fisher's Hornpipe. There are many reels, jigs and hornpipes represented as well as Monroe band favorites Lonesome Fiddle Blues, Jerusalem Ridge and Big Mon. Tony also includes song histories and two or three arrangements of the more popular tunes. The tunes are played with just the solo banjo at a medium tempo on the CDs.

Murphy Henry: High Breaks and Backup For Banjo

Mel Bay Publications
#4 Industrial Drive
Pacific, MO 63069
www.melbay.com
c. 2008

Songs taught: Two-Dollar Bill, Mountain Dew, Worried Man, Do Lord, I Saw The Light. (110 minutes, one DVD)

Murphy Henry has been teaching banjo at workshops, individual lessons and videos for many years using her learn-by ear and "Murphy Method." Murphy has strong opinions about not using tablature in instruction, and she insists that better learning occurs when the student develops the musical sense of a song and the roll patterns through practice and focus on musical patterns. Her careful breakdown of the different note patterns and licks in the sample songs also include references to other songs that can use the same patterns and the transfer of patterns as licks - the Sally Goodin, Cumberland Gap tag licks and movable patterns are revived from some of the previous instructional videos produced by Murphy. With the DVD presentation, the learner can easily access segments of instruction and replay them for mastery. Each song also has its own introduction and tuning sequence so the learner may choose to learn them in any order. There are close ups of the left hand illustrating finger position, but Murphy assumes the learner has also learned the basic right hand playing skills. Murphy also advocates playing with other folks and joining jams, and she also plays each song with guitar accompaniment from her children, Casey and Chris.

To be reviewed send your materials to:
Brenda Hough
PO Box 20370
San Jose CA 95160
or write to:
hufstuff2003@yahoo.com

Belle Monroe & Her Brewglass Boys - A February tour journal entry

From page B-1

Northwest tour and are always seeking new and interesting music/travel opportunities. But aside from our own sets many fantastic performances occurred at this Year's Wintergrass from bands such as Michael Cleveland and Flame Keeper, Blue Highway, Darrell Scott, Tony Trischka, Mike Marshall's Big Trio and Choro Famoso and many other great talents. Wintergrass is well worth the effort even with the ever

present possibility of inclement weather hitting this February Festival. Interestingly, while it reportedly rained all weekend in the Bay Area, it was sunny and unseasonably mild in the Pacific Northwest. Good Times were had by all.

Ted Silverman sing and plays mandolin with Belle Monroe & Her Brewglass Boys.

Ted is an occasional contributor to the Bluegrass Breakdown.

Cuzzin Al Knoth celebrates "40 years in your ears"

From page B-1

learned about bluegrass through Al's programming at KTAO, KFAT, KKUP, and currently at KPIG.

Al's Sunday Evening Bluegrass Show is one of the oldest continuous BG radio shows anywhere. He celebrates his 40 anniversary of radio this April. He's doing it

in style, too. They'll have a party for Al at Don Quixote's in Felton. Music will be supplied by Illrd Tyme Out. Not too shabby!

See ya there: April 9th at Don Quixote's, 6275 Highway 9 in Downtown Felton. Phone 831-603-2294.

Mary Kennedy steps down as NCBS editor

By Mary M. Kennedy

Yes, folks it's true. I've informed the Northern California Bluegrass Association that I'm resigning from the editorship of the Bluegrass By the Bay. I told the NCBS board in January 2009, that they would need to find a new editor and that I would do the paper until May 2009. Jessica and Stewart Evans have volunteered to be the new editors.

It is with great regret and also with great anticipation that I decided to move on. I regret leaving this paper because it is so much fun promoting bluegrass music. At the same time I am looking forward to being able to focus on several other endeavors that are bluegrass related.

Stewart Evans is also the NCBS webmaster and has done a great job with the new website. As they take the helm of this great newsletter, Jessica and Stewart Evans will bring fresh ideas and energy. I, myself, plan to continue to volunteer both for NCBS and the California Bluegrass Association. I plan to stay involved with our unique bluegrass scene here in the San Francisco Bay area and Northern California. I hope to be able to work with the City of Santa Clara to bring more bluegrass music and bands into already occurring local events in Santa Clara where I live.

Good luck to NCBS, and Jes-



Mary with Ronnie McCoury

sica and Stewart Evans. I'm sure the transition time will be short between my term and the new editors. NCBS and myself apologize for any hiccups that may occur during the transition. We hope that you, the NCBS' members and customers, will be understanding and patient with us as this change over occurs.

A big thank you to the NCBS board for this great opportunity to learn and grow. I've learned all kinds of things about software publishing & printing, ad sales, marketing and promoting bands and music, & photography. I've met some great musicians and interviewed them and some great bands, too. I will miss being the editor and I wish the best for our new editors of the Bluegrass By the Bay.

San Francisco Bluegrass & Old Time Festival 2009

photos: Mike Melnyk



Eric and Suzy Thompson.



Chuck Poling, Steve Swan and Jeanie Poling.



Lisa Burman and Stephanie Prausnitz of the original Crooked Jades in a reunion concert.



Tom Naiman of Dalton Mountain Gang sings as Ella Naiman and Jon Cogdill back him up.



Barefoot Nellies:
Betsy Maudlin, Nicole Solis, and Prentice Sellers.



Julay Brooks and an all-star Nightbirds.



The Mighty Crows.



The original Crooked Jades.



Chad Manning and Laurie Lewis.



Claire Lynch backstage at the Freight.