

CBA's Bluegrass Pickin' Picnic - Golden Gate Park - May 9, 2009

San Francisco's Golden Gate Park is the setting for the 2009 CBA Bluegrass Pickin' Picnic on Saturday, May 9. This event is hosted by Jeanie and Chuck Poling (SF Area Activities VP) and will run from noon to 5 pm in the Dahlia Garden Picnic Area.

The picnic area is located close to the intersection of Fulton and Stanyan Streets. The 5 Fulton, 21 Hayes and 33 Ashbury buses all stop very close by. Parking is fairly easy to find before 1 p.m. and of course, biking to the park is always an option (unless you're a bass player). For complete directions, go to: <http://countryroundupsf.com/pickinparty.htm>

Jeanie and Chuck will have a grill set up and will be serving hamburgers and hot dogs during the early part of the picnic and turning over the grill to anyone who wants to cook their own

food. Guests are encouraged to bring side dishes and beverages.

All bluegrass friends, whether CBA members or not, are invited. This is a great opportunity for non-members to sign up and join one of the world's largest and most

active bluegrass organizations. Thanks to the CBA, there will be a free drawing for two four-day passes to the Father's Day Bluegrass Festival in Grass Valley. For more information, contact Jeanie and Chuck at polingsf@gmail.com



Golden Gate Park's Dahlia Garden Picnic Area is the jam location.

Golden Old Time Campout - Boonville - August 21st-23rd, 2009

By Suzy Thompson

We are delighted to announce a new Old-Time camp-out, replacing the Yreka festival of a few years ago: the Golden Old Time Camp-Out, August 21st-23rd, 2009.

Our camp will be located a few hours hop from the Bay area at the Mendocino Fairgrounds in Boonville, with plenty of space and trees for shade. Food will be sold

on the grounds, or you can bring your own, plus it's a very short walk to grocery stores, great local cafes and restaurants. BYO shelter: tents, and camping vehicles.

There will be no scheduled performances, but we'll have workshops, jams, partying and a square dance on Saturday night --- the Sat. PM dance will be open to the public so that the locals can come

and enjoy the fun.

This new event is sponsored by the California Bluegrass Association, together with the Sonoma County Folk Society and the Berkeley Old Time Music Convention -- in other words, several organizations are pooling their resources to create some new fun! Special thanks to Mark Hogan who

Continued on A-6

San Francisco Free Folk Festival puts spotlight on bluegrass music

Bluegrass music is on the menu for the 33rd annual San Francisco Free Folk Festival on June 13th and 14th. The festival, sponsored by the San Francisco Folk Music Club, will be held at Presidio Middle School, 450 30th Avenue at Geary Boulevard in San Francisco. This year's lineup features California bluegrass icons Laurie Lewis and Tom Rozum, 49 Special, The Wranglers, Jeanie and Chuck's Country Roundup and the ever-popular Earl Brothers.

In addition to performances on multiple stages, the festival presents dance, instrumental and singing workshops, children's activities and plenty of jamming. Various



The Earl Brothers.

styles of folk music from all over the world are represented, such as blues, zydeco, Balkan, Celtic, Hawaiian, Quebecois, and more.

The annual Free Folk Festival has regularly featured bluegrass acts, but this year's lineup seems to have a special emphasis on the high lonesome sound. In addition to the performers, bluegrass fans will love the many jamming opportunities that the school building offers. Parking is available in the schoolyard for a minimal fee and there are many good restaurants in the area, as well as food on sale on the premises.

Get all the information at: www.sffolkfest.org



Laurie Lewis appears with Tom Rozum.

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Inside this issue



Mike Melnyk's
Sonoma Festival
photo review

-- see B-5



Steve Tilden's
Havasu Festival
review

--see B-1

PLUS...

- Al's Music Tidbits
- Feature Articles
- Studio Insider
- Luthier's Corner
- Recording Reviews
- J.D.'s Kitchen



Handicap Taxi

NEW SERVICE FOR HANDICAP MEMBERS AT FDF

George Calhoun will be coordinator for a new service for you at no cost to CBA. A golf cart has been donated to pick up and return handicap members to and from the stage area. When you arrive at the festival, there will be a sign-up sheet for anyone who wishes this service. George and his crew will contact you at your site for the times you wish the service. He can also be reached on his cell phone 707 688-2591. If you have questions, please contact George by calling him or e-mail: patcal@napanet.net Thank you to his volunteer crew: Jerry Pujol, Frank Danniel, Dave Elsdon, Chris Avilla and Don Pemberton. If you wish to be a volunteer driver, George welcomes your assistance.



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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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Children's names and birthdates: _____

_____ New _____ Renewal of Member # _____
 Membership Total \$ _____
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Please make checks payable to California Bluegrass Association (CBA). All donations are tax deductible.

Mail to: CBA Membership Vice President Carolyn Faubel
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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: _____



Feels 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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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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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

Father's Day Festival Newsflash: Bring the Family

Expect to see more activities than ever for families at the 34th Annual Father's Day Festival (FDF)



Paige Anderson
photo: Mark Anderson

this year. I have written before that we have combined all our various programs for our young under an umbrella program aptly named the Youth Program. Betsy Riger is the Youth Program coordinator and I am the Board of Director (BOD) liaison. We are working feverishly to both expand the numbers of families attending the FDF and to improve our family-friendly activities. You can expect to see Frank Solivan's Kids on Bluegrass (KOB) back under their awnings at their new enlarged area and the KOB are scheduled for two performances on the main stage again. It is always a delight to

see who shows up and wows us with their serious commitment to performance. Sharon and Steve Elliott will be setting up camp for the Darrell Johnston Kids Instrument Lending Library and are always happy to accept new instruments to lend instruments to CBA member families. Remember that Scott Tichenor or MandolinCafe fame put together a donation strategy for the library and we received some wonderful mandolins in December/January. Angela Weaver is busily planning yet another vibrant Children's Program to be held during various hours of the festival itself and is recruiting volunteers to help put this together.

We know that many of our CBA music teachers are bringing new families this year for the

first time to introduce them to our community and to our music. The Grass Valley area is a wonderful place for a family vacation with recreational options a short drive away.

We are inviting bicycles onto the Fairgrounds this year to improve access to various areas of the campground and RV sections and expect to see many more people (children included) on bicycles. Children must wear helmets in accordance with California State Law and we know that everyone will be careful around pedestrians. Bicycles will NOT be allowed in the main Fairground area near the stages and concession area however.

Our Teen Ambassador Paige Anderson has wowed us with her



Darby Brandli

photo: Mike Melnyk

ability to plan and organize a new event to be kicked off this year....a Teen Hangout! Yep, finally we are going to have a Teens-Only space, a meeting and gathering spot for teens that will be both musical and social. We have dedicated a space inside the Fairgrounds (close to the horseshoe pit) for Teens Only. Your teens will be able to find it

Continued on A-6

Minutes of the March 15th, 2009 - California Bluegrass Association Board Meeting

CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 11:00 at the Hopmonk Tavern in Sebastopol.

ROLL CALL AND SETTING OF THE AGENDA

The roll was taken and after three additions, the agenda was set.

APPROVAL OF THE FEBRUARY BOARD MEETING MINUTES

The motion to approve the February minutes was approved by unanimous vote.

PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS:

Darby let the board know that the room reservations and registration are open for IBMA. Carl let the board know that he has reserved a block of rooms. Rick said a discussion on our presence at IBMA in 2009 will be on the April agenda.

Carl talked about donating money to the IBMM in memory of Ken Orrick. He will take up a collection during the lunch break.

Mark Hogan spoke to the board and made a report on the festival yesterday. It was well attended. He spoke about the bands, the workshops and the jamming.

OLD BUSINESS:

Fairgrounds Contract Status - Elston

Montie reported that the fairgrounds said they will not charge for parking this year.

Early Bird Ticket Sales Status - Cornish

Rick reported that the early bird ticket sales are up over last year and this is a good sign.

Lifetime Memberships and Children - Faubel

The motion to change the wording of motions made last month in regards to the By-Laws and procedures for teen members was approved by unanimous vote.

FDF 2009 Schedule - Ingram

Jim distributed the schedule and advised the board on how, due to some of the constraints of some performer contracts, he was limited to having to place certain bands where they were placed.

The motion to accept the schedule with the recommended changes was approved.

Old time Campout

Mark Hogan reported that he received the contract from the Mendocino Fairgrounds for the Old Time Campout. The motion to approve the contract as amended, per legal review and discussion, was carried by unanimous vote.

NEW BUSINESS:

Pre-FDF 2009 Bookings for 2010 - more old time - Cornish

It was decided that we should contract with one or two of headliners now but wait to add any others until after the festival in June.

The TAG committee recommended that we go with one crowd favorite, like Rhonda Vincent and a second one like that but a little less costly. Lisa felt we should consider an Old Time or other youth appealing alternate band as a second one. Carl was tasked with contacting four bands that were suggested and getting quotes.

The motion to establish a preliminary budget now that could be revised in July was carried by unanimous vote and the budget figure was named.

Donated Food Status - Rhynes

JD and Rick put their request for the hospitality food donation in

the form of a letter, as requested by Nancy McGoggin at Raleys, and it has been mailed.

Membership responses from message board - Burns

Lisa reported on the two threads she started on the message board asking people to comment on why they thought our membership numbers were down. There were several responses but there didn't seem to be any one systemic problem that we could point out and correct.

Music Camp Update - Noyes

Ingrid distributed a report and went over each item. There was discussion on alternatives for camp expansion. There will be more research into this.

Instrument Auction HD-35 - Duncan

John reported that he still has not gotten any bids on the HD-35 at all. It was decided that we would leave it as is until the campout in April and then discuss other ideas.

Lisa reported that, at this point, we have everything but a bass or fiddle for the IBMA raffle.

Front Row Raffle - Cornish

Rick read an email that he received from a member with a fund raising idea. After a lot of discussion there was general agreement that it could not be implemented this year.

CD's for Comps offer - Cornish

Rick reported that he and Carolyn came up with a promotional idea for getting new or renewal members at the festival. All agreed it was great idea and to go ahead with it.

Comp Tickets for SacState Music Students - Cornish

Rick proposed we find a way to give a block of tickets to be used

by the Sac State students, provided we find a way to make sure they are used properly. As with other promotions of this sort, this is to find young people who would not otherwise attend the festival, but a free pass may get them there and, hopefully, make a new bluegrass fan out of them.

Dogs for 2010 - Elston/Cornish

Rick requested that Montie and Tim have a dialogue with the fairgrounds again to see if we can get the grandstand area in 2010. The problem with the dog park idea was to find a place where we could put campers with dogs, where they wouldn't bother others.

Placement of KVMR & Dancers

Montie got an email from Eric Rice requesting we either move the KVMR booth or the dancers as the dust that occurs is very hard on their equipment. Alternatives were discussed at length. It's hard to determine why there was a dust problem as Mike kept that area well watered down. The only alternative is to move their booth to the other side. Montie will contact Eric and let him know. He also needs to remind him that the radio station is not allowed to sell any of their own raffle tickets or do any active fund-raising from their festival booth.

REPORTS

Membership Report:

Carolyn emailed her report to the board.

Treasurer's Report:

Ed distributed a current assets report. He also reported on our income tax filing.

Mark Hogan reported that they expect yesterday's festival to show a small profit.

Area VP Reports:

John Hettinger reported for the

Sacramento area. He said the New Found Road concert will be next weekend and they have 35 presold tickets. His break even point is 105. The opening band members are also members of that church so he feels they will also bring in extra attendees. He also reported the loss of one jam, but they gained a new one.

Craig Wilson reported on the Bakersfield activities. There was a Dailey & Vincent performance and they want to play there again to build up a following in that area.

Tim Edes reported for Duane Campbell. Tim and Carl updated us regarding the Brown Barn Festival.

Mark Hogan reported on their Weekly jam.

Darby Brandli reported that the Kelly Broyles in the Fresno/Kings County area is doing a great job.

Steve Tilden reported on activities in the northern part of the state.

Chairman's report

Rick reported that we have had a bad couple of days with the "lower case man" on the message board.

CLOSED SESSION:

1. Festival accommodations for non-profits
2. W-2's vs. 1099's for contractors - We don't have "employees" and don't pay by W-2 but all are shown as independent contractors and their pay is shown as 1099.

SET TIME AND PLACE FOR THE APRIL BOARD MEETING

Next meeting set for April 19 at the Spring Campout in Turlock.

ADJOURNMENT

The meeting was adjourned at 4:00 p.m.

Erma Spray - Tri-State Bluegrass Association founder passes

Erma F. Spray, age 85, of Kahoka, MO, died Monday, April 6, 2009, at the Clark Co. Nursing Home in Kahoka. She was born August 6, 1923, at Williamstown, MO.

In 1972, she and husband Delbert started promoting bluegrass festivals, organizing the Kahoka Bluegrass Festival that same year. In 1978, she and Delbert formed the Tri-State Bluegrass Association. They attended and promoted many Bluegrass events and made hundreds of friends all over the country. Erma continued working on Bluegrass promotions until her health started declining in 2008. For 27 years she and Delbert

organized the annual benefit show for the Clark Co. Rescue Squad and then the C.A.R.E. organizations. All proceeds were donated to sustain their local activities.

Erma was a member of the Kahoka United Methodist Church and the church Circle group. She enjoyed flowers, playing black jack, tending garden with Delbert, camping, going to Bluegrass festivals, New Year's parties at John Hartfords', and life on the farm. She dearly loved Delbert, her family and her Bluegrass work.

On-line condolences may be expressed at www.timeformemory.com/wilsonfh.

RIP Ed Dye

By Scott Barretta
From Highway61.com

On March 18th, 2009, Ed Dye, a wonderful musician died peacefully at home, surrounded by family and friends, in his hometown of Montgomery. Ed was 72. As a young man there he delivered the newspaper to Hank Williams' mother.

Ed joined the Navy in his teens, and shortly after completing his service on an aircraft carrier in the Pacific he moved to New York City. He worked summer stock theater in the region, which apparently led to him finding work in television. On the Ed Sullivan show he worked as an assistant to a camera operator and as a stage

manager. In the late '50s or early '60s he moved to L.A. where he worked with producer Jack Jester on projects including the legendary Nixon-Kennedy debate and the Cassius Clay-Sonny Liston fight.

At some point Ed moved back to Dothan, Alabama, where he was the camera man for a TV show featuring bluegrass stars Jim & Jesse (McReynolds) that was sponsored by Jim Walter Mobile Homes — Bruce surmises that it was at this point that Ed became involved in music. He moved on to San Francisco, where he joined up with country music performers Bob and Ingrid Fowler in the group Styx River Ferry, with all three playing guitar and the Fowlers singing clas-

sic country duets. They were later joined by Bruce on banjo, Chuck Wiley on bass, and Ed Neff on fiddle, and became what Bruce describes as the first longhaired country band in the Bay Area, with a devoted following of hippies, rednecks and bikers. Bruce recalls that in addition to playing guitar, Ed told jokes of the Brother Dave Garner variety, played the bones, and sang comedy tunes from the likes of Little Jimmie Dickens.

He moved for a while to L.A., where he spent time with Van Dyke Parks and emceed at music events, waited tables and worked in television. He later moved back to San Francisco, where he played in various bluegrass bands in North Beach. He eventually moved to Nashville, where he worked with various bands and led the Nashville Jug Band, who recorded an album for Rounder in 1987. In the '90s he moved to Oxford, Mississippi with his wife Charlene, and became involved in our local musical culture, playing with artists including the Sincere Ramblers, the Taylor Grocery Band, the Kudzu Kings, Chris Sharp and others. He'll be missed.



Ed Dye on stage with the Sidemen.

Photo: Lilly Pavlak

Samuel Freeman passes

The CBA would like to recognize the parting of long time member and fiddler, Samuel D. Freeman. Sam passed away on November 5th, 2008, 15 days short of his 92nd birthday. He was a warrior fighting Parkinson's disease.

He and his younger brother Shelby performed on the radio on Oklahoma in their younger years.

He is survived by his wife Alice. The two love bluegrass and cherish the many good times they had at Grass Valley.

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Cody Shuler
Pine Mountain Railroad

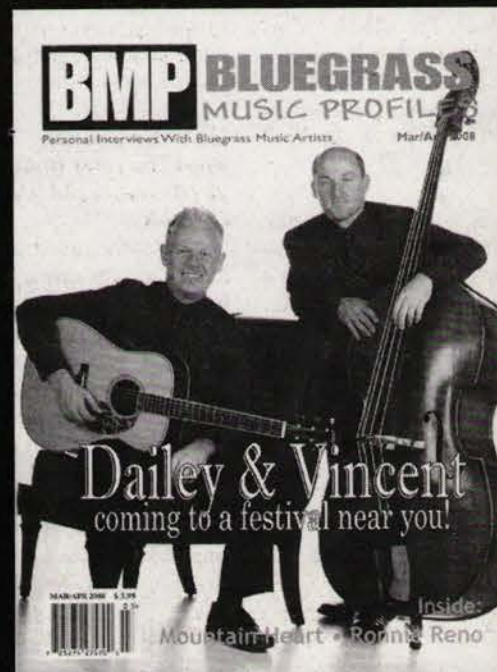
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Golden Old Time Campout

From page A-1

has worked hard to get this off the ground. Karen Celia Heil is the BOTMC ringleader for this event -- you know her amazing fiddle, guitar, singing and bass playing from her work with the Knuckle Knockers and the Creole Belles. You can reach Karen at boonville@berkeleyoldtimemusic.org.

Cost, including camping and Sat. PM dance admission is: \$50 for all 3 days (Early-bird price \$45 - cut-off date, June 30). Drop-in one day pass (no overnight) is \$20. Admission to the Saturday night square dance is \$10. Full RV hook-ups available at \$10 per day.

Bring the family -- kids 12 and under admitted free -- parents are responsible for supervising their own children.

Please join us for a weekend of old-time picking, singing, and dancing -- and also do not forget the Berkeley Old Time Music Convention which is Sept. 10-13 (website is: www.berkeleyoldtimemusic.org). Maybe your band wants to come to Boonville to get warmed up for the big String Band Contest on Sept. 12....

From the President's Desk

From page A-4

both on the map of the area and by the banner designed by our CBA designer Steve Johnson. Paige's plan is to open the Teen Hangout on Friday and Saturday from the lunch break through the dinner break both days. Paige and her sister Aimee Anderson are getting a lot of help from "not quite teens" Ella Naiman and Yoseff Tucker (of the Dalton Mountain Gang) and "once a CBA teen" Luke Abbott of Playing By Ear fame. The schedule of events Paige has developed is quite impressive for this first time event. Activities include jam workshops, instrument workshops, just plain hang-out and meet-and-greet time, meet some of the main stage bands and of course jamming for those who pick. A full schedule of events will soon be posted on our festival website www.fathersdayfestival.com and will be included in our program. Paige is not only a very talented musician but is an organizing dynamo and we are all very excited about the Teen Hangout.

Remember that this year children 0 to 15 years old get in free when accompanied by a paying adult. Bring a new family to introduce to our event and help guarantee that the music has a fan base in the future!

The Mail

Dear CBA,

I do miss my Volunteer Coordinator job and interacting with all of the wonderful volunteers. It's been an adjustment for me.

My husband is doing much better. The meds seem to be helping. He has good days and bad days. If we are in the "good days" we'll surely be there (at Grass Valley for Father's Day Festival).

Thanks and smiles,
Rosanna Young

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MAIL ORDER TICKETS: Checks payable to

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Please include a stamped self-address legal size envelope.

(TICKET INFORMATION SUBJECT TO CHANGE)

SOLDIER STORIES:

A Benefit for Veterans Health Care at the Freight & Salvage in Berkeley May 27th

By Larry Carlin

On Wednesday, May 27th, at 8 p.m. at the Freight & Salvage in Berkeley, Laurie Lewis & Tom Rozum and the Soldier Stories Band (Nell Robinson, Mayne Smith, Harry Yaglijian, Dave Gooding and Jonathan Schiele) will perform an evening of music reflecting soldier stories from before the American Revolution to current conflicts. This show will be a benefit that will raise money for health care for veterans.

The musicians involved care about soldiers and their families and have arranged for all proceeds to support veteran health care projects through two excellent, local non-profits: Disability Rights Advocates and Swords to Plowshares. A former military brat, with family and good friends serving in Iraq, Nell Robinson says of the show, "We are deeply concerned about the sacrifice and burden on the shoulders of a very small number of US servicemen and service-women while we here at home can go about our daily lives without having to confront the war. A friend of mine has called this the 'true national debt.' I have learned that suicide rates for recent vets have doubled, divorce rates have increased by almost 80%, thousands of vets are homeless, and over 500,000 vets are still waiting to receive promised mental health care. We hope our music and this show will raise awareness and funding for the soldiers who have given so much."

Lou Ponticas of San Francisco, who, along with Nell Robinson co-founded the Take the Stage band performance workshop, and is a musician and soldier currently serving in Iraq, has written a letter about the role of music in his life there. This is the first Soldier Story:

Hello Friends and Neighbors!

I'm writing to you from Iraq, where I am serving as a platoon sergeant with a California Army National Guard unit. We're a little better than halfway through our tour here. My home is in San Francisco.

This is my third deployment with the military. I first came over here in 1991 with the Marines in the first Gulf War. In 2003, long after leaving the Marines and a couple years past my 40th birthday, I felt compelled to serve again. Too old for the Marines, I joined the California Army National Guard. Much to my chagrin, while my unit shipped out to Iraq, I was sent to Bosnia. This time around, I'm here in charge of a platoon of 48 soldiers, conducting convoy security missions in northern Iraq.

Like most soldiers, I've always had some sort of music with me to help me unwind, relax and otherwise briefly escape from the Army and the stresses that accompany service in a combat zone. It's funny

to think about how that's changed over time.

During Desert Shield/Desert Storm, I carried a Sony Walkman and one tape cassette with Willie Nelson on one side and Emmylou Harris on the other. I wore out that cassette tape so much that I could hear Willie singing backup on Emmylou's songs sometimes.

By the time I got to Bosnia 13 years later, an old friend sent me an iPod. Unfortunately, I had no music to load onto my new iPod, but I did have access to the Internet. Not only did I order those same two Willie and Emmylou albums, but I also ordered a guitar and my first bluegrass album. I came home from that deployment determined to keep playing the guitar and bluegrass music.

Here in Iraq, I've got my guitar with me again. I also brought along a mandolin I'd bought on eBay, thinking I might have time to learn how to play it. (Soldiers continue to stop and ask what kind of instrument I'm playing.) Lucky for me, there's a medic in my platoon who plays and sings, mostly country. He borrows my guitar and I plunk away on the mandolin whenever we have time...

My iPod from Bosnia finally gave up the ghost just before we shipped over here, so I had to get a new one. This time, I've got Willie, Emmylou, Laurie Lewis, Rhonda Vincent and hundreds of other bluegrass artists and songs to help me unwind and escape. While most

soldiers have iPods or MP3 players these days, I haven't found any that have bluegrass loaded on theirs like I have on mine. Occasionally when we're out on mission, I plug my iPod into my vehicle's intercom system and treat my crew to a little "bluegrass in Babylon."

"Guitar Hero," the interactive video game where you get to play rock star, is pretty popular here. There's a setup at the base rec center for soldiers, and several of my guys go crazy with it on their own game consoles in our makeshift barracks. (There's no "Mandolin Hero" out yet, but perhaps one day...)

When I bought that first bluegrass CD a few years ago, I was trying to reclaim a memory from my teen years in Baltimore. Back then, the only country music radio station in town would feature a bluegrass hour on Sunday nights. A single line from a single song remained stuck in my head for all the years since. It took a bit of surfing on the Net, but I was eventually able to find the song on a CD by Dry Branch Fire Squad.

In that song, "Atlanta is Burning," a Confederate soldier lies dying on the battlefield, thinking of his home in Georgia, springtime, and his wife and infant son that he will never see again. It was a powerful song when I first heard it decades ago and it resonates ever more strongly with me now as I think of the wife, home, and friends that I have left behind.

I know that many folks in

the Bay Area and across the US see the war in Iraq (or any war) as a big mistake, do not support it, and hope for its speedy conclusion. For me, the decision to join superseded my political views. There was a fire burning, fellow soldiers and Marines needed help putting it out, and I felt compelled to help. Once the fire is out, I reasoned, we can talk about who started it.

There is a long line of men and women, stretching back to the time of the Revolutionary War, who have left their families, farms, factories or offices to put on a uniform and serve their country in a time of need. With the need passed, the lucky ones have returned back home to start again. Whether we are talking about the Greatest Generation, Vietnam Vets, or the Minutemen, these people are my heroes and I am proud to stand in that long line with them.

Thank you for thinking of veterans past and present, and thank you to Nell Robinson for organizing the "Soldier Stories" benefit. I hope many of you can attend. Harmonizing voices, accompanied by acoustic instruments, is a wonderful antidote for the hustle and bustle that creates the noisy soundtrack of our busy lives. It's even more powerful and essential medicine for dealing



Lou Ponticas

with life in a combat zone...while we're here and long after we've come home.

I look forward to coming home and playing music with my friends again.

This is but one of many Soldier Stories that will be told on this magical night at the Freight on May 27th. Your support would be most appreciated. You can also make a special gift either as a sponsor to the show or by giving directly to the non-profits listed above. For sponsorship gifts contact hilary@nellrobinsonmusic.com. For more info on the Freight & Salvage go to their website at www.thefreight.org.

Bluegrass Jam at The Brick Coffeehouse

By Carolyn Faubel

The Brick, near 3rd and D Street in Marysville has hosted a Bluegrass music jam for 5 and a half years now. Allen Light and Borderline had a hand in starting the jam, and after the first year, Kit and Janet Burton have been leading it. It takes place the first Saturday of every month from 3pm to

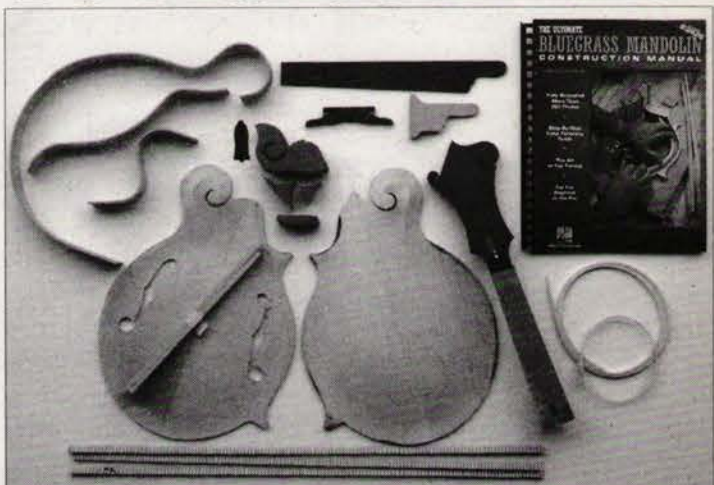
6pm and is welcoming to all skill levels. Anywhere from 5 to about 15 players usually attend each get-together.

The Brick serves all manner of coffee and tea beverages, and in the later afternoon, snacks and treats. For more information, call 530-743-0413 or 530-701-5090.



Marysville jammers: Jeff Morse, Carolyn Faubel, Kit Burton, Janet Burton, and Tom Miller.

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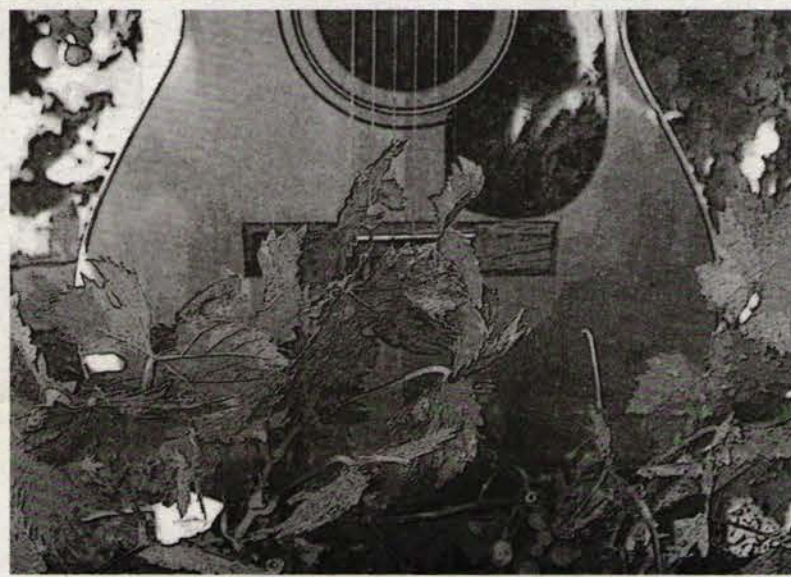


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Tickets are also available online at www.cbaontheweb.org with a major credit card.



Chuck Poling

Mac Martin

It's been over sixty years since the music we now know as bluegrass came into being. Since then, the first generation of performers and innovators have received well deserved credit for their contributions. Those who have passed – Monroe, Flatt, Martin – and those who are still with us – Scruggs, Stanley, Watson – are now known around the world and have been presented with numerous honors. Most importantly, their music continues to be played by professionals and amateurs alike and serves as the basis for further innovation.

But as most bluegrass fans know, the music is not about big album sales and world-famous superstars. The far-reaching and enduring popularity of bluegrass music is fueled by many regional and local bands, who are part of distinct communities. You can find a tavern, pizza parlor, or schoolhouse presenting bluegrass music from Pomona to Peoria to Pittsburgh.

And it's Pittsburgh that produced one of the most important and influential regional performers of bluegrass's first generation – Mac Martin. It was my privilege to meet and talk with Mac about his life in bluegrass music during his recent visit to the Bay Area. Thanks to Peter Thompson, host of KALW's Bluegrass Signal, Mac has been coming out to California since 2007, where he performs with an all-star assemblage of local pickers dubbed the California Travelers.

Mac Martin has been performing bluegrass music in the Pittsburgh area for over sixty years, originally with the Pike County Boys and since 1954 as Mac Martin and the Dixie Travelers. During his long career he's released numerous albums and written songs that have become bluegrass standards, such as "Does it Have to End this Way" and "Frances Lee."

Just as importantly, he's labored to bring bluegrass music to a small but dedicated audience in his hometown and served as an inspiration and a model to successive generations of musicians. He's a local legend who has proudly remained local, declining to hit the road, as he felt his primary duty was to provide for his wife Jean and their five children.

His dedication to his family stems from his upbringing by Irish immigrant parents who put an emphasis on education and making the most of the opportunities their

Bluegrass Confidential - By Chuck Poling

adopted country offered. Born in 1925, Mac was the oldest of six children and, like the children of many immigrants, was taught to both honor the traditions of their old country and embrace the customs of the new.

"My parents are from Galway Ireland," said Mac. "They came here in about 1923. They knew each other in Ireland, in fact you could walk from one farm to another." His parents loved the old Irish songs and enjoyed traditional dancing, but music was regarded as a pleasant diversion from the serious business of making a living. "They were not too concerned about what your hobby was...so they never paid any attention to me as far as music was concerned. Now that's not a negative statement, it's where their emphasis was."

Mac grew up in Pittsburgh and began listening to hillbilly music on stations from as far away as Chicago, Atlanta and Nashville becoming familiar with the Monroe Brothers, Blue Sky Boys, Carter Family, Mainer's Mountaineers and other popular country acts. He teamed up with local picker Ed Brozi while still in high school and the two built up a repertoire based largely on Brozi's collection of 78s. "He had a collection of maybe 35 or 40 records," recalled Mac. "When he (Brozi) went into the service in '42, I got his records." The combination of radio, records and live performers provided material and inspiration to a young Mac who was already exhibiting what was to become a lifelong ability to learn songs on the fly and then subtly rework them to make them his own.

It isn't wasn't long before Mac himself was shipping out as a Navy Seabee shortly after graduating high school in 1943. "Within a very short time [after being inducted] my mother sent me my guitar, full of cookies, and there were still cookie crumbs in it the rest of the war," he laughed. While still stationed stateside, Mac made the most of any musical opportunity that arose. "As far as music [in his unit], there were two fiddlers – Texas/Oklahoma fiddlers – and they played a lot of Bob Wills music." Mac quickly learned and adapted several western swing numbers to simple three-chord arrangements, further expanding his catalog of songs.

Mac's tour of duty took him to Hawaii and then the island hopping campaign across the Pacific until he landed in Okinawa at the war's end. When he was discharged

in 1946 he headed home to Pittsburgh with his little \$25 guitar still intact, cookie crumbs and all. He and Ed Brozi resumed their musical partnership, and together with Bill Higgins and Bill Wagner formed the Pike County Boys.

At the time, Mac was still known by his given name, Bill Collieran. But the confusion caused by having three Bills in the band led him to adopt the stage name by which he has been known as

grass' used for another two or three years. When someone referred to it as bluegrass I thought 'Yeah, that makes sense.' And the more he listened, the more he identified with one particular up and coming singer who was to have a big influence on his own style. "I was really taken by Lester's voice," he said.

Whatever it was, the new music was gaining fans as it spread over the airwaves. The Pike County Boys found a home on radio station

eymoo – I had no idea where I was going – we're down in Raleigh in a trailer camp," she recalled. A trailer camp whose guests just happened to include Lester Flatt, Earl Scruggs, Everett Lilly and Benny Martin. "How many people experience going on their honeymoon and seeing Lester and Earl?" asked Mac. "If you're talking about influences in my own life, it [the music of Flatt and Scruggs] was always in there."

For Jean, the experience was the beginning of a long partnership with her husband as he followed his passion for bluegrass music while working to support his growing family.

Mac and Jean are immensely proud of their children, who have all attended college, have successful careers and play music in one form or another. "I had a bass beside the dryer for years," said Jean, "and I said, 'Well, doesn't everybody.'"

In 1954 Mac began playing with Mike Carson on fiddle, Billy Bryant on banjo and Slim Jones on bass as the Dixie Travelers. Three years later they starting performing at Walsh's Lounge and soon developed a loyal following. So loyal that Mac would hold down the same weekly gig until 1976. Among the most avid of his fans was a teenage banjo player named Dave Magram, now president of Redwood Bluegrass Associates and a longtime CBA member.

"Back in western Pennsylvania where I grew up, Mac Martin and The Dixie Travelers were the undisputed bluegrass leaders as well as pioneers," recalled Dave. "However, the legal age to be in a bar in Pennsylvania was 21. A banjo player I knew gave me his expired National Guard ID badge (with his photo on it), which easily passed the nonchalant vigilance of the waitress the first time I visited Walsh's, and I was never again asked for an ID."

"The music was wonderful. Mac had been listening to bluegrass on the radio since before it was bluegrass – meaning the Monroe Brothers – and the various iterations of the Bluegrass Boys, including the legendary version that included Flatt and Scruggs. Mac performed many Flatt and Scruggs songs, including many that had never been recorded. Besides Bill Monroe and Flatt and Scruggs, Mac was a big fan of the Stanley Brothers and Reno and Smiley and performed many of their songs too. Mac had what I call a 'phonographic' memory – he could hear a song just once and be able to perform it for years afterwards. After listening to Flatt and Scruggs on WSM myself, and getting to see them perform at a local amusement park, I realized that Mac modeled his excellent front-man work mostly on the down-home congeniality of Lester Flatt."

"So imagine the thrill I had

Continued on A-10



Mac Martin.

Photo: Mike Melnyk

ever since. "I took Mac because I thought it was easy to answer to. People referred to each other as Mac in the Navy," he recalled. He added Martin to complete a short, easy-to-remember moniker. "It was common in those days to give yourself a regular English-sounding name."

The postwar period was an exciting time in country music, with new sounds emerging from artists like Hank Williams, Lefty Frizzell and Merle Travis. Of most interest to Mac was what Bill Monroe had done with the old string band music and brother duets that Mac had learned before the war.

"Bill Monroe before the war, he had Stringbean," said Mac. "I first didn't like the tinny sound of the banjo. I like the pure sound of the fiddle and the mandolin. As far as music, Bill Monroe and Clyde Moody, I really loved to hear them sing."

But the old music had been infused with a new energy. With the addition of Earl Scruggs and Lester Flatt, Monroe and His Bluegrass Boys signaled an unmistakable change in popular country music. But at the time, most folks weren't aware that a musical revolution was occurring. Though the new synthesis of string band music, ballads, blues and breakdowns was gaining in popularity, it wasn't an overnight transformation.

"It was just another extension and I didn't hear the term 'blue-

grass' in Greensburg, Pennsylvania in 1949. Besides the big radio shows like Nashville's WSM Grand Ole Opry, Chicago's WLS National Barn Dance and WWVA's Wheeling Jamboree, there were countless smaller hillbilly radio shows offering live performances not only for rural audiences, but for the millions of Southerners and Midwesterners who had migrated to cities during the war. Though Pittsburgh does not come immediately to mind as a hotbed of country music, it is close to West Virginia, and there was no shortage of radio coverage from the Mountaineer state.

While Mac was making music at night and on the weekends, he was working during the day in the accounting department of the AandP grocery chain. It was at this job that met his future wife, Jean Walker. Mac and Jean were married in 1952 and were soon blessed with the first of their five children. When they first met, Jean didn't quite realize just how big a part of her life bluegrass music was about to come.

"On one of our dates...he said, 'Well you know, I play bluegrass music,'" recounted Jean. "Oh isn't that funny," she replied. "I play clarinet." So it's a standing joke with a lot of bluegrass people." But it didn't take long before she began to understand just how important bluegrass music was to her new husband.

"We ended up on our hon-

Joe Weed's Studio Insider

Cuba

A few readers know that recently I've been planning a trip to Cuba with my wife, Marty Kendall. Through her work at the college, we learned about a Cuba tour for teachers and researchers, and that we could obtain licenses to go there legally and study Cuban culture and education. So we signed up for a week-long trip, which had us in Havana for five days and in a rural western province for two. Marty and I are on the plane home as I write this, remembering the marvelous people, music, adventures and food that we shared. Since the political situation with Cuba and the United States is so complex, I'll leave most of that out of this short article and tell you about the music I heard.

Music every day

At every lunch and dinner, we were serenaded by musicians. Most groups had CDs for sale, and I bought one from almost every group. The going price is 10 "convertible Cuban pesos," or about \$10 US. Since the bands were usually four to six players, that translated into around a dollar per musician after covering manufacturing costs. Most of the CDs were CDR's, often with paper labels glued on. Some had no label at all, and none had plastic wrap. Many times, the inserts were obviously printed by

inkjet on cheap paper, and damp fingers cause the ink to run.

The bands were playing music called "trova tradicional." Most of the musicians I spoke with had learned music from a family member, rather than at a music school. The default lead instrument of these 4- to 6-piece acoustic bands is usually an instrument called a "tres," which resembles a small classical guitar, but usually with a slightly different shape, often smaller in the upper bout. Some treses had single cutaways. The tres is strung with six steel (usually) strings that are grouped as three pairs. The strings make a "D" chord, and the third pair is tuned in octaves. One player's tres, shaped something like a mini dreadnaught guitar, was made in Paracho, Mexico. Most, though, had the appearance of small, custom shop construction, and showed signs of daily use. Because of the US economic blockade, Cubans can't easily get strings, so sometimes we saw instruments with a mix of steel and nylon strings -- "anything that works for the job at hand," according to one tres player I spoke with. The tres players usually used a flat pick or a thumb pick, and their playing often included cross-picking and some tremolo.

Guitars and lute

The guitarists played nylon-strung

classical guitars, although the player in a vocal/guitar duo that we heard a couple of nights in Havana used very light gauge steel strings on his Japanese classical guitar. Most of the guitars I saw looked like fairly inexpensive Japanese, Mexican, or Cuban instruments. Guitar players uniformly served as part of the rhythm section, leaving lead playing to the tres player (and sometimes flute or trumpet in the larger bands).

I know that there is a stringed instrument factory in Havana, because I saw it in Ry Cooder's great movie, "The Buena Vista Social Club." Since I was traveling under a research license, and crossing two international borders, I elected not to buy any instruments on this trip. I'd really like to get a Cuban tres and guitar, and also another instrument called a "laud." The laud (Spanish for "lute") is the lead instrument in a wonderful group led by Barbarito Torres, a masterful Cuban laud player who helped Ry Cooder get together many of the older players for his film. It's a twelve-string, flat-topped and flat-backed instrument slightly smaller than a classical guitar, and with an arrow-head-shaped body. I bought one in Spain many years ago, and the Cuban version looks quite similar. Interestingly, I didn't see a single laud during our travels, and when I asked a few tres play-

ers about it, they told me that the laud is used for more traditional music, and is not as common today as the tres. When I heard Barbarito's hot band in Santa Cruz a few years ago, they included a guitar player, a tres player, and Barbarito on laud, along with upright bass, a drummer/percussionist who doubled on trumpet, and a vocalist/percussionist. Several of the members sang very, very well. Barbarito's band included a female vocalist, but on our Cuban trip we only saw a few female musicians. Most bands were completely male.

The Caribbean wind

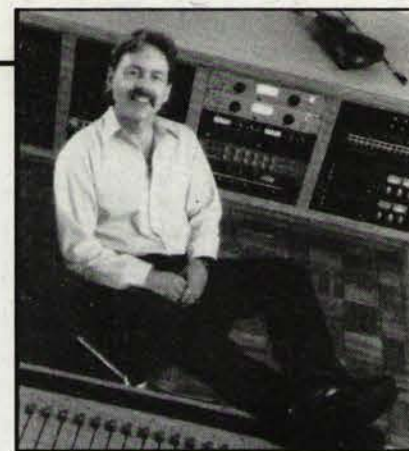
In a few of the better restaurants in Havana, the bands included a flute or trumpet player. Two of the flute players were the best musicians I saw on the whole trip. Their rhythm sense was uncanny, and they used the full range of the flute, from super high to low and rich. The skills they brought to their improvised solos and back up parts reminded me of a virtuoso fiddler in a bluegrass band, both in their technical instrumental mastery and in their ability to embellish the tunes with counter melodies, repeated sectional parts, and well-crafted improvised solos.

Bass

Most of the bands we heard included an upright bass player, and their instruments reminded me of the basses in many hobby bluegrass bands -- serviceable, not great, and bearing the scars of many years of use. I saw both gut and steel strings. One band had an electric upright with a small, log-shaped body. Two or three of the bands had solid body electric bass guitars, and the players, usually young, were very good. The electric instruments looked like Chinese or Japanese imports, and sounded good.

Rhythm

What made these mostly acoustic bands sound so great, though, were their amazing rhythm sections. Virtually every band had a lead singer who played maracas, using different patterns for different types of songs, and varying the dynamics greatly to provide life and move the arrangements forward. There would also be one or two players driving the energy on congas and/or bongos. Some included a foot-operated cowbell. The entire band usually moved rhythmically as they played, sometimes doing subtle versions of Cuban dances like the Cha Cha Cha or the rumba or mambo. It was often hard to separate the music from the dancing -- and difficult to keep my feet still under the table as I ate and listened and watched (often through the lens of my video camera.)



Joe Weed

After dinner one evening, under a black sky and bright stars, we were led up onto a private rooftop in old Havana, with the golden-lit cathedral in the background, to get some basic dance instruction from an inspiring and very tolerant Cuban woman named Elsa. She showed us the cha-cha-cha, the rumba, the samba, the son, and a dance that revealed Cuba's strong African heritage. Elsa called it the "erotic" dance, and explained how for this dance, the only instruments were drums and percussion. As the drums thumped and cried and the cowbell banged and the singers sang verses and choruses in Cuban Spanish, she and her husband moved sensuously and coyly around the rooftop, he darting in close, and she moving quickly away to "protect" herself. It was like being across the Atlantic, or being in Havana 150 years ago.

Cubans are justifiably proud of their living cultural heritage. The energy of the musicians and their unity and groove when playing were inspiring. It takes a high level of ability and really big ears for a group of people to play together as these do. It was refreshing to hear, as we do when we listen to really great bluegrass, a music that moves and speaks so passionately, coming from a small group of talented people with acoustic instruments and voices. I hope you can soon hear this music in person.

(Note: To travel legally to Cuba, one must obtain a license from the United States Office of Foreign Assets Control, be engaged in certain specific activities, and refrain from others. Check with an attorney before attempting a trip to Cuba. Take guitar strings with you to give as gifts. You'll have life-long friends!)

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.

Bluegrass Confidential

- By Chuck Poling

From page A-9
when, about three years later, I received a phone call from Mac asking if I could fill in on banjo for a couple of months, since Billy was recovering from emergency surgery. After attending Walsh's bar for several years, I felt confident that I would know most of Mac's songs. Boy, was I surprised! Mac would ask me to kick off so-and-so, and I didn't have a clue as to how it went. That phonographic memory of his gave me a lot of challenges! Fortunately Mac was very understanding and patient and as congenial as ever, even when I played the wrong intro from time to time. It was my first performance with an actual bluegrass band on a real stage (tiny as it was), and I still feel quite honored and privileged to have been a Dixie Traveler even if only for two months."

Mac's ability to quickly learn new and often obscure material has given him a repertoire that seems both unusual and familiar to listeners. As Bill Vernon commented on the liner notes for Mac's landmark County LP, "Dixie Bound," Mac has "a unique sound and style of warmhearted integrity and enduring value, and [the Dixie Travelers] a music of their own that should

be welcomed by all who appreciate genuine Bluegrass music."

Throughout the many decades of his career, the lineup of the Dixie Travelers has changed and has recorded on different labels. But what hasn't changed is Mac's easy-going delivery and ability to put over a song. Watching Mac perform is a window into the golden age of bluegrass. While my generation learned much from the recordings of Flatt and Scruggs, Mac learned directly, personally from them. Sensing a unique opportunity, adoring Bay Area audiences turned out in force for three shows in March by this living legend of bluegrass.

Joined by the California Travelers -- Paul Shelasky on fiddle, Keith Little on banjo, Butch Waller on mandolin, Lisa Berman on dobro, and Kathy Kallick on bass -- Mac skillfully ran the show at the First Presbyterian Church in Mountain View, introducing each song with story or joke and introducing each member of the band as their turn for a spotlight came up. He let Paul show off his stuff on "Grey Eagle" and "Orange Blossom Special" (with a little Hava Nagilah thrown in there), sang duets with different members of the band and basically

had the audience in the palm of his hand.

For Kallick, the experience was pure, unadulterated bluegrass. "Mac Martin is such a warm and natural performer," said Kathy. "His singing is the epitome of subtly and nuance, with quick-silver phrasing and timing that's totally bluegrass!"

"I feel so lucky to have the chance to play music with this guy, one of the loveliest human beings I've ever known. After 50 plus years in the business, he really brings it all back to the basics; pacing, material and melody, all delivered without artifice, or formula, just straight from the heart."

It's not a stretch to say that Kathy speaks for many of Mac's fans who were thrilled to experience a classic bluegrass performance from a first generation performer. While most of us can only imagine the excitement of a schoolhouse performance by Bill Monroe or the Stanley Brothers in 1948, a privileged audience was treated to the next best thing. Mac Martin may not be the best known name in the business, but here in the Bay Area, his name and music will always have a special place in the hearts of bluegrass music fans.

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

Howdy howdy howdy. Since it's fresh asparagus time here in California, this month's recipes are ALL about one of our favorite veggies, namely asparagus! Yes folks, this month it's all about asparagus, asparagus, and more asparagus!

The first recipe I'll share with you folks this month is one that was given to me by a good friend, Mr. Ron Del Carlo. Ron knows his stuff about asparagus, because he raises several hundred acres of it every year on Roberts Island, in California's Delta region. He showed me how to prepare this one about 30 years ago, and it's been a favorite of mine ever since. It makes a fabulous hot veggie dish, or a cold "salad" dish as well. Either way you fix it, it's "larrupin" good! I call this recipe;

Asparagus Del Carlo

2 nice bunches of asparagus
3 or 4 cloves of garlic, minced
Olive oil
Wine vinegar
Soy sauce
Teriyaki sauce
Fresh parsley (optional)

Snap the tough lower parts off of the asparagus. Put a big pot of water on to boil. When it comes to a rolling boil, put asparagus into pot. Stay right there, and watch that pot like a Chicken Hawk watches a hen house! THE MOMENT the pot starts to boil again, dump the asparagus into a colander. It's done! The very worst thing you can do to asparagus is to over cook it. Now, place it into a large bowl, add the garlic, and douse with a good amount of the olive oil, vinegar, soy sauce, and teriyaki sauce. Mix it up good with a large serving spoon, maybe add a little fresh ground pepper, sprinkle with fresh minced Parsley, and serve. WOW!

The first time I fixed some of this for my ol' pickin' buddy Vern Williams, he durn near ate the whole bowlful by hisself! My whole family loved this recipe, and it was a "Must Do" dish at every family BBQ, and get together, during the summertime. It's one of the best you'll ever wrap a lip around!

Now I love asparagus any way it's cooked. The beauty of cooking this wonderful vegetable is the fact that it cooks really fast. Here's one that you can prepare ahead, and at the last moment pop into the oven and in jes a few minutes, you've got a great hot veggie dish that'll make yer tongue slap yer brains out when yer eatin' it! It also includes two of my favorites: fresh green onions, and sun dried 'maters.

Roasted Asparagus with Sun Dried Tomatoes, and Spring Onions

1 1/2 lbs asparagus, trimmed

2 bunches scallions, ends trimmed
2 tbsps finely chopped, oil packed, sun dried tomatoes
1 tbsp of the oil from the 'mater's
1/4 tsp kosher salt
Fresh ground black pepper to taste

Heat oven to 450 degrees. Toss the asparagus with the onions and oil in a large bowl. Arrange in a layer on a baking sheet and season with salt and pepper. Roast 7 minutes. Stir good, and roast for another 5 minutes till tender. Sprinkle with the chopped tomatoes. Toss to combine and serve.

Now how easy can it get? Easy and delicious to boot! I'll bet that even my ol' North Carolina buddy John Murphy can get this one right the first time out of the chute! He shore can whip up some of the best biscuits and gravy you ever got on the outside of, and that's a fact Jack!

Whilst we've got the ol' oven hot, we might as well fix this recipe, too, and see how the folks like it as well. Folks, the complete BEAUTY of these asparagus recipes, are the simplicity of 'em all, and how good they turn out too!

Here's one with some good cheese in it. It seems like cheese and asparagus jes go together as natcheral as Lester 'n Earl, don'tcha think!

Baked Asparagus with Goat Cheese and Breadcrumbs

1 to 2 lbs extra large asparagus trimmed
2 1/2 tbsps butter, divided
Kosher salt
2 ounces fresh white goat cheese, crumbled (1/2 cup)
1/2 cup fresh white bread crumbs

Coat the asparagus with 1 1/2 tbsps melted butter, and salt lightly. Arrange in a casserole or baking dish in one layer. Distribute cheese evenly over asparagus, sprinkle with breadcrumbs. Drizzle remaining melted butter over breadcrumbs, and bake at 400 degrees until the breadcrumbs are lightly browned, about 10 minutes.

WOW! I love this stuff! This makes a great Sunday morning "Brunch" dish, when served with some creamy scrambled eggs, with Hollandaise Sauce, toasted french bread, and a decently chilled bottle of Pino Grigio. Man alive, have I jes throwed a case of "the slobbers" on my own self! GOD, I jes love livin' here in good 'ol California where the food is the greatest in the whole world!

It would be a shame not to include one of my most favoritest Chinese recipes fer cookin' asparagus. The Chinese have got it figured out when it comes to cookin' the best tasting veggies. Their way of quick cooking veggies is a GALAXY away from what I was raised on as a little red neck from Arkansas, where they BOILED every thing from okra to turnips and everthang in between, clean TO DEATH! As a child, I purely HATED asparagus, because when my mom got through boiling it fer about 20 to 30 minutes, all it resembled was a mess of green glue! DOUBLE YUCK!

I recall a funny story from one of the CBA trips to IBMA when it was still held in Owensboro, Kentucky. The ladies would go to the store every day and purchase what we were going to use in our hospitality suite that night. This one particular day, when they got back from their shopping, they were all laughing and gigglin' over one of the checkers at the supermarket. She asked them; whatever are you folks a'doin with all of these fresh vegeables you buy every day? They informed her that they cut them up into bite size pieces and serve then with dips and salsa. The

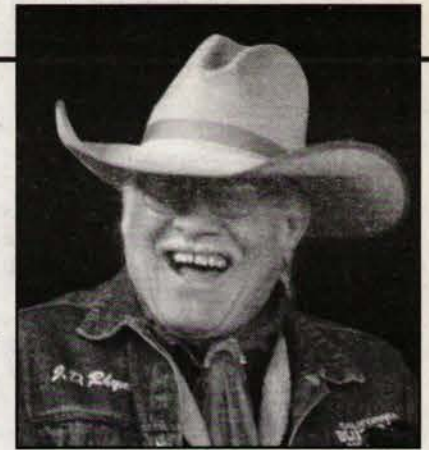
checker looked at them incredulously and said: You eat them RAW? Honey, you can't eat 'em raw! You've got to BOIL 'em! The ladies told her, well that's the way we do it in California. OH, she said, well THAT explains it! TRUE story! I still laugh when I think of that one. So with that little bit of Southern vegetable philosophy told, here's how to fix some:

Asparagus Peking Style

1 lb. fresh asparagus, trimmed
2 tbsp peanut oil
1/4 cup chicken broth
1/4 cup water
1 tbsp sherry
2 tbsp soy sauce
1 tbsp cornstarch
1 tsp honey

Mix everything together but asparagus, bring it to a boil in a wok. Add asparagus and cook until it boils again. Remove from the heat and serve.

Like I said, fast, easy and



J.D. Rhynes

OHHHH, SOOOO GOOOOD!

There you have four of my bestest asparagus recipes that are as easy to fix as fallin' off of a peeled foot log over 'ol Piney Creek!

Well folks, get out there and check out all yer festival gear. Throw some vittles and ice in the coolers, gather up your young'uns and head up the mountain to Grass Valley, next month, and, Drive safe and SOBER. I want to see you all there.

Don't forget to include all of our wonderful servicemen and women in your prayers. GOD Bless America, and may HE grant us all peace and health.



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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34th Annual Father's Day Bluegrass Festival

June 18, 19, 20 & 21, 2009 at the Nevada County Fairgrounds in Grass Valley, California



Special guest:
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Junior Sisk and Ramblers Choice



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Danny Paisley and Southern Grass

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Bill Clifton's performance
made possible in part by:



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 spac-
es @\$90 each with advance
reservations (Monday thru
Sunday).

Handicapped campers who
need special accommoda-
tions 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 reserva-
tions.

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 guaran-
teed electricity @\$90 per
space. (6/14/09 - 6/21/09)

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

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

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

Name _____

Address _____

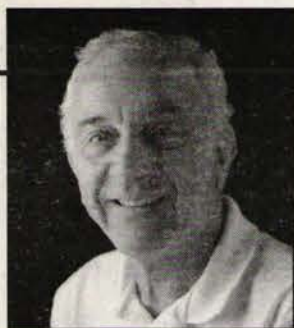
City _____

State _____ Zip _____

Phone _____ Email _____

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

For Credit Card orders visit www.cbaontheweb.org. NO REFUNDS.



Roger Siminoff

The Luthier's Corner - Roger Siminoff

Q: In your last column, you mentioned that today's music is played in concert pitch A440 and years back concert pitch was A431. Is that why I can't play along with some early records without retuning?

A: This is a great question. If you were playing along with early cylinder recordings, then I might answer yes. However, even though concert pitch during

Loar's time at Gibson (1918-1924) was clearly C=256 (same as A=431) A=438 and then A=440 (what we use today) became popular in the late 1920s. For later years – let's say, those recordings made after 1950 – there's a greater chance that the difference in frequency that you have discovered is due to the tape speed that was selected during mastering. That is, the recording speed was normal, but for any one of several reasons, the artists and/or recording folks decided to increase the speed of the playback during mastering. This was done often on instrumentals so that the entire performance would be more high-powered (i.e., "faster"). Sometimes it was done because music played at a higher pitch is perceived to sound cleaner, brighter, harder. The human perception of sound is really important here. And it is because of this perception of a cleaner, brighter, tone that some leading music organizations are pushing for international concert pitch to change to A=442 or A=443. So, hang on to you're A=440 tuning forks, they may someday become artifacts.

Q: What are the advantages and disadvantages of using an ovaled fingerboard?

A: There has been a lot of interest in radiused ("ovaled") fretboards for many years. Actually, radiused fretboards began their popularity back in the early 1930s. While some manufacturers started to produce radiused fretboards on various models, Gibson led the pack in using radiused fretboards across its entire line, showing them first in their 1933 catalog. With the introduction of the top-tension banjo models, Gibson also promoted using radiused fretboards on banjo necks. (And, just from a standpoint of terminology, "fingerboards" are used on the violin family; "fretboards" are used on fretted instruments.)

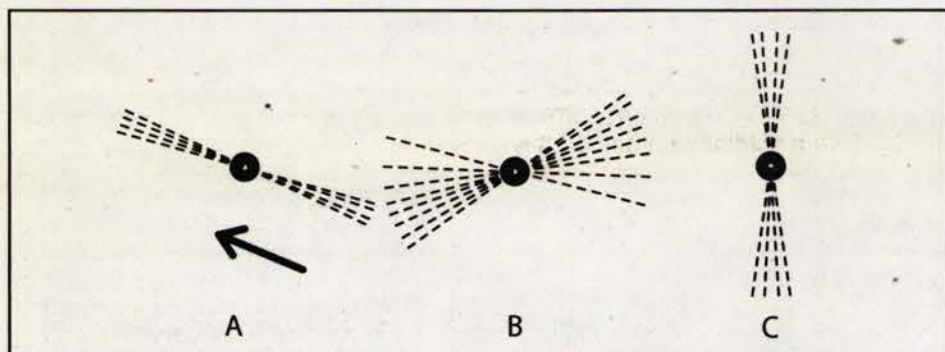


Fig. 1. This illustration of an RB-18 top-tension banjo was taken from the 1937 Gibson catalog and was accompanied by an announcement of the first Gibson banjos to have a radiused fretboard.

A radiused fretboard has a curved playing surface; it is straight and square in the direction of the strings, but curved across the fretboard. Depending upon the manufacturer, the curvature may vary from 12" to 6" but a 12" radius is the most typical. A 12" radius means that the frets and the face of the fretboard are curved rather than flat, and that curvature is an arc that is predicated on a 12" radius (24" circle).



Fig. 2. Radiused fretboards have a curved surface as can be seen on this mandolin fretboard.

Radiused fretboards require a bit more work when installing frets. The fretwire must be bent slightly before it is put into the fretboard, and it then needs to be set with a special tool that is shaped to match the radius of the board to be sure that the crown of the frets are properly shaped.

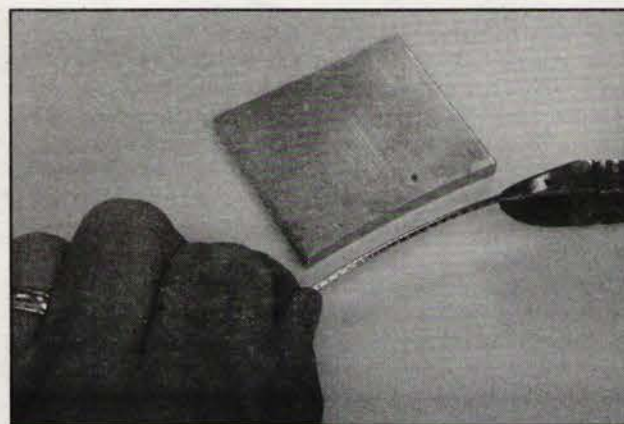


Fig. 3. Fret installation is a bit more tedious and requires that the fretwire is bent before it is installed. Here the wire is bent using the setting tool as a curvature guide.

As to advantages, the radiused fretboard was designed to facilitate the fretting action of the left hand. Since the fingers move in an arc with the knuckle as a centerpoint, it seemed obvious that having a fretboard shaped to match this arc would be ideal. And, it really does feel better and is a bit more comfortable.

Of course, this means that the bridge saddle and nut have to be similarly radiused so that the string action is correct for all strings (you shouldn't use a bridge with a straight saddle on an instrument with a radiused fretboard). On mandolin bridge saddles we make, the saddle actually has a 12-1/8" radius to compensate for the fact that the strings are elevated above the fretboard and need a complementary larger radius to maintain the proper action across all strings.



Fig. 4. The radius of the bridge saddle should be matched to the curvature of fretboard and include a compensation for the height of the strings. My mandolin bridges use a 12-1/8" radius.

Having said all this about the advantages of a radiused fretboard, one drawback is the fact that while it is better for the left hand, it is actually a bit more complicated for the right hand. Some pickers say that a radiused saddle helps them pick out single strings (or pairs in the case of the mandolin) because the radius helps provide access to the desired string(s). Others say that the radiused saddle makes it more difficult to strum across all strings with equal force when doing backup or playing pairs of notes or chords.

Then, there is the issue of the radiused saddle as it relates to the motion of the hand. For a violinist, the radiused saddle/bridge is essential so that the bow can be drawn across any string without affecting another string. But for a hand-picking motion, the hand rotates around the wrist and swings in a motion that would be better aligned to a concave rather than a convex saddle. Essentially, for strumming and chording purposes, a convex saddle would be better (but is highly impractical). So, in the end, it really depends on personal preference and style of music the artist is performing.

Q: I'm building a mandolin and want to use a shorter fretboard than the ones typically used on F5 mandolins. If I shorten the fretboard, how do I calculate the new scale length and figure out where the bridge goes?

A: This is a good and seemingly complicated (but actually very simple) question. The fretting scale is calculated solely on the length of the string scale from nut to bridge. To determine the position of each fret, a formula called the "12th root of 2" is applied to the scale. The magic number is 17.817. So, if you have a 20" scale (from nut to bridge) you divide the length (20") in this case) by 17.817 and come up with 1.123" – this is the distance from the nut to the first fret. Then, you deduct the 1.123" from the 20" to arrive at a new scale length (from the first fret to the bridge) of 18.877" and begin the math process over again, dividing the 18.877 by 17.817. You keep going until you have calculated the location for all the frets. (I have a free Fret Scale Calculator that makes this job easy – check my website at www.siminoff.net under the "Products & More/Instruction Sheets (downloads)" section).

If you shorten the upper end of a fretboard, you don't have to re-calculate the fretscale. As you can see in the calculation example above, the location of frets is what is important not the quantity of frets you have. If you shorten the end of the fretboard, the bridge should be positioned in the same place as it would be for the longer fretboard.

Q: What can I use to fill the space between the binding and the body points on my mandolin? Should I fill it with glue? And, how can I get the binding joint to close?

The Luthier's Corner

A: I would recommend that you use a regular paste wood filler available at any hardware store. Once it dries, you can sand the filler flush to the wood. The filler will accept stain or dye differently from the neighboring wood, but it is better to use a filler than glue (which probably won't accept stain at all). As to the binding, cutting the binding to get a matching joint takes practice. I don't think there is any good solution for fixing this joint except for removing the binding and doing it again. Begin by cutting a less extreme angle at first and then trimming each of the joints until they meet. A little practice will make perfect.



Fig. 5. Wood filler can be used to fill the space between the binding and the surrounding wood, but the binding must be made to fit, first.

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.

Bluegrass Bard

- Cliff Compton



Cliff Compton

John Prine at the Britt Festival

And there is no moon like a full moon in southern Oregon
It just fills up the sky
Like a big soft silver balloon
And it hangs over the Britt festival
Over the center of the amphitheatre in Jacksonville,
the hang out for the wine and cheese crowd from up in Ashland
Where Shakespeare runs the city
And the canvas never dries
And John Prine walked onto the stage
Looking a little grey in the temple
And rather glad to be alive
Because cancer even catches songwriters and poets
And this time it got one of the good ones
And this is his first time out
And the air smells fresher
And the moon shines brighter than a year ago
With the chemo
And all that
And he was singing "There's a hole in daddy's arm where
all the money goes."
And I'm nodding my head because that could have been me
because Vietnam hit hard
making broken radios out of a lot of my friends
And the pine trees glistened
And the fat girl with the biker friends turned around and said,
"do you want some chicken?"
and I said no, because I didn't come for the chicken, I came
to hear an old friend sing
And there's a cool breeze tonight
And could that moon possibly shine brighter?
And I'm sitting on this blanket watching that accordion
player just floating through those three chords
And John sings like a resurrected man
Like a soldier who battled the darkness
And won

- April 2003

CBA Music Camp—Room for a few more beginning oldtime banjo players!

Our popular CBA Music Camp, which will take place from Sunday, June 14th to Wednesday, June 17th, in Grass Valley, filled faster than

ever this year, and as we go to press, all classes are full except level 1 oldtime banjo. Level 1 means 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. Because this class will involve playing standard old-time numbers, students will benefit most if they are already familiar with the basic "bum-ditty" frailing pattern.

This class will introduce students to old-

time banjo playing by way of learning a few simple tunes, going over the basic techniques and tunings required to play old-time banjo, and paying special attention to the right hand. There will be discussion on how the movements of the right hand work to create the "bum-ditty" rhythm that is so crucial to the old-time stringband groove, and the role of claw-hammer banjo in old-time music. After this, the class will cover several "standard" old-time numbers that emphasize straight ahead "bum-ditty" rhythm, and if time allows, advanced right hand techniques, such as double and drop thumb, will be explained.

Tim Hicks is the instructor for this class. Tim moved from his home state of West Virginia to the Bay Area to pursue his interest in old-time and bluegrass music in the summer of 2006. Growing up, he learned old-time banjo from Tom King, and

was influentially exposed to the banjo playing of Dwight Diller at regional old-time gatherings. In West Virginia, he performed extensively in an old-time stringband, Wild Hog, and The Falling Run Bluegrass Band. In these ensembles, he performed alongside his father Ray, his musical mentor. Since moving to the Bay Area, he has performed widely with The Mountain Boys, Five Dollar Suit and The Black Crown Stringband. In addition to performing, Tim teaches several instruments at the historic folk music shop, The 5th String, in Berkeley, CA. This will be his first year teaching at the CBA Music Camp.

So if you're just learning that frailing, drop-thumb, have-fun style of banjo, there may still be room for you at this fun camp. See below for registration information. If you were hoping to come to camp, but the class you wanted is already full, please don't think about signing up

for this class just because it's the last one open, unless you really are interested in old-time banjo and have started playing. Thank you!

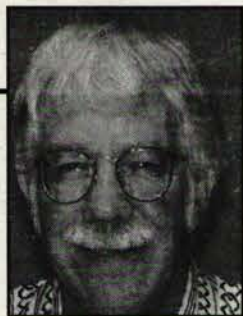
Some classes, though currently full, have no one, or only one or two people, on the waiting list, which means that space may open up if there are cancellations, and it's worth getting on the waiting list if you're interested. These classes are level 2 oldtime banjo, levels 1 and 2 dobro, level 1 bass, level 1 fiddle, and level 3 bluegrass banjo. All other classes are full with long waiting lists.

We're pleased to announce that Sid Lewis will be returning to camp, after a very successful debut last year with his Jamming 101 program. His classes were so well-liked that we're expanding his role at camp, and he will also be offering some Jamming 102 classes as afternoon electives. Sid's Jamatomy class breaks down

Continued on A-18



Tim Hicks teaches oldtime banjo at Music Camp



Al Shank

Al's Music Tidbits... By Al Shank

Improving our Harmony Part

Last month, we put together a simple, parallel, close high harmony part to the song "Some Old Day". Here's are the scale degrees of the harmony above the melody and words:

5 4 4 4 4 4 4 4 I
3 2 2 1 1 1 2 #2 3
Tied to a dirty ol' ball and chain.

5 6 1 1 1 5 2 3 3 V
3 4 5 6 5 3 6v 7 1 2
Oh, dear Mother, I'll come home some ol' day
Some sweet day they'll turn me loose.
From this dirty ol' calaboose,

(Above two lines have same notes as the first two, then the last line is:)

5 6 1 1 1 5 2 2 2 I
3 4 5 6 5 3 6v 7 7 3
Oh, dear Mother, I'll come home some ol' day.

Now this part is OK, but it isn't the way Curly Sechler sang it. Let's see if we can't add some musical interest to our part, which slavishly follows the melody, always taking the next chord tone above. In trio harmony, especially when all the singers are men (or all women), the range of the voices often dictates "close" harmony. But in a duet, you have more leeway, because there are two other chord tones besides the melody note. If the melody is on the fifth of the chord, and the high harmony on the root above, you get the interval of a fourth, which is somewhat strident sounding. Now, that may be exactly what you want, especially in traditional Bluegrass, with its "high lonesome" sound. But if you are looking for a "sweeter" harmony, the high harmony could take the third of the chord, forming the interval of a major sixth, the inversion of a minor third. Additionally, when the harmonic progression is going up a fourth (down a fifth), as in I to IV or V to I, we can also use the 7th of the first chord, which gives us yet another option for the harmony part.

5 6 1 1 1 5 5 (v7 of IV)
3 4 5 5 6 5 4 b7
I've been workin' all in the rain,

Now, we know that the chord progression in the first two lines is I to IV, an up-four change, and we remember that we can use V7 of IV for the I chord to make the change sound like dominant-to-tonic. We also know that the characteristic sound of the dominant 7th is the diminished fifth between the 3rd and 7th, and that on the word "rain" at the end of the first line the melody note is the third of the key and of the tonic chord. So, what if we have the high part take that seventh, so they form the diminished fifth? But remember, we have to "flat" the seventh, because we're really borrowing that note from the IV key. We can even put the "natural" seventh in between the tonic and the flattened seventh as a passing tone. However, I chose to go down to the 5 and then up to the b7. You try it both ways, and see which you prefer. So, now the first line looks like this:

5 #5 #5 6 6 6 6 #5 I
3 2 2 1 1 1 2 #2 3
Tied to a dirty ol' ball and chain.

The 7th of a dominant seventh chord usually resolves downward to the 3rd of the chord of resolution (in F7 to Bb, the Eb resolves to D), so the harmony part will be on the 3rd of the IV chord, not the root. This creates a sixth between the melody and harmony, instead of a fourth. Now, the harmony could stay on the b7 on "Tied to a" and resolve to 6 on "dirty", but Curly chose to go down to the 5th, going back to close harmony, then up to 6 (3rd of the IV chord) via a chromatic passing tone, giving:

1 1 1 1 1 5 vofv V
3 4 5 6 5 3 #4 #4 #4 5
Oh, dear Mother, I'll come home some ol' day

The new part ends the phrase on the same note as the original, getting there via another chromatic passing tone. So, the harmony now goes back and forth between close and open, yielding a more natural sounding part.

The next line contains the drop of a fifth in the melody, right where the chord changes to V of V. The "foreign" note in V of V is the sharped 4th degree of the "home" scale, and that's the note that adds the "color", so Curly sang that note instead of 2. This also gives a sixth interval instead of a fourth, and also naturally resolves upward to the 5, giving:

1 1 I 1 1 5 vofv V I
3 4 5 6 5 3 #4 4 4 3
Oh, dear Mother, I'll come home some ol' day.

The next two lines are the same as the first two, then the last line is like the one just above, except instead of the half cadence V of V to V it goes V of V to V7 to I. Here, the notes on V of V are the same, but then the #4 resolves downward to the natural 4, which is the 7th of the V7 chord and resolves downward to the 3rd of the tonic chord.

Go to <http://www.cbaontheweb.org/tidbits.aspx> and select May 2009 to hear yours truly croaking out the melody with this harmony above it.

As always, please send questions or suggestions for subject matter, including other songs to learn, to: squidnet@notoriousshankbrothers.com.

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The Allan French Column by Allan French

Mountain Dew, Gorilla Snot, and Lizard Spit

Hi gang. It's time for spring cleaning. (That was really last month, but I procrastinated, and you probably did too.) If you haven't yet done so, it's time to install a fresh set of strings, polish your fretboard, and remove the dust and finger oils off your instrument's body. And for those of us that use fingerpicks, it's time to mold ourselves a fresh set of shiny metal picks. (If your waistline grew over the winter, then your digits probably fattened up too.)

I royally screwed up when I did my last instrument cleaning. The day before going to the Good Old Fashioned festival, I managed to turn five strings into a metallic ball of twine, by removing all the strings at once instead of replacing them one at a time. Then, as I positioned the new ones, the bridge kept falling over and all the loop-end strings disengaged from the tailpiece. Eventually, I had to hightail it over to Gryphon before they closed for the day, and threw myself on the mercy of the staff.

Among the cleaning and lubrication aids I recently considered were Lizard Spit and Gorillas Snot. I admit, I looked at them because of their cool names. I ended up

merely buying a stick of Fast Fret and some low-lint cloth. After snot and spit, shall we continue with the body excretions theme? Except when singing "John Brown's Body," have you ever used the word "mouldering" in another context? While tweaking the lyrics for "My Grandfather's Sock" (a novelty song that I mentioned last month), I needed something to replace "his life's seconds numbering, tick-tock, tick-tock" and I settled on "his life's scent mouldering, pee-you pee-you."

The caffeine of a Mountain Dew soda will awaken you, while a pint of "That Good Ol' Mountain Dew" will mellow you out; both can be beneficial to a musician. So set down this publication, put on a **fresh** pair of socks, grab some Mountain Dew, and go wax your axe!

Summer Camp

Readers of this publication are well aware that the Father's Day Festival is preceded by a music camp. Barring a catastrophe between now and June, my banjo and I intend to attend. I ran across an article about how summer camps are faring reasonably well, despite the recession. In essence, once a camper gets hooked, it's hard to

walk away and choose another fun summer pastime, even if the cost is high. Since CBA music camp is nearly sold-out, this seems to be holding true for the 'grasser community as well. Let's hope the "I am hooked" feeling spills over into this summer's various festivals.

Trivia and Tidbits

At the April SCVFA jam, I played "accompanied" for the first time. A fiddler friend played melody while I sang and played rhythm for "Boil Dem Cabbage Down." I'm sure it wasn't lovely for anyone listening to us, but I enjoyed it. I have previously played "Go Tell Aunt Rhody" with a guitarist, but we only played a verse or two. On "Boil Dem Cabbage," the fiddler and I did seven verses and refrains.

Also at the fiddlers' jam, someone pointed out that when I make a mistake while picking, don't back up and redo the passage. Instead either continue onward or else start over from the beginning of the tune. Don't develop a habit of "practicing your mistakes," as you'll only reinforce them. Besides, you absolutely cannot back up and repeat when playing with others. Most readers certainly already know that -- but I'm a newbie, so I'll claim ignorance. (Remember,

I am a self-taught musician.) And now, after thinking about this overnight, I think I'm in deep doo-doo.

Folk-rock musician John Mellencamp was recently interviewed on NPR's "Fresh Air" program. He stated that the first song he learned on acoustic guitar (at age nine) was "Railroad Bill," a tune which I recently learned to play on the banjo (and mentioned here last month). No big deal, but I got to say "hey, that's cool!" and smile when I heard about it.

Finally, I'd like to wish a happy anniversary to my musical partner: My banjo and I have been in a committed long-term monogamous relationship for a full year now. She had made me very happy.

A Mind Of Their Own

In mid March I was quite sick for several days. The most frustrating thing was that I missed out on the "Mac Martin and the California Travelers" concert as a result. Due to illness and personal matters needing attention, I went 6 or 7 days without touching my banjo. I don't think I've ever gone that long before. I was concerned about how much I might have forgotten. It turns out, my hands have better memory than my brain does.



Allan French

On several different tunes, I was able to pick the melody or strum the rhythm just as well as before I got sick. My hands went on autopilot and no brain was required. It's only when I started to think that I faltered. It's weird how that worked, but I guess it's a sign that the instrument is becoming like an extension of my body.

Musical Quote / Inspirational Thought

As May is the month of Mother's Day, here's a quotation to honor the ladies: "What makes me boil to the roots of my hair is to read that we play like girls. We do not. We play like musicians! There is no sex in music."

-- Caroline Nichols, director/conductor of a women's orchestral group, "The Boston Fadettes," circa 1908. Quoted in the Fall 1975 issue of "The Five-Stringer."

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- ♦ 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.

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Byron Berline & Bluegrass Etc. in Concert - Santa Barbara, May 7, 2009

Three-time Grand National Champion Fiddler Byron Berline, along with the acclaimed bluegrass trio "Bluegrass, Etc.", will bring a program of bluegrass and western swing classic to the Presidio Chapel. Bluegrass Etc. consists of Dennis Caplinger, John Moore, and Bill Bryson, who are nationally and internationally recognized in bluegrass music circles. Since the band's formation it has progressed to embrace an eclectic acoustic mix. Grammy award winner Dennis Caplinger plays banjo and fiddle, John Moore plays mandolin and guitar, and Bill Bryson plays bass.

Berline started fiddling when he was five years old, and, traveling with his father, began charming audiences at fiddlers' conventions throughout the western states. Byron played with the great Bill Monroe as

a Blue Grass Boy in 1967, then moved to California after a stint in the army. He has led or been a member of the following bands: Dillard & Clark, 1969-1970; Dillard Expedition, 1970-71; Country Gazette, 1971-75; Sundance, 1975-85; Berline, Cray & Hickman, 1978-90; L. A. Fiddle Band, 1978-93; California, 1990-96; Byron Berline Band, 1996- Present. Byron is one of the most sought after session fiddlers.

Advance tickets, priced at \$18.00, are available on-line at BlueGrassWest.com and at the offices of the Santa Barbara Trust for Historic Preservation, 123 East Canon Perdido St. in downtown Santa Barbara. If available, tickets will be sold at the door for \$20.00 beginning at 7:30 PM the day of the event. Trust members are offered tickets at \$15.

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CBA Music Camp—Room for a few more beginning oldtime banjo players!

From Page A-15

the structure of a jam session in fine detail, covering everything from how to "kick off" a tune, to cueing the ending. Students will learn to become better jam-leaders and acquire safeguard techniques against common jam problems like dropped-solos, ineffective communication and botched endings. And his "Ten Jammandments" class goes into that important topic, jam etiquette. How often we get dirty looks or passed for a solo and don't even know why! This class will throw light on all those murky elements of the rules and politics of a jam session, including jam leading, solo order, musical communication, and more.

And Sid will again be leading Jamming 101 workshops, which are educational hands-on group classes for all ages and levels, combining jamming, humor and written materials to teach novice players the art of playing music together. The classes are specially designed to include all ages, all instruments, all musical styles and all ability levels. Some comments from last year's students on Sid's Jamming 101 classes:

"He is simply delightful!"

"I had a fantastic time at Sid's sessions."

"Simply outstanding!"

"Definitely a confidence builder."

"This was the best. Helped me overcome nervousness of doing leads."

"Loved this! Sid helped me feel safe enough to take breaks, even when I didn't know the songs."

"Sid is very good at working with large groups of different instruments and skill levels. Also he's very funny!" "He is fantastic! A natural teacher who differentiates his teaching to accommodate many levels of playing. I'm a teacher and I enjoy observing good teaching as much as playing music. Sid's got it!"

"Sid's jams were great! As a new player, I felt very comfortable."

"It was my first jam ever and Sid gave me the courage to do it because of his sense of humor."

"Great fun!"

"Good warm-up for camp, loosened everyone up."

"This was fabulous, fun, affirming."

"Sid is very likable, comical, and understanding."

"Sid is great! and it's amazing how he pulls this off. I found it to be a great way to jump into it all. I love Sid!"

"It was a blast! Sid is a

great guy, good energy."

"User-friendly, inclusive, entertaining."

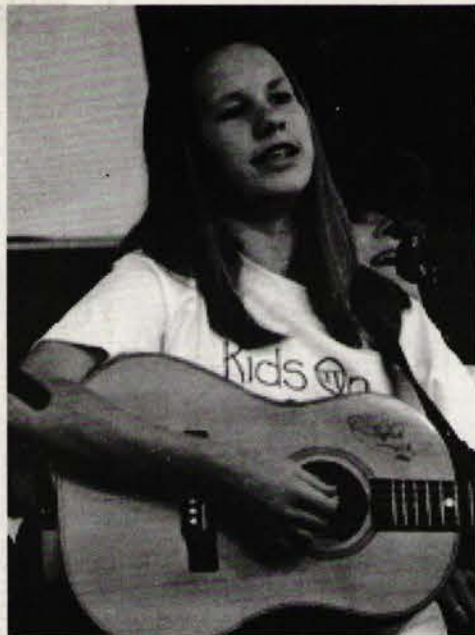
"He is a kick and very funny!"

"Bring him back!"

So we are.

More information about the camp is on our website: www.cbamusiccamp.org/, where you can also sign up

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.

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Sid Lewis: back at Camp for '09.

online or print out a registration form to mail in. Be sure to check the FAQs page for answers to the most commonly asked questions. If you have other questions, want to apply for a scholarship, or want to check on class availability, call director Ingrid Noyes at 415-663-1342 (after 9 a.m. please) or info@cbamusiccamp.org.

CBA Father's Day Bluegrass Festival - June 18-21, 2009

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 - 2:00 pm
2:00 - 2:50 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
Lunch and Workshops
Dan Paisley & The Southern Grass
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 MAY

5/1/2009 -- Sonoma Mountain Band will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com, or visit www.sonomapub.com

5/1/2009 -- Tim O'Brien in concert at the Montalvo Arts Center Carriage House Theatre, Saratoga, CA. Ticket prices are: \$25 Advance and \$25 door; Members \$20/25. For tickets or information, call the box office at 408-961-5858 or go to www.ticketmaster.com. For more information, call Romola Breckenridge at 408961-5855, email rbreckenridge@montalvoarts.org, or visit www.montalvoarts.org.

5/1/2009 -- Kathy Kallick Band 8 pm concert at the Dance Palace, 503 B Street, Point Reyes, CA. Tickets are \$18 adults; \$16 seniors and \$8 for students. For information or tickets, contact Carol Friedman at 415-663-1075, email dance@svn.net, or visit www.dancepalace.org

5/2/2009 -- Molly & Tenbrooks will perform at The Cookie Tree, 441 Bridge Street, Yuba City, CA. The band performance will be followed by an open jam session. For information, contact Tiffani Williams at 530-673-1246, email tiffani@cookietree.net, or visit www.cookietree.net

5/2/2009 -- Santa Cruz Bluegrass Fair from noon until 5 pm featuring the Down Beets, Harmony Grits, Mountain Drive and Page Brownston & Sidetrack on the Duck Pond Stage in San Lorenzo Park, 134 Dakota Avenue, Santa Cruz, CA. Free event sponsored by the Northern California Bluegrass Society to celebrate May is Bluegrass Month. For information, visit www.scbs.org/events

5/2/2009 -- the Kathy Kallick Band 8 pm Fiddling Cricket concert at Mission City Coffee Roasting Co., 2221 The Alameda, Santa Clara, CA. For information or tickets, contact Dick Brundle at 831-479-1399, email brundle@attglobal.net, or visit www.fiddlingcricket.com

5/2/2009 -- Foggy Gulch will perform at 9 pm at the Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco, CA. For information, call 415-751-1122 or visit www.ploughandstars.com

5/2/2009 -- Riley's Mountaineers Hometown Jamboree, 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, 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 Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com

5/5/2009 -- Bean Creek will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

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 information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org.

5/6/2009 -- Sidesaddle & Company will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

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

5/7/2009 -- Byron Berline & Bluegrass Etc., 8 pm concert in the Presidio Chapel, 129 E Canon Perdido St, Santa Barbara, CA. Tickets are \$18 advance and \$20 at the door. Doors open at 7 pm. For information or tickets, contact Peter Feldmann at 805 688 9894, email peterf@silcom.com or visit www.BlueGrassWest.com.

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

5/7/2009 -- Ed Neff & Friends will play at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-

775-4232.

5/9/2009 -- Carolina Special will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com, or visit www.sonomapub.com

5/12/2009 -- Carolina Special will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

5/13/2009 -- Diana Donnelly & the Yes Ma'ams will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

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 information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org.

5/14/2009 -- Ed Neff & Friends will play at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

5/14/2009 -- the Salt Martians play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit www.tupelojunction.com.

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

5/15/2009 -- David Thom Band will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com, or visit www.sonomapub.com

5/16/2009 -- Houston Jones will play at 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, contact Peter Bernato at 510-522-6263 or visit www.mcgrathspub.com

5/16/2009 -- 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 information or tickets, call 510-548-1761, email info@freightandsalvage.org or visit www.freightandsalvage.org.

5/16/2009 -- Houston Jones 8 pm Barn House Concert, Gilroy, CA. For information, contact Kathy Pomianek at 510-306-4809 or visit www.barnconcerts.com.

5/18/2009 -- Homespun Rowdy will play from 7:30 to 9:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.

5/19/2009 -- Cabin Fever will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

5/20/2009 -- Sidesaddle & Company will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

5/20/2009 -- 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

5/20/2009 -- Whiskey Brothers will perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

5/21/2009 -- Ed Neff & Friends will play at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

5/21/2009 -- the Salt Martians play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit www.tupelojunction.com.

5/23/2009 -- Beargrass Creek will play from 7 to 10 pm at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-685 or 510-574-1880, email info@missionpizza.com, or visit www.missionpizza.com

5/23/2009 -- 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.

5/25/2009 -- Barefoot Nellies will play at 8:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-0012 or visit www.amnesiathebar.com

5/26/2009 -- Larry Lynch & Sunshine Mountain will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

5/27/2009 -- The Mighty Crows will play from 6 to 9 pm at Sam's Barbeque, 1110 S. Bascom Avenue, San Jose, CA. For information or reservations, call 408-297-9151 or visit www.samsbbq.com.

5/28/2009 -- Ed Neff & Friends will play at Willowbrook Ale House, 3600 Petaluma Blvd., Petaluma, CA. For information, call 707-775-4232.

5/28/2009 -- Eric Thompson's Kleptograss will perform at 8 pm at the Freight and Salvage Coffee House, 1111 Addison Street, Berkeley, CA. For information or tickets, call 510-525-8156 or visit www.freightandsalvage.org.

5/28/2009 -- the Salt Martians play from 5:30 to 7:30 pm at Tupelo Junction Cafe, 1218 State Street, Santa Barbara, CA. For information or reservations, call 805-899-3100 or visit www.tupelojunction.com.

5/29/2009 -- Foggy Gulch will play at 8 pm at McGrath's Irish Pub, Corner of Lincoln and Stanton, Alameda, CA. For information, contact Peter Bernato at 510-522-6263 or visit www.mcgrathspub.com

5/30/2009 -- Houston Jones will play from 2 to 5 pm at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio, CA. For information, call 650-726-0565 or visit www.sangregoriostore.com.

5/30/2009 -- Keystone Crossing will play at 8 pm at Murphy's Irish Pub, 464 First Street, Sonoma, CA. For information, call 707-935-0660, email murphy@sonomapub.com, or visit www.sonomapub.com

5/30/2009 -- Stephanie Bettman House Concert in Cameron Park, CA. For more information, call 530 748 8567 or email cphouseconcerts@comcast.net.

JUNE

6/1/2009 -- Homespun Rowdy will play from 7:30 to 9:30 pm at Amnesia, 853 Valencia St., San Francisco, CA. For information, call 415-970-8336, email info@homespunrowdy.com, or visit www.homespunrowdy.com.

6/3/2009 -- Whiskey Brothers perform at 9 pm at the Albatross Pub, 1822 San Pablo Ave., Berkeley, CA. For information, call 510-843-2473 or visit www.albatrosspub.com

6/6/2009 -- Riley's Mountaineers Hometown Jamboree, 6 pm at Riley's at Los Rios Rancho, 39611 Oak Glen Road, Yucaipa, 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.

6/13/2009 -- Beargrass Creek will play from 7 to 10 pm at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA. For information, call 510-651-685 or 510-574-1880, email info@missionpizza.com, or visit www.missionpizza.com

CAMP OUTS

Continued on A-21

CBA Calendar of Upcoming Music Events

Continued from A-20

AUGUST

8/21/2009 – 8/23/2009 – Golden Old Time Camp-out at the Mendocino County Fairgrounds in Boonville. 3 day pass = \$50 per person. Full RV Hook Ups available. For further information please go online to www.socofoso.com www.cba-ontheweb.org or contact Mark Hogan at 707-829-8012 or hogiemoon@comcast.net. This is not a Bluegrass Jam they have Old Time Police.

8/24/2009 – 8/31/2009 -- Bluegrass Camp-out Lighthouse Resort & Marina, 151 Brannan Island Rd., Isleton, Ca 95641 Web site: www.lighthouse-resortandmarina.com (for directions) \$25 per night per RV. 50 RV spots are reserved for CBA with electric/water - dump station on site. Call for reservations @ 916-777-5511 - send NO money now - pay at Guard at Gate upon arrival. For more information, email Pat Caloun at patcal@napanet.net.

DANCES

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

6/14/2009 -- 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. 2009 Instructors are: Bluegrass Banjo: Bill Evans, Janet Beazley, Richard Bailey; Old time Banjo: Tim Hicks, Mark Schatz; Bass: Lisa Burns, Bill Amatek; Dobro: Lisa Berman, Ivan Rosenberg; Fiddle: Jack Tuttle, Paul Shelasky, Brad Leftwich; Guitar: Chris Stuart, Jim Nunally, Kathy Barwick; Mandolin: Roland White, John Reischman, Jason Thomas; Vocals: Claire Lynch, Keith Little; and Jamming: Sid Lewis. Camp is nearly full but space may open up if there are cancellations. For more information, email info@cbamusiccamp.org or call Ingrid Noyes at 415-663-1342 (after 900 AM) or visit

www.cbamusiccamp.org.

6/22/2009 – 6/27/2009 – 6th Annual Mandolin Symposium on the campus of the University of California, Santa Cruz, CA. Instructors include Mike Marshall, David Grisman, Peter Ostroushko, Emory Lester, Rich DelGrosso, Carlo Aonzo, Caterina Lichtenberg, Dudu Maia and Danilo Brito. Symposium cost is \$450 per person with on-campus housing extra. For information or registration, call 360-385-6836 or visit www.mandolinsymposium.com.

JULY

7/12/2009 – 7/25/2009 – (2 sessions) California Coast Music Camp near Auburn, CA. Instructors include Mike Compton, Orrin Star, Ray Bierl, Evo Bluestein, Carol McComb, Cary Black, Tony Marcus, Julian Smedley, Chris Grampp, Peter Langston, Lisa Aschmann and Joe Weed. For information or registration, email info@music-camp.org or visit www.music-camp.org.

7/25/2009 – 8/14/2009 – (3 sessions) Puget Sound Guitar Workshop - wooded setting with a private lake near Bremerton, WA. Instructors include Eric Thompson, John Miller, Kathy Kallick, Laurel Bliss, Missy Raines, Radim Zenkl, Robin Kessinger, Stacy Phillips and Wayne Henderson. For information or registration, call 360-647-0741, email info@psgw.org or visit www.psgw.org.

FESTIVALS

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.

5/2/2009 -- Claremont Folk Festival at the Sycamore Elementary School, 225 W. 8th St., Claremont, CA. For information, contact Ellen Chase at 906-624-2928 or visit www.claremontfolkfestival.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 pro-

grams, 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, Agoura, CA. Performers include: Fur Dixon & Steve Werner, Susie Glaze and many more, plus over 100 singing/playing contestants competing for \$7,500 in cash and gift awards. The Festival also features folk singing, folk dancing, folk arts booths, jamming musicians and children's music and crafts! Gate tickets are \$15 for adults and \$10 for those ages 11 to 17 and over 65 and kids under \$10 are free. 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. Bands include April Verch Band, and Dixie Bee-Liners plus more. Dry camping available on site. See website for more camping and lodging information, tickets etc. 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.sacajawea-bluegrass.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 Fiddles' 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.

6/26/2009 6/28/2009 -- Kate Wolf Memorial Festival on the Black Oak Ranch, 5 miles north of Laytonville, CA. Bands include: Emmylou Harris, Nancy Griffith, Poor Man's Whiskey, Riders In The Sky, Rita Hosking and Cousin Jack and more TBA. Credit card ticket orders on website or call 415-256-8499. More bands listed on website. For information, call 707-829-7067 or visit www.cumuluspresents.com/kate

6/27/2009 – 6/28/2009 -- 28th Annual Bluegrass Festival in Courthouse Square, Hwy. 89 and Gurley Street downtown Prescott, AZ. Bands include Just For Fun, Lonesome Traveler Bluegrass Band, Wayne Taylor & Appaloosa, The Burnett Family and more TBA. Camping available at Mile High Middle School beginning June 25th 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. Bands include: Tommy Emanuel, Los Lobos, Wailing Souls and Bearfoot, Fishtank Ensemble, Bluehouse, Wailing Souls, Abalone Dots, and the Indigo Girls. 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. Bands include: 49 Special, Alhambra Valley Band, Barefoot Nellies, Bean Creek, Belle Monroe and Her Brewglass Boys,

Continued on A-22

CBA Calendar of Upcoming Music Events

Circle R Boys, Common Cents, Dalton Mountain Gang, Dark Hollow, Earthquake Country, Faux Renwah, Houston Jones, Jimmy Chickenpants, Kids on Stage, Kitchen Help, Mountain Drive, Nell Robinson & Red Level, Old Soles, OMGG, Page Brownton & Sidetrack, Smiley Mountain Band, Stoney Mountain Ramblers, Tenbrooks, Wintons, Wranglers, and Special Guest Yodeling Lady Lolita. For information or tickets, contact Mike Hall at 650-218-9845 or visit www.scb.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.

- Boulder Creek - Bluegrass Jam at the Methodist Church, 12855 Boulder Street, Boulder Creek, CA, 2 pm on the 2nd Sunday of every month. For information, call 831-423-5214.
- Castro Valley - California Old-time Fiddlers Association Jam from 1:30 to 5 pm on the 4th Sunday of every month at the United Methodist Church, 19806 Wisteria St., Castro Valley, CA. For information, call 925-455-4970.
- 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/santacruzjam>
- 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 Bengé 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@sbsglobal.net.
- San Diego - Open Mic and Jam from 6 to 9 pm on the 4th Monday of every month at Godfather's Pizza, 5583 Claremont Mesa Blvd, San Diego, CA. For information, email Mike Tatar at staghorn2@cox.net.
- Signal Hill - Bluegrass Jam Session every Monday from 7 to 10 pm at Curley's, 1999 E. Willow St., Signal Hill, CA. For information, call 562-424-0018.

TUESDAY

- Berkeley - 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@mcscd.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.

Continued on A-23

CBA Calendar of Music Events

Continued from A-22

- 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.carltonemus-sic.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.

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 lucyinchoco@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 Sat-

urday 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.

Bluegrassin' in the Foothills

The fun continues - Plymouth, CA September 18-20, 2009

By Larry Baker

If you haven't heard, it's not a rumor: Plymouth "Bluegrassin' in the Foothills" is returning as the fun continues! Sept. 18-20, 2009 once again at the Amador County Fairgrounds with yet another solid line-up and all the great fun, including the fabulous late night jam sessions in and around all the nooks & crannies of the Plymouth Fairgrounds with it's mystic atmosphere, band workshops, the popular Kids on Stage, the emerging artists performance, the Saturday car show, arts & crafts, tasty food, raffles and much more.

Yes, we are all facing tough economic times; however after great consideration, thought & understanding the Love of the Music, L&S Promotions realized that this fan favorite should continue despite these crazy times. One thing we realize is that this music seems to be the one power that brings us together and at least for a temporary time gives us a sense of freedom, warmth, friendship, fun and togetherness that keeps us all within reach of sanity and away from what we hear in the news. This decision was tough given the circumstances, however as private promoters, with a lot of hard work, determination & financial commitment, at the end of the day looking at the long term future of Plymouth we decided that if we can weather this year we will see better days ahead because of the most dedicated fans in the world: BLUEGRASS Fans, they are the best!

Despite a shaky economy, other festivals and activities within and around Plymouth, the final outcome (decision) came from many who have written, called or just talked to us with support, encouragement and signs that they will help by bringing friends to the festival. We firmly believe in the bluegrass community and that Plymouth will be successful because the great fans that have to make choices will in fact support Plymouth because of what it brings to us all. With your support Plymouth

will continue to grow and become a solid and stable festival for many years.

Check out our line-up:

Grasstowne, Audie Blaylock & Redline, Ronnie Reno & The Reno Tradition, The Steep Canyon Rangers, Bluegrass ETC., Wayne Taylor & Appaloosa, Frank Solivan & Dirty Kitchen, Town Mountain, Nell Robinson (2008 Plymouth Emerging Artists) with the 2009 Emerging Artists, The Dalton Mountain Gang, Savanna Blue and more to be added.

We encourage you to come for early camping when gates open and the fun starts, Monday Sept. 14, 2009. The week offers camaraderie, friendship, great jamming and just a bunch of ol' fashion bluegrass fun, L&S Promotions style.

The 7th Annual "Plymouth" Bluegrassin' In the Foothills is scheduled for Sept. 18-20, 2009 at the Amador County Fairgrounds in the beautiful Shenandoah Valley of the Sierra Nevada Foothills of



California favorites Grasstowne at Plymouth.

the Wine & Gold Country. Here's your chance to join in the tradition and keep the dream of that fan favorite alive. Purchase your tickets early on-line or by mail and be sure to bring a friend as we believe in you, the fans & friends of great bluegrass music. For additional festival information call: L&S Promotions-Larry & Sondra Baker (209) 785-4693 or visit our website: www.landspromotions.com. Again, this will be a festival you won't want to miss as we bring you a fun-filled weekend. This is your chance to be a part of a great time in the foothills of the Sierra Nevada wine country. Thank you for your support and belief in L&S Promotions and hope to see you in Plymouth



Steep Canyon Rangers

Welcome, new CBA member band

May 7th/7pm The Empire Theatre
1825 Pacific Ave Stockton Ca
(w/ Strings For Industry (Darol Anger)
& Bill Nershi of String Cheese Incident)

May 14th/10pm The House Of Blues
8430 Sunset Blvd Hollywood Ca.

May 24th/7pm The Britannia Arms 8017 Soquel
Drive Aptos Ca. (afterparty for the 2009 Santa
Cruz Blues Festival)

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Father's Day

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—Sing Out! Magazine



www.rebelrecords.com

www.springcreekbluegrassband.com



B-Section--the-bluegrass-buzz

Kids On Bluegrass get ready for the Grass Valley 2009 Father's Day Bluegrass Festival

By Sharon Elliott

Once again we are rapidly getting closer and closer to that big week at Grass Valley where we enjoy a whole week of CBA Music Camp and festival, wonderful bands, great jamming all night long and reuniting with friends and oh yes, those amazing, fun and absolutely dedicated kids know as the Kids On Bluegrass!

This will be the 18th year that Frank Solivan has produced the Kids on Bluegrass show with kids between the ages of 3 to 18. What started as a small show of about 5 very talented young people that just wanted to be able to perform on stage has become a show of 30 to 50 dedicated, talented kids many of whom come back year after year for this extraordinary experience. It has become an extremely popular Fathers Day Festival feature! For the entire past year most of the kids who will be performing with the Kids on Bluegrass have been working very hard to prepare new music that they wish to perform for you, their audience. So please make sure you come to see these wonderful kids. If you have or know a child who wants to participate in this program at the Fathers Day Festival instructions are given in this article below.

Throughout the past 18 years there have been many young people that have grown up as part of the Kids on Bluegrass that have gone on to become very well know bluegrass artists. Would they have become so good at their craft, so quickly, if they had not been part of the Kids on Bluegrass? I tend to think that the experience they got from performing with the Kids on Bluegrass helped them learn the very nuances of stage performance and comfort on stage that make them stand out today. Of course our most recent case in point is Angelica Grim who, at only 19, has already produced her first CD

called "Look For Me." It was produced by one of the first Kids on Bluegrass, Frank Solivan II. Angelica grew up performing with the Kids on Bluegrass. I am sure that the appearances with the KOB helped promote a stage savvy that few have at her young age. Do all kids who perform with the KOB end up where Angelica is? Well, some do but that is not the only result of becoming involved with the KOB.

Although I have only been working with Frank and the KOB for about 6 or 7 years, it has been an amazing experience for me to watch how this man and his staff takes so many kids and in only two days produces such a show! Two days with 30 to 50 kids! However, for the kids, becoming part of the KOB provides something else also. Something that, for the kids, makes all the difference in the world for wanting to learn and keeping an interest in learning the music and that is friendships. So often a child or a family of kids will come to rehearsal, spurred on by a parent, scared and feeling alone and somewhat afraid, but usually by the end of the day they have not only made a friend. They will also have begun to work together in a way that the child has not done before with a peer. Over the years these friendships grow and expand to the point that these kids will keep in contact with each other throughout the year and even begin to form their own bands. Even kids that come to us from other states keep in contact and on several occasions that I know of some kids from California, Utah and Idaho have contacted each other through the year to prepare songs that they will be able to play together when they get here. These kids not only make friends, they teach each other and work together. Year after year they

Continued on B-3

Bluegrass On the Beach review - Havasu City, 2009

By Steve Tilden

The lure of the desert in the sixties as a young father of four is now grainy recall of fond memories of slightly wilder times. Sunburned shoulders and backs from long motorcycle rides without shirts or safety gear. Kids madly skiing or inner-tubing behind a boatload of fuzzied up people sometimes paying attention to the towees. A jump into the river to escape blistering heat. The taste of the alkali-tainted Colorado River water. The gathering of musicians in the cool evenings drawing small crowds one night and, as the word spread, larger crowds the next. Playing music with Ken Tennison long into the early hours until almost all had retired for the night. And perhaps a cooling elixir or two to quench large thirsts during all this desert activity. The "river" was a place to escape with coworkers, friends and families away from the big city and attendant pressures.



Elida Ickes of Bound To Ride.

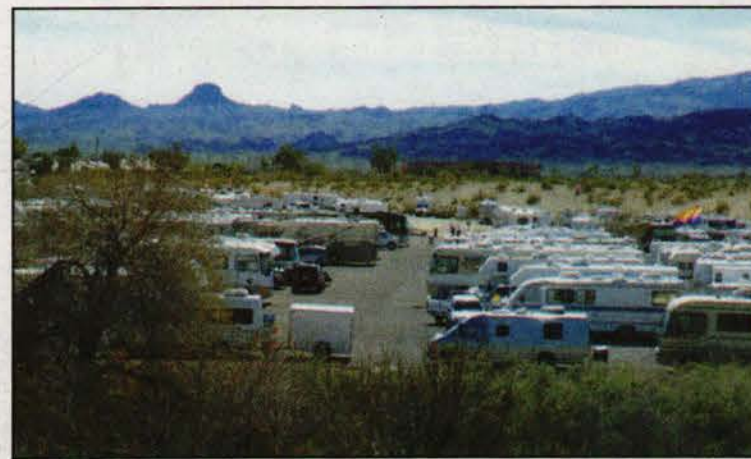
The Colorado River and music somehow went together. It did for my family near Parker, Arizona, and Black Meadow on the California side of Havasu Lake in the late sixties and has evolved today into organized bluegrass festivals in Blythe, Parker, Bullhead City and now the very first festival in Lake Havasu City (LHC), Arizona.

A few of my old crones of earlier days still attend these events or live in the areas of the festivals and it is those graying friends I hopefully am able to visiting once again. Of course there are new friends who become old friends the more you attend the festivals and I look forward to seeing them as well. New friends, old friends, great music and memories emerge from each festival and that is why we attend these events and plan to as long as we are able; precious every one.

As volunteers we arrived on Sunday and had our choice of camp sites. A former coworker and dear friend and I had planned, met and

bases" were established.

We learned that George and Pat Calhoun suffered a traumatic medical event, but were determined to



Just a portion of the bluegrass town that was Bluegrass on the Beach.

All photos Steve Tilden

camped together in the dirt area not far from the stage and the canal entrance to the London Bridge attraction. It wasn't long before the area began to fill with others wanting to be in reasonable proximity to the music. These neighbors from Washington, British Columbia and Southern California became new friends to cherish. Old friends from Kansas, Washington, California, Nevada and Arizona, having already set up their camps, made the rounds and began sharing recent past events.

The asphalt lot known as #4 began to fill as friends clustered their rigs in tight box formations to create common jamming areas specific to their crowd. And the music did emerge once these "home

attend the festival if at all possible. Friends brought in their rig and set it up in lot #4. George and Pat did attend in spite of their ordeal and it was with gratifying relief to see them in the middle of the activities. Another friend of a friend from SWABA, Lloyd, also suffered a health ordeal and he too returned to LHC to make his memories. A hearty couple of guys, these two. Obvious diehard bluegrass music fans.

In the first couple of days Lot #4 began to fill fast. It was with interest and some excitement that I watch any festival come together; it is part of the reason I like to attend early. The Havasu Festival coordination was orchestrated by Larry

Continued on B-3



U.S. Navy Band Country Current is a desert favorite.

Also in the B section...

Melnyk's Sonoma BG Fest photo review

Brenda Hough's CD reviews

Angelica Grim CD review

The CBA calendar

and many more features, photos and articles



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POSTER BY MISISIPI MIKE WOLF

Santa Clara Valley Fiddlers Association's May 3rd jam in San Jose features Paul Shelaski



Paul Shelaski

By Richard Brooks
(SCVFA President)

Two exciting events happen at the the Santa Clara Valley Fiddlers Association's monthly jam in San Jose. this month on May 3. We're working hard to make our jams fun and instructive events for families and friends, musicians and non-musicians, and fiddlers and non-fiddlers.

Kids 16 and under are free. Adult admission is \$5, which helps pay our room rental and our liability insurance costs. We are an officially registered non-profit organization and donations are tax-deductible.

On May 3, renowned fiddler Paul Shelaski will perform and teach our KidFiddle Workshop! Paul is a top-notch professional and plays a multitude of styles including bluegrass and jazz, and has been in many, many bands. Please spread the word about our KidFiddle workshop (16 and under) on May 3 and tell your friends about his 30 minute performance.

Our CD "Thank You" gift donation program is a success. It's your chance to support our club, get a tax deduction, and get great music as a gift. Eight (8) CDs of wonderful music from our 1993 SCVFA jams have been produced so far. The number of CDs you get depends on your level of support. A table near the entrance will have them.

These 8 CDs include violin virtuoso John Stout; champion fiddling by Anita Romero Marley, Art Kee, Art Deems, Mark Llewellyn, and Jack Tuttle; finger picking guitar duets by John Lytle and Lance Gordon; guitar solos by John Massey; original songs by Rainy Bar; harmonica and penny whistle by Dave Wunsch; musical saws by Charlie Blacklock and Mr. Li Quan Chang, President of the Chinese Saw Players Association; and old time fiddling by Carl Neiburger and Barry Cole.

I hope to see everyone there. Enjoy the music and have a fun time.

Bluegrass On the Beach review - Havasu City, 2009

From page B-1

Baker, who seemingly had the tireless metabolism of a shrew. He was everywhere answering questions and making decisions from dawn to well into the night. His closest staff of Sondra and Sister Cheryl were always within radio reach. Bob Brown coordinated parking and shuttle service, George Best the stage set up, Montie Elston was the Gate Manager and Tom Bockover assembled his security forces. All man (and woman) power working the varied entities were volunteers who worked to pay for their festival tickets.

Vendors' trailers and trucks trickled in, Easy-Ups unfolded and were anchored and merchandise was piled into the shelters to be readied for display and sale. Blue Port-A-Potties dotted the entire facility with a large cluster placed close to the audience area and they were locked until all could be serviced for use. Portable showers were brought in and prepared for use. The stage began to materialize at one end of the grassy portion of the park.

In the minds of all the staffers - volunteers included - was the question, "Will they show up?" This is the standard concern at all festivals. Everyone wanted the festival to be successful.

There was no water or electricity readily available to the campers in Lot #4. Pre-registered handicapped spots had to be preserved for those who had yet to arrive. As Lot #4 filled, new arrivals opted for camping in the two adjacent camp sites removed somewhat from the stage area. At least there were sporadically placed water bibs in those sites that could be used to refill tanks during the week. The outlying camp sites filled fast and the overflow lot near the park entrance began to take on campers as there was nowhere else to camp. Make-shift temporary shuttles were added and the parking crews' duties changed to handle the trip from the outlying lot to the stage area.

Jamming could be heard from many camp sites and to some who attend festivals, jammin' was exactly what they planned to do throughout the event. It was good to hear the music, no matter where or the hour.

A honey wagon and water truck were scheduled to come in later in the week to handle the water disposal and use by the campers.

The proximity of the festival to Lake Havasu City offered some respite from the hustle and bustle of the festival set up and much of the offsite activities were within walking distance of the festival. We took in dinner at a local restaurant one evening, paid our "Indian taxes" at a casino across the lake via shuttle boat, attended a swap meet within a few blocks of the State Park and replenished supplies at a local supermarket. Great locale for the festival!

On Friday morning, the stage was set, some chairs were in place in the audience area, the Old Blue sound crew was all pre-adjusted and ready for sound checks, vendors opened for business and some volunteers had almost completed their commitments to L&S Promotions. The weather was clear with a slight breeze coming in off the lake, a perfect day for a bluegrass festival.

Paige Anderson and Pat Calhoun took the stage and performed the Star Spangled Banner to officially begin the First Annual Lake Havasu City "Bluegrass On the Beach" festival.

Larry welcomed those in attendance and introduced the Park Ranger, Tim Kristof, and dignitaries Jarrod Lyman and Leslie Allen from Lake Havasu City Visitors' Bureau.

The Brombies opened the show to a decent early morning crowd. Day people began to flood the audience area and set up their chairs. The weather cooperated fully; sunny skies, light lake skimming breezes and balmy temperatures made up the morning's weather. Cool winds came up in the afternoons and long sleeves and wind breakers replaced t-shirts.

The audience continued to build during the morning as the Anderson Family and The U.S. Navy Band followed the Brombies. After lunch Bound to Ride, Lorraine Jordan and New Found Road rounded out the afternoon. The Navy Band concluded Friday's show and each group was recalled to the stage for encore performances. Frank Solivan II performed his last gig with the U.S. Navy Band and agreed to perform with his new group at a future L&S Festival.

One of my favorite pastimes at a bluegrass festival is to treat myself to decadent offerings from the vendors. I, and many of our friends, have endured the "re-treading" of parts of our naturally aging bodies (In my case eyes, heart and teeth.), and we generally eat healthy to prolong our existences. Not so at bluegrass festivals. I so looked forward to sharing a "Big Breakfast" with my wife, but "Big Breakfasts" were not offered at the Havasu Fest so we settled for the sharing of a darned good thick steak burrito. The next day we thought we'd have the biscuits and gravy with a couple of sausage patties. And the coffee vendor was two rigs away from where we camped. Does it get any better? Root beer floats for breakfast? Why Not?!!

Larry and George Best had asked me to do a little photo work and we had recently purchased a new camera with all the bells and whistles. Throughout much of the festival I flitted around, snapped the angles requested, took impromptu shots of individuals who bring me smiles on my screen saver and later provided CDs of the 500+ photos (post editing) to those who

requested them.

Bound To Ride performed a second set on Saturday morning and Rick Cornish appeared on stage to sing with his son Phil. Later in the festival George Best dragged Larry Baker on stage to sing with the Bluegrass Brothers. It seems Larry must have taken some voice lessons since his last off stage performance a few festivals back with the Navy Band. These unscheduled interruptions were well received by the audience.

A cool front came in on Saturday and Sunday so we kept the wind breakers handy. The weather did not dissuade many, if any, from attending. The crowd filled the lawn area almost all the way back to the vendor booths. Boats drifted close to shore to take in some music and ultra lights "buzzed" the lake shore on occasion to slightly interrupt the music, but no one seemed to care.

A relative newcomer to bluegrass music, my opinions on bands are gut and emotion derived. My favorite groups at LHC were Bound To Ride (Elida, sing more leads.), Lorraine Jordan, New Found Road, The Anderson Family Band, The Bluegrass Brothers and Dailey and Vincent. I did enjoy the Cheryholmes as I have worked out to their CD and familiar tunes.

When asked, one person opined that Audie Blaylock and Redline, "...was probably one of the best bands up there. They play 'hard-driving' bluegrass, had perfect vocals, were fast and tight and their slow ones were heart ripers." Another said, "He is one of my all-time favorites in the bluegrass world and has been for several years. His band is the epitome of hard-driving traditional bluegrass. It was obvious that the audience at Lake Havasu appreciated his music too." Audie Blaylock and Redline is scheduled to be at the Plymouth, Ca., festival in September of this year. Not to be missed!

I was also fortunate to witness Victor and Robert Dowdy of The Bluegrass Brothers jam with the Anderson Family children late one evening and went to bed knowing full well I had just witnessed the promising future of bluegrass. At least I hope they all are part of that future.

I had the absolute pleasure of having three of the Anderson Family Band - no, not Mark or Christy, and Paige wanted nothing to do with it other than to watch - cut off my "winter coat" with dog trimming shears. I left Havasu sans beard feeling - and looking, according to some - twenty years younger.

Once again Larry and Sondra Baker, as they have superbly done in the past, provided us with yet another successful, great bluegrass festival complete with a stunning lineup. It drew the friendly masses I incorrectly worried might not

Continued on B-4

Kids On Bluegrass get ready for the Grass Valley 2009 Father's Day Bluegrass Festival

From page B-1

come back for more.

Kids on Bluegrass is a performance based program, under the direction of Frank Solivan and his staff, for children who already know how to play a bluegrass instrument and or sing bluegrass, old time or bluegrass gospel music without the help of parents or others. We do not teach children how to play their instruments. This is a program that children should have been preparing for all year long so that they are prepared to join with other kids in working together to perform. Unlike many children's programs, all of our kids will come to rehearsal with songs they can play. Instead of each child going on stage to perform their song individually, Frank and his staff work hard to find the songs that the majority of the kids can play so that we may develop many different "bands" to showcase these songs and kids. Not every child will have the opportunity to play a "solo" but every child that takes part in the Kids on Bluegrass will play on stage.

This is a wonderful experience for kids who want to learn all about performing on stage in front of a live audience. This is not for the child that just learned their first song last week or last month. If you are interested in performing with the Kids on Bluegrass at the 2009 Fathers Day Bluegrass Festival please check in with Frank Solivan at his camp as soon as you get to the fairgrounds. His camp will be located just across the creek off the main dirt road just when you come through the gate. Turn right at the main road just past the water ditch and he should be just about

the first or second trailer. Look for the Kids on Bluegrass banner and the yellow tape. You can always ask at the booth where you get your wristbands. Be prepared to play a few songs for Frank. Children will need to be able to play your instrument and song without the help of parent or guardian. Children should have pretty good timing because you will be playing with other kids and good timing is necessary. They will need to be prepared for a lot of rehearsal. This takes dedication and time. Parents, you need to understand this too. Rehearsal starts at Frank's camp at 10:00 am on Thursday and runs approximately till noon. Then resumes at approximately 1:00pm till approximately 5:00 PM (sometimes if necessary with a 1 hour rehearsal after dinner). Friday rehearsal starts at 10:00 am till about noon with a 1 hour break then back for rehearsal till performance time at 5:00 pm Friday. Saturday rehearsal is at 10:00 am till noon with 1 hour break then rehearsal to include new kids till their performance at 5:00 pm. Yes, it seems like a lot(!) of rehearsal but remember we are putting a show together in only two days with a lot of great kids who work very hard and have a great time.

We are always glad to see our young musicians returning and are equally excited to have new kids join us every year. Each year it is a fresh and exciting show so please join us for the Kids on Bluegrass show at the Fathers Day Festival 2009. The thrill of playing on stage for these kids is only surpassed by the appreciation of you, their audience!

CBA CLASSIFIED ADS

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

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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.

Bluegrass On the Beach review - Havasu City, 2009

From page B-3
show due to the economy. It is my opinion that this venue was better than Parker's; it was more picturesque, was lake cooled, was closer to amenities outside the festival, and added life to what appeared to be a sharp reduction in the numbers of businesses around the London Bridge attraction. Hey, Bakers, you did it again and "Life is (still) good"! Are the dates set for next year's fest? Hope so.

A two-day Banzai run home had me travel weary and facing commitments to immediately perform at two local convalescent hospitals (Weed and Granada, CA.). Reluctantly I did so then was reminded of priorities in a CBA web site welcome article written by Karl Paul-nack in the March 20 Welcome Column (See Rick, I do read your stuff.). In it Karl said, "The most important concert of my entire life took place in a nursing home in Fargo, ND about 4 years ago." While I too have performed in many of L.A.'s prime venues (the Bowl, the Shrine, the Palladium,

the Landmark, the Palomino, etc....) the satisfaction of hugs and thank yous received from institutionalized, wheelchair-bound patients surpass any performance high any of those big venues offered.

And to think this all started when Larry and Sondra Baker decided to put on bluegrass festivals in 2003 and I introduced my wife to bluegrass music. At an L & S festival, "I am exactly where I am supposed to be. For that I am grateful!"

Friends, bluegrass music, laughter, wonderful performances, tall tales and memorable adventures to become future story fodder. Does it get any better? Sure does, just add the root beer floats for breakfast!!!



Sandra Baker basks in the warm Arizona sun.



Larry Baker: host of hosts.



Star Spangled Banner by Pat Calhoun and Paige Anderson.



The crowd is large at Havasu. And patriotic.

All photos: Steve Tilden



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

Frank Solivan, Sr.

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

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

This program is open to children ages 3 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

The Bluegrass Breakdown is one of the premiums of membership in the California Bluegrass Association. You can also receive this newsletter in pdf form at our website:
www.cbaontheweb.org

FRIDAY
Copperopolis - Bluegrass session 7 pm on the first and third Friday of every month at Corner Saloon, 574 Copperopolis, Ca.

Old Time Bluegrass jam on the Wednesday of every month at The Black Rose Pub, 451 E. Main St., San Francisco, Ca. For more information, call Armory Drive, Santa Rosa, Ca. Coffin at 707-824-7824

Bluegrass and Stars, 116 St. (between 2nd & 3rd), San Francisco, Ca. Poling at 415-777-7824

Thursday Atlas Café, 3047 Alabama, San Francisco

Ventura - Bluegrass Jam from 9:30 pm on the 2nd and 4th of every month 451 E. Main

her be on-hand monthly event. information - CBA Jam Se Sebastopol - CBA Jam Se Sebastopol - Old-time Saturday - stand Saturday - stand and last Saturday choice.) For 707-829-6666

Squaw Valley Potluck, 5th Saturday the Bear 30733

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:

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Sonoma County Bluegrass and Folk Festival 2009

photos: Mike Melnyk



Kapalakiko Hawaiian Band member dances.



MC Chuck Poling and organizer Steve Hogle



Laurie Lewis and Tom Rozum.



The Earl Brothers.



Tom Rozum and Laurie Lewis host a workshop.



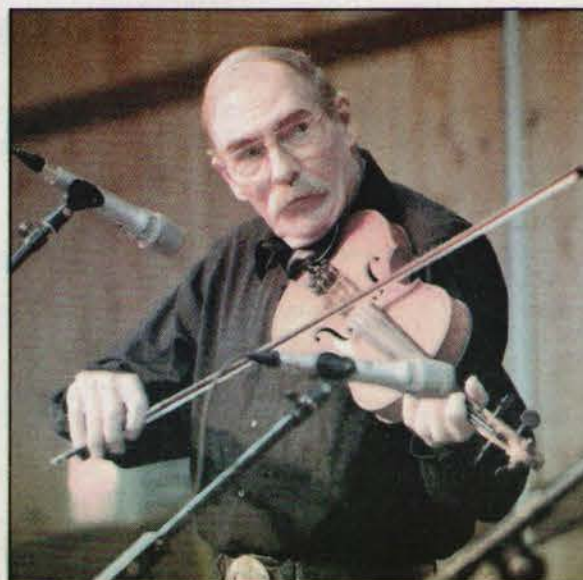
Rosebud Blue in the green room.



The Mary Gibbons Michael Stadler Band.



Bass workshop.



Ed Neff: part of the excellent Rosebud Blue band.



Ray Bierl and Jack Tuttle.

BRENDA and the Reviews

By Brenda Hough

Nothing Fancy: Lord Bless This House

Pinecastle Records
PO Box 753
Columbus, NC 28722
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www.pinecastle.com

Song list: Let The Light Shine Down, Lord Bless This House, Gone Home, Bells of Saint Mary, God's Heavenly Shore, Lord I Hear Your Call, Heart That Will Never Break Again, Soul of Man Never Dies, House of Gold, Let Me Catch A Fish, Lean On Me, Peace in the Valley.

Perhaps the strongest test of any band is the ability to take a song from another genre and adapt it so that it becomes a natural extension of the band's own sound. "Lean On Me" was popularized by Bill Withers as a R & B love song, but Nothing Fancy has given the song a spiritual a cappella interpretation and it emerges as a stirring testament to faith and love.

Band members Mike Andes, Mitchell Davis, Tony Shorter, Chris Sexton and Gary Farris have been together since 1994 and their selection by SPBGMA as "Entertaining Group of the Year" for two years is a testament to their fine musical skills. This is their 8th album, and the only one to feature all gospel songs. Mike Andes, the primary songwriter for the group, wrote two of the songs. "Lord Bless This House" features Mike's lead vocal, the band's robust three part harmonies and Mitchell's melodic banjo complemented by Chris Sexton's fiddle and Mike's mandolin playing. Steven Sheen plays a crisp, finger style lead guitar on Mike's "God's Heavenly Shore" that gives the song a bright, happy bounce. Mike, Tony, Mitchell and Gary join voices on the Wayne Roney classic, "Where The Soul of Man Never Dies," and the call-and-response fervor is tempered with some fine mandolin and fiddle interplay. Other songs that are given a special Nothin' Fancy interpretation are "Gone Home" with Chris singing the lead vocals and adding viola accompaniment. The band also sings Hank Williams' "House of Gold" and the equally classic "Peace in the Valley." With Darrin and Rhonda Vincent producing the album at their Adventure Studio in Nashville, the band's ample musical skills are celebrated and showcased.

Newfound Road: Same Old Place

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

Song list: Try To Be, Same Old Place, My Shoes Sure Know How To Get Around, River of Pain, Love Stay Away From Me, On

The Back Row, Brand New Broken Heart, Give Me Jesus, I Am The Man Thomas, Lonesome River, Piledriver, Full Circle.

Sometimes the wonder of a bluegrass band is not what it can do well, but how many things it can do well. New Found Road is one of those bands that can cut a wide swath across the bluegrass scene. This second album on the Rounder label features Junior Williams on banjo and vocals, Joe Booher on mandolin and vocals, Justin Moses on guitar, fiddle and vocals and sterling lead singer Tim Shelton on guitar.

The band began as a gospel group, and the stunning four part harmonies on "Give Me Jesus" can send shivers down your spine. Randy, Joe, Tim and Junior blend their voices in that wonderful tiered vocals that take years to master. "I Am The Man Thomas" is a repeat from the group's earlier gospel album, but the addition of guest Justin Moses' fine fiddle and melodic guitar accompaniment really gives the song a special setting.

Justin also wrote "Piledriver," and the instrumental talents of the core foursome of the band just flows across the notes. Jr. Williams defines hard-driving, punchy banjo and Joe Booher's mandolin has a distinctive pop that pushes the notes out past the speakers. These guys can really pick, and Randy Barnes' bass is a driving force in the rhythmic punch. Tim Shelton performs most of the lead vocals, and he is blessed with a voice that can bend itself around a phrase and milk the emotional soul of the listener. His rendition of Tim O'Brien's "Full Circle" is a heartfelt love song that reaffirms everyone's ideal of "love forever and ever." Tim also gives a distinctive "soul" feeling to Ronnie Bowman's "River of Pain" and the Carter Stanley classic, "Lonesome River." This band has it all: stirring vocals and harmonies, pumped-up hard-driving instrumentals and an overriding sense of cohesiveness and purpose that can only be in a band of this caliber.

Gayle Lynn and the Hired Hands: Just Came Around

www.gayleandthehiredhands.com
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Song list: Rodeo Queen, Think of You Sometimes, Brown Glow, Feelin' This Way, Let Myself Be, Live Oak Lane, Singing Cowboys, The Farm Song, Whiskey Shot Side, He's A Man, Norma Jean, Just Came Around.

Known mostly for her children's programs with the Toodala Ramblers, Gayle Lynn Schmitt is a fine songwriter with "bourbon soaked originals for the soul." Her Kentucky home-grown roots shine through this collection of songs that have touches of country, folk

and some rockin' rhythms. Gayle Lynn's Hired Hands are Tom Drohan on bass, Rik Elswit on guitar, Corey Losee on drums and Mike Roper on vocals, harmonica, guitar and ukelele. The band has a cohesive, enveloping sound that frames Gayle's vocals with carefully crafted guitar solos, paralleled by a strong bass and drum backdrop.

David Phillips adds some moody pedal steel and there's some lurking horns, but mostly it's Gayle Lynn's winsome vocals matched with a fine perspective on life that can be ironic, plaintive and altogether realistic. Gayle captures the quiet reverie moments of life, where the singer thinks of past lives as a "Rodeo Queen" or of a lover gone away - "Think of You Sometimes." But there's also song with a bitter truth - "Whiskey Took My Darlin (Brown Glow) is a chronicle of lives ruined by alcohol, wrapped in a bouncy, almost happy melody that could easily mimic the smooth brown glow that makes whiskey so enticing at the beginning. "Live Oak Lane" has an upbeat, bouncy rhythm like some of the early Dire Straits recordings (Think Sultans of Swing) that belies the lyrics that proclaim "this good feeling's gonna go." "He's A Man" is a gentle, prodding song that addresses the differences between men and women - "you were taught to keep me safe, pretty and fit" and "I was taught to care and praise without shaming." Gayle's songs are like fine Kentucky bourbon - smooth going down with a little kick at the end to make sure you didn't miss one of life's truths.

David Parmley & Continental Divide: 3 Silver Dollars

Pinecastle Records
PO Box 753
Columbus, NC 28722
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www.pinecastle.com

Song list: Three Silver Dollars, What You Can See From Your Knees, Refill of Your Love, Meadow on the Mountain, Winsborough Cotton Mill Blues, She's Lying in the Cold Cold Ground, Ain't Gonna Let You Drag Me Down, Lilly Still Blooms in the Dell, Carolina Rain, Anniversary of the Blues, That's Just Me, God Reached Down.

David Parmley was one of the original members of the Bluegrass Cardinals, and his 18 years with that band are almost matched by the 14 years that Continental Divide has been in existence. It's no surprise with these years of bluegrass experience that Continental Divide has the classic bluegrass mix of instrumental prowess and high-class vocal harmonies. The core band members are David on vocals and guitar, Ron Spears on vocals and mandolin and Dale Perry on vocals, banjo and finger

picked guitar. Joining them on this album are Ron Stewart on fiddle, Kyle Perkins on bass and Rhonda Vincent on harmony vocals.

David's voice has that robust, heartfelt depth that carries an emotional message coupled with a timeless sense of truth. "Meadow on the Mountain" has David and Rhonda Vincent's harmony vocals weaving the story of a mother's faith. Pete Seeger's "Winsborough Cotton Mill Blues" is given a bluegrass interpretation with a fine interplay between Dale Perry's banjo and Ron Stewart's fiddle. "Lilly Still Blooms in the Dell" soars with vocal harmonies and Ron Spears' "God Reached Down" has a marvelous gospel quartet and fine finger picked guitar from Dale Perry. In case you thought they don't make bluegrass the old-fashioned way, be sure to check out this album.

Special Consensus: Signs

Pinecastle Records
PO Box 753
Columbus, NC 28722
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www.pinecastle.com

Song list: Signs, Gone To Carolina, Too Late Now, Lonesome Lesson Learned, Footprints, Snowball Breakdown, I'll Go To My Grave Lovin' You, Talkin' bout It Just Don't Get It Done, Mountain Girl, Leaving This Old Town, My Heart Breaks Again, What A Beautiful Day (For The Lord To Come Again)

It's hard to believe Special C has been a band for 30 years, but its continued existence is no doubt due to its special leader, banjo player Greg Cahill. This latest configuration of the band features Greg on banjo and vocals, Justin Carbone on guitar and vocals, Ashby Frank on mandolin and vocals and David Thomas on bass and vocals. With top-notch instrumentals and several songwriters in the group, Special Consensus has its own brand of bluegrass.

Greg's instrumental, "Snowball Breakdown," features his high-spirited banjo playing complete with some fancy Scruggs-style string bending notes. Ashby's mandolin and Justin's guitar also put in some instrumental flourishes while David's bass anchors the tempo. It's definitely proof that the band has stellar instrumental chops.

Lead vocals are performed by Justin, Ashby and David and each adds his own special flavor to the vocal mix. Ashby's "Signs" opens the album and the optimistic love song is replete with a mix of banjo, mandolin and guitar licks that define modern bluegrass. Ashby's lead vocal on Ronnie Bowman's "Footprints," is a precious jewel of a gospel song. Justin's "Gone To Carolina" and "Lonesome Lesson Learned" show that he has mas-



tered the bluegrass themes of love redeemed and found and the strong vocal trios are smooth and heartfelt. "Too Late Now" has bluesy dobro lines from Randy Kohrs matched with some powerful mandolin and guitar solos underlying Ashby's soulful vocal. Four part harmonies are joyfully presented in "I'll Go To My Grave Loving You," with Justin singing the bass vocals complete with some rumbling "bum bum bums" You won't find it hard to get a consensus that this is indeed a "special" album.

Beth Stevens & Edge: Strong Enough

Pinecastle Records
PO Box 753
Columbus, NC 28722
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www.pinecastle.com

Song list: If I Knew Then What I Know Now, New Home, Back to Back Heartaches, Demons and Angels, Heading Out of Heartache, Strong Enough, Close By, Time, Sweet Peace, I Can Hear Your Voice, Echoes of Love, Hands of Time, The Filly and the Farm.

With 20 years experience in the Stevens Family Band, it's no surprise that Beth Stevens is an accomplished bluegrass musician and singer. But her skills go beyond banjo playing and singing. Beth is also an accomplished songwriter and this debut album with her new band shows an impressive band sound that is sure to attract acclaim. Joining Beth are her Dad Douglas Stevens on guitar and vocals, Gary Wayne Laws on bass and vocals, and Matt Leadbetter on dobro. Guest performers on the album include Steve Thomas on fiddle, Jesse Cobb on mandolin, Scott Vestal on banjo, and Dale Ann Bradley and Steve Gulley on vocals.

The song selection is varied, with the hard driving bluegrass sound propelled by the mandolin and banjo and the melodic, haunting story songs enhanced with fiddle and dobro and gently played guitar. "If I Knew Then What I Know Now" was written by Beth, her sister April, and mom and dad Betty and Douglas Stevens. It's a barnburner with pulsating banjo and punchy mandolin and fiddle. "Heading Out of Heartache" is another Beth Stevens song, and the

BRENDA and the Reviews

"pick up the pieces and move on" mood is enhanced by a catchy melody and a high-powered banjo and mandolin punch. Beth's "New Home" is the story of the perilous journey to the California gold fields told with hope and anticipation wrapped in a gorgeous instrumental setting. Douglas Stevens takes the lead vocal on his original song, "Time," and his wistful ballad about the passing of time has some beautiful harmony vocals from Beth. Steve Gulley joins Beth on "Demons and Angels," a thoughtful song about the indecision and destruction to a family brought by addiction to alcohol that is enhanced by Matt's dobro playing. "Sweet Peace" is another Stevens Family song with a gospel quartet featuring Douglas, Beth, Dale Ann Bradley and Shelton Feazell. Like a diamond that shows its facets with each glimmer of light, this album has too many highlights to mention.

The Wintons: This World Is Not My Home

www.thewintons.blogspot.com
thewintons@juno.com
©2009

Song list: Through The Window of a Train, Wicked Path of Sin, This World Is Not My Home, Cane Valley, Seven Sundays in a Row, Get Right or Get Left, Leaving New Hampshire, I'm Asking You, Little Black Train, Gradyville, V-Bottom Boat.

Family bands have many advantages and disadvantages: a talented gene pool can enhance the possibilities, there's less scheduling difficulties, but there are problems if there aren't enough members to cover all the vocal and instrumental parts, and children sometimes haven't grown into their voices. The Wintons have some of the problems conquered, and their future looks bright. The band members are Randy Winton on guitar and vocals, Lisa Winton on vocals, Cody Winton on banjo, bass, fiddle, guitar and vocals, and Jesse Winton on mandolin, guitar and vocals. With their wide range of instrumental skills, the band does best with the instrumentals. The guitar playing is strong and rhythmic, and the fills and licks flow well with the songs. Jesse's mandolin is also a strong part of the band sound – the lead sequences are strongly punctuated and he is able to put together flowing sequences in his original composition, "Cane Valley." Cody's banjo playing also has touches of finesse and he can punch out rolls with authority. Unfortunately, the banjo is not as cleanly recorded – dare I say – a louder banjo would help.

The song selection is quite varied, and the band does well to include some classic bluegrass songs – Bill Monroe's "Wicked Path of Sin," and Jimmy Martin's "This

World Is Not My Home." Shawn Lane's "V-Bottom Boat" and Wayne Taylor's "Seven Sundays In A Row" are both contemporary story songs, and the vocals have close and pleasing harmonies. An excellent debut album!

Ernie Thacker and Route 23: The Hangman

Pinecastle Records
PO Box 753
Columbus, NC 28722
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www.pinecastle.com

Song list: The Ballad of Charlie Dill, Detroit City Chill, This Drinkin' Will Kill Me, Friday Once Again, The Hangman, Keith How Many, I Wish You Knew, Church Upon the Hill, Picking Up the Pieces, Rollin' On These Rubber Wheels, Sunday Morning Coming Down, Word of Mouth.

"The Hangman" may seem to be a more appropriate title for a country western album, but Ernie Thacker and his band mates have a strong bluegrass sound filled with strong instrumentation and vocal harmonies. Ernie is the lead vocalist and guitar player, his brother Matthew plays bass and sings tenor vocals, Dick Roach sings baritone vocals and plays banjo, and Brandon Shuping plays mandolin.

The title cut begins with a strong interplay between the banjo and fiddle and the story of a runaway murderer about to be captured for his deeds. Ernie has a vibrant voice well suited to heartfelt story telling and emotional involvement in the lyrics. The classic characters of song are all included: the wandering son that still dreams of his country home while he languishes in the city, the impulsive murderer, the drunkard with a broken heart, and the weekend dad trying to reconnect with his children. "Keith How Many" is a tribute to the late singer Keith Whitley, one of Ernie's bluegrass heroes.

Ernie Thacker survived a horrific car accident that left him without use of his legs and impaired lungs. His family support is strong and Ernie is slowly resuming his musical career.

Darin Aldridge & Brooke Justice: I'll Go With You

Pinecastle Records
PO Box 753
Columbus, NC 28722
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Song list: Get Down and Pray, Trail of Tears, This Man, Meet Me Over On The Other Side, I'll Go With You, Victory Is Sweet, Wayfaring Stranger, I've Got More To Go To Heaven For, Lord I Want To Go To Heaven, Precious Jesus,

River of Jordan, Sacred Lamb.

Darin Aldridge and Brooke Justice have been involved with many other bluegrass bands and gospel groups during their careers and are now releasing this first duo album featuring their favorite gospel songs. Darin is currently a member of the Circuit Riders band and was in Charlie Waller's Country Gentlemen for 7 years. Brooke was in the gospel group Pure Heart. Their love for each other and the Lord flows through their music, and this is sure to be the first of many projects together.

Joining Brooke and Darin on the project are Eddie Biggerstaff on bass and vocals and Chris Bryant on banjo and vocals. The instrumental mix also includes Darin on mandolin and guitar and other guest artists on fiddle and dobro. Darin is a fine mandolin player and his solo introduction on "Wayfaring Stranger" brings the haunting melody to the forefront. Brooke's voice is strong and steady and it flows powerfully through the lyrics of "Wayfaring Stranger" and the closing song, "Sacred Lamb" which also has Darin's solo guitar leads. Most of the songs have Darin and Brooke alternating lead and harmony vocals but the most powerful renditions are the songs with a trio or quartet harmonies. "Meet Me Over on the Other Side" is delivered with full force as is the classic "River of Jordan." Add Darin and Brooke to your list of fine musical duos.

The Churchmen: I'll Be Long Gone

Pinecastle Records
PO Box 753
Columbus, NC 28722
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Song list: Only Yours, I'll Be Long Gone, Back to the Cross, I'm Not Alone, In My Darkest Hour, Are You Lost in Sin, Jesus My Mother and Me, Final Harvest, Take Me In Your Lifeboat, Rocked on the Deep, Smooth Road, That's The Way I Want To Go.

With the band's roots deep in southern Virginia, it's no surprise that they have a hand-hewn, traditional sound with stirring harmonies and strong instrumental leads and embellishments. Three of the original band members from 1989 are still singing and playing: Keith Clark plays bass and sings lead, baritone and low tenor vocal parts, Freddy Rakes plays banjo and sings lead and high tenor, and Gerald Harbour plays mandolin and sings lead baritone and bass. Songwriter and lead singer David Guthrie adds a new dimension to the band's sound and the fiddle playing of Tim Smith adds an extra zest to the group's music. David's "I'll Be Long Gone" has a powerful sincerity as the singer proclaims

the promise of "glory and honor and power" against the backdrop of fiddle, dobro and guitar. David also wrote the opening cut, "Only Yours," with its powerful banjo introduction, vibrant mandolin solos and the story of a sinner's conversion to be "only yours." The band sings the old favorites, "Back to the Cross" and "Take Me in the Lifeboat," with a fervor and delightful three-part harmony. The Jesse McReynolds song, "Are You

Lost In Sin," gets a full four-part harmony and the rafters soar with the band's energy. Josh Manning's "Final Harvest" is the touching story of an old farmer tending his crops with his eyes toward heaven awaiting reunion with his family. "Rocked On The Deep" is another display of classic four part harmony and the call and response of the vocals is underscored with only a melodic guitar accompaniment. This is gospel at its best.

Review: Look For Me by Angelica Grim



By County Sales
www.countysales.com

We had not previously heard of this 19-year old California gal, but if she stays within the Bluegrass genre we will all probably hear quite a bit more from her. In this album that is wonderfully produced by Frank Solivan (of the US Navy "Country Current" band),

Ms. Grim shines through with a strong, true voice that indicates she is totally at home in a Bluegrass setting. The Maryland based Patuxent label has surrounded Ms. Grim with some stellar pickers including Mike Munford and Bill Emerson on banjo, Mike Aldridge on dobro, John Miller (guitar), Solivan on mandolin and harmony vocals, and the always amazing Michael Cleveland on fiddle (he seems to appear on every Patuxent CD these days!). The 12 songs are well selected, with Ms. Grim doing a stand out job on I STILL MISS SOMEONE, IF I NEEDED YOU, SHE'S MORE TO BE PITTIED, her own LOOK FOR ME, and two Hazel Dickens songs. Particularly strong are rousing versions of HAND IN HAND WITH JESUS and HE TOOK YOUR PLACE. A superb recording that we highly recommend.

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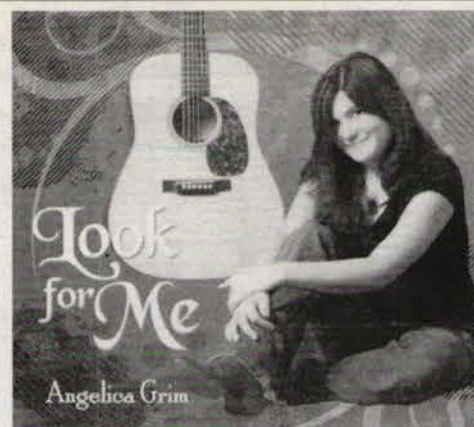


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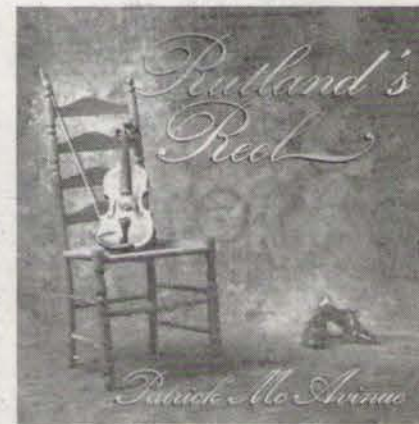
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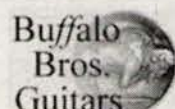
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