Ten Times the Fun -A Night at the Grange 2013



Tim Edes and the CBA present Lonesome River Band in Morgan Hill.

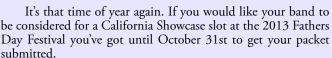
By Tim Edes,

"A Night at the Grange" celebrates its 10th anniversary February 23, 2013 and it is hard to think of a better band to celebrate that with than the award winning group, Lonesome River Band. In 2012, Lonesome River Band is celebrating their 30th Anniversary with three albums, 'Chronolgy' Volumes One - Three on Rural Rhythm Records. This mega group

certainly continues their reputation as one of the most respected names in bluegrass music. Longtime band member and multi-award winning banjo picker, Sammy Shelor has put together a wealth of talent that includes: Brandon Rickman (lead & harmony vocals and guitar); Mike Hartgrove (fiddle); Barry Reed (bass, harmony vocals); and

Continued on Page A-21

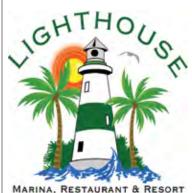
California Showcase Band Selection for 2013



Note address change!

Continued on Page A-8

CBA Fall Campout - October 15-21



By David Brace

CBA 2012 Fall Camp Out will be held at the Lighthouse Marina, Restaurant & Resort. The dates are October 15-21. This is a private membership resort located on the scenic Delta Loop next to the Mokelumne River. This lovely resort offers activities for all to enjoy; such as volleyball, basketball, miniature golf, horseshoes, tetherball, fishing, swimming, clubhouse, boat launch, convenience

store, barbeques and a fine restaurant located right on the river.

The Lighthouse Marina, Restaurant & Resort is reserving 50 campsites & 5 cabins for this year's bluegrass Camp-Out. So give us a call now at (916) 777-5511 for a cabin reservation. Reservations are not required for campsites. Campsites are \$25 per night per RV. One tent with no more than 8 people allowed per

ets grow some new bluegrass fans at Hardly Strict

By Bruce Campbell

The annual Hardly Strictly Bluegrass Festival in San Francisco has become an event of amazing proportions and scope. Born of Warren Hellman's astonishing largesse, it now encompasses a much wider variety of music than it did originally, and therefore appeals to a much wider audience, as its popularity shows.

But we ask you to remember this: it sprang from Warren's love of bluegrass and old time music, and it was his wish from the beginning, that by exposing a wider audience to these wonderful American musical art forms, more fans of it could be created.

So, if you're attending Hardly Strictly this year, drink in all the music you can, and you will be contributing to Warren Hellman's great vision. If you find yourself particularly intrigued by some bluegrass or old time music, don't

forget - you can enjoy it all year long. This is what the California Bluegrass Association (CBA) is all about!

So, don't limit yourself to this one, large wonderful festival! Why not join the CBA, and learn where you can hear bluegrass, old time and gospel music all year long, all over the state? Join a unique musical family that includes musicians and listeners of all ages and talent levels. We have an expression: The music MUST be played!

The CBA will introduce you to this music on a grass roots level if that's what you prefer. Find jams and pickin' partners near you and play till you're hoarse and your fingers are throbbing. Or, if you like to watch the Big Names, we got 'em. Our award winning annual Father's Day Bluegrass festival has featured every Big Name you could want, such as Rhonda Vincent, Michael Cleveland, Del McCoury, the Grascals and Doyle Lawson, just to name a few. You can enjoy all of this through the CBA!

There are plenty of good times to be had, toes to be tapped and new friends to be made, through the California Bluegrass Association! Find out how, at www.cbaontheweb.org.

Check out the 2013 Father's Day Bluegrass Festival line up and find an order form for early bird-priced tickets inside this paper!

Wow! Rhonda Vincent at the 2013 "Great 48 (Hour Jam)"

Mark your calendars to attend the 6th edition of the "Great 48 Hour Jam which will take place at the Bakersfield DoubleTree hotel January 3 through 6, 2013. It's one of the nicest hotels in the region and is a wonderful venue for the event. The 2012 "Great 48 Hour Jam" held this past January lived up to all expectations, and then some. The 5th year of this annual event was bigger and better with tons of non-stop Bluegrass jamming throughout the hotel. Pickers from all parts of California



Continued on Page A-27



Inside this issue

Read CBA board of directors

candidate statements- Page A-6

Fall Campout and vote there. Also in the pages of the Breakdown:

Feature articles, news, recipes and reviews... and much more



Bands! The CBA's Showcase Showdown seeks submissions for the 2013 contest.

See page A-5 for details.

Enjoy this combined November/October issue. The Bluegrass Breakdown is otherwise a monthly publication.

www.cbaontheweb.org

iffime to renew your membership? date below CHANGE SERVICE REQUESTED the abel Breakdown Bluegrass Association Check mailir Ramon, CA 94583



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Calendar - Candy Sponhaltz candy.sponhaltz@gmail.com Kids on Bluegrass Page Jill Cruey jillc@netvista.net Sharon Elliott shickey6@yahoo.com Bill Downs - Links , Music Instructors, and Luthiers bilnfay@ix.netcom.com Photo Gallery Manager - Ken Reynolds cprhds2@caltel.com Radio Grass – Darla Novak Novakd42@apol.com Recorded Music – George george@shastawebdesign.com Splash Page/MP3 Manager - Pat Garcia patgarcia@direcway.com

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John Karsemeyer
Saturday—3rd—Cameron Little
Saturday—4th—Brian McNeal
Sunday—1st—Marcos Alvira
Sunday—2nd—Bert Daniel
Sunday—3rd—Geoff Sargent
Sunday—4th—Joan Barnes Sunday—4th—Jean Ramos

Contact information: For information on the CBA and its events contact our Director of Operations
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Contact Rich for your free consultation to assess and plan your project 615-646-4900 - soundwavestudio@aol.com Nashville, TN

October/140vember 2012			Diucgiass Div	cardown
California Bluegrass Association Membership Application				
First Name Last Name		Spouse:	First Name	Last Name
Address				
City State	Zip	Ye	ear of Birth	
Phone Email: _				
Membership Categories: Single Membership \$25.00 With Spouse/other added \$30.00 Teens 16-18 (voting) \$5.00 each (Children under 16 included free) Band Memberships Out of State Only	all CBA s state band names and	ponsored fes ls. Each mer d addresses	tivals and concerts. mber is entitled to one on a separate sheet	grass Breakdown, and discount prices for Band memberships available for out-of-ne copy of the publication. Please write of paper. <i>Prices subject to change Postal rates may be higher, please</i>
(3-5 Members) \$40.00		Name	Denomial of N	Annahan #
Please sign me up for the following: Single - 1 vote for year(s) @\$25 Couple - 2 votes for year(s) @\$30 Add voting Children @\$5 each		Membershi		Member # \$
Children's names and birthdates:			NCLOSED te checks payable to	\$California Bluegrass Association (CBA).
		Mail to:		hip Vice President Bruce Campbell PO Box 152 Ramon, CA 94583
If Senior Citizens (65 and over), please list birth	years:		For informa	ation, call 925-228-1658 A_publicity@yahoo.com





Looks like a membership application!



www.cbaontheweb.org



California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at PO Box 152, San Ramon, CA 94583, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. The views of the authors does not nessesarily reflect the views of the CBA or its Board of Directors. Membership in the CBA costs \$25 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 13 and 18 for \$1.00 per child. Children 13-18 who wish to vote will have to join for \$10.00. Names and ages are required.

Band memberships are only available for the out of state bands; cost is \$40. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 152 San Ramon, CA 94583. 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 209-588-9214 for information and directions.

Please send all contributions and advertisements to:

Mark Varner, editor - P.O. Box 1245, Boulder Creek, CA 95006
831-338-0618 -- email mrvarner@ix.netcom.com

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Contact Bruce at CBA_publicity@yahoo.com and let him know you don't need USPS delivery.

Bluegrass Breakdown Advertising Rates

Display Advertising	Black & White ads	Four color ads
Full Page- 10" wide X 12.75" high	\$255.00	\$320.00
Half Page - horizontal 10" wide X		\$180.00
Half Page - vertical 4.5" wide X 12.	75" tall \$134.00	\$170.00
Quarter Page 4.5" wide X 6.5" tall	\$70.00	\$90.00
Business Card - 2 columns wide (3 7/8	3") X 2" tall \$35.00	\$45.00

Flyer insertion is available. Inquire for cost.

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

Advertisements should be submitted as PDF (or other approved format) files either on disc, CD or via e-mail. Advertisements can be produced by the editor upon request if artwork and photographs are submitted in advance.

Advertising proofs can be FAXed or e-mailed upon request if typesetting and/or layout is required. Please allow at least 5 extra days for production.

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

Classified Advertising

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

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

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

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

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

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

It is the annual California Bluegrass Association election for the governing board: the CBA Board of Directors. This year we have thirteen candidates for eleven seats. You may vote for one, two or up to eleven candidates. All the candidate statements appear in the Bluegrass Breakdown and are being published on the CBA website. Read them all and then vote for the candidate(s) whom you think will best serve the Association.

This will be a year of change

for the Board. Rick Cornish is "retiring" from service. Rick is not running again for the Board, which means he will not receive his usual unanimous vote from the Board as Chairperson. Rick has made an enormous contribution to the CBA in the decade he has served as CBA leader. Rick absolutely transformed how meetings are run, how agendas are developed. Rick has recruited officers, new Directors, coordinators, volunteers. Rick singlehandedly created our web

presence. Rick has been the "go to" person for everyone and has served with integrity and dedication. None of us are certain how we can replace him. All of us in the CBA owe an enormous debt of gratitude to Rick for his decade of service. Unless you have served in a leadership position you might not realize how much work he has done and how much time he has spent on the Association he loves.

There are many changes in the future for the CBA and we must

have a strong Board of Directors in order to guide us. Many organizations have folded in the last several years, festivals have been cancelled; communities have been disrupted. The CBA has weathered the storm because of the enormous amount of work the leadership team has performed and because of the large base of loyal volunteers and members we have. Now is the time to seriously think about who you want to guide us in the future and to vote. The election results



Darby Brandli

will be announced at our Annual Membership Meeting to be held at the Fall Campout.



Read CBA board of directors candidate statements on Page A-6



Minutes of the August 12, 2012 - California Bluegrass Association Board Meeting

CALL TO ORDER

Rick Cornish, Chairman of the Board, called the meeting to order at 10:05 a.m. at The Cedar House Restaurant, Hollister, California.

ROLL CALL Board Members Present:

Marcos Alvira, Bruce Campbell, Rick Cornish, John Duncan, Tim Edes, Mark Hogan, Jack Hyland, Jim Ingram, Geoffrey Sargent, Stuart Sims

Board Members Absent:

Montie Elston, Steve Goldfield, Bill Evans

Officers Present:

Darby Brandli, Charlene Sims, Carl Pagter, Larry Phegley

Members Present:

Bill Meiners, Mark Varner

PERSONS DESIRING TO AD-DRESS THE BOARD ON UN-**AGENDIZED ITEMS**

Mark Varner and the California Showcase:

The board agreed that the deadline for the California Showcase submissions will be October 31, 2012, and are to be sent to John Duncan.

UNFINISHED BUSINESS Executive Committee Proposal:

Rick Cornish and Carl Pagter will make their final proposal at next month's meeting.

CBA Radio and Live365:

The board agreed to use Heritage Funds for 1 year at \$136.50 per month to Live365 Radio or until sponsorships can be found. We will need three to four people to program a 3 to 4 hour loop and people to do live shows.

IBMA Delegation Update:

Carl Pagter reported that Larry Kuhn needs more people for the IBMA delegation. He only has four and he needs four more.

NEW BUSINESS

Kids Camp – Darby Brandli

Darby Brandli will continue to will head a kids camp project and will come back with a budget and proposal. There has been no commitment or decision at this time.

Acknowledgement of Bill Evans Resignation:

Bill Evans has resigned and the board will not appoint any one to fill the vacancy at this time.

Clovis Events Publicity:

Bruce Campbell is reaching out to folks and will do more at Kings River for these events. The Clovis area needs more publicity and the CBA can help them.

Financial Aid for a KOB Participant:

Josh Gooding has been invited to perform at Kids on Stage at IBMA in Nashville and the board voted to give him \$300 from the Youth Fund to help him with travel expenses.

Support for KOWS-FM, Occidental, CA:

The board voted to support KOWS radio from January to June 2013, at the cost of \$199 from the Marketing budget. KOWS gives the CBA lots of publicity for our

Instrument Raffle Report:

Stuart Sims submitted an income report as of the end of July.

Membership Report:

Bruce Campbell submitted the Membership report. He has had lots of renewals and will be sending out more renewal letters. Jack Hyland and Darby Brandli will work a CBA Membership and Mercantile booth at Plymouth.

Treasurer's Report -Montie Elston

Montie Elston's treasurer's report was submitted via email.

Area VP Reports - Area VP's Larry Phegley, South Bay Area

Reported he is having scheduling problems for the Bluegrass in the Schools. He wants to know how to set the hook so that the kids understand the idea of jamming. He met with Max Schwartz of "Them Boys" and he might have an agreement for early June 2013. Larry started a lunchtime jam at a popular playground in Monterey. It has gone well in its role of exposing the young and old to the mu-

Mark Hogan, North Coast VP:

Viviane Williams, the foremost authority on old time fiddle playing in the northwest, and former Bluegrass Boy, Blaine Sprouse, will be the judges at the next Cloverdale Fiddle Festival.

Marcos Alvira, Stanislaus/ Merced/Mariposa Area VP:

Requested that copies of The Bluegrass Breakdown be sent to places that hold jams in his area.

President's & Youth Report:

Darby Brandli reported she had the annual meeting for the youth. We need to appoint another Teen Ambassador (the fourth one) to be appointed as the current one has been agedout. She needs nominations for the replacement. She is working on an outreach with Freight & Salvage for the possibility of having kids concert, etc.

Chairman's Report:

Rick Cornish had nothing additional to report.

SET TIME AND PLACE FOR THE SEPTEMBER BOARD **MEETING**

Next meeting set for Saturday, September 22, 2012 at 10:00 a.m. at David Brace's house, 1704 Banyan Court, Ceres, CA 95307

ADJOURNMENT

The meeting was adjourned

Long time CBA member Bob Peterson passes

Robert A. Peterson ("Bob, with one Oh," he would say) passed away on September 8, 2012 in Fairfield, California from brain cancer. "Bobby," to many of his friends and family, was born April 06, 1936 in Berkeley, California, the son of Ed Peterson and Alice Anderson. The family moved to Lafayette, California in June 1943 where he grew up.

Bob was always musically inclined, playing guitar and piano from a young age. For a short time he even played rag-time music with a 4-string banjo club, complete with straw hat, bowtie and arm band. In 1978, Bob found bluegrass music and began learning to play stand-up bass, eventually discovering his instrument of choice: mandolin. From 1978 to 2012, Bob rarely missed

a festival - he was a common fixture on the Northern California Bluegrass scene even after he moved to Thailand in 1997. He even scheduled his visits to the U.S.A. so he could make it to the Father's Day Bluegrass Festival every June. Bob is survived by his daughter, Linda, son, Daniel (Judy), and grandchildren, Christopher (Gina) Bayes, Talia and Kaela.

A memorial service for Bob will be held at the Father's Day Bluegrass Festival in 2013, perhaps in the campground, perhaps at a workshop site -arrangements are yet to be worked out. Gifts in Bob's memory may be made to the National Brain Tumor Society, 124 Watertown Street, Suite 2D, Watertown, MA 02472 (http://www.braintumor.org/giving/donate-now.html).



Bob Peterson.

Blythe Festival founder Doc Cheatwood dies

From Palo Verde Valley Times

Roy C. "Doc" Cheatwood, 83, passed away Aug. 18, 2012 in Palm Desert, Calif. following a long illness.

He was born Sept. 12, 1928 in Paden, Okla. to Mary E. and George Cheatwood.

Doc's family moved to Blythe when he was 13 years old. He served three years in the Navy, being recalled during the Korean conflict, and was a VFW life member. He married Mildred Murray on July 2, 1949 in Salome, Ariz. He was



Doc Cheatwood.

employed by CalTrans for 38 years and retired in 1990.

Doc enjoyed traveling to Bluegrass festivals and helped establish the Blythe Bluegrass Festival.

Doc is survived by his wife, Mildred; sons, Roy D. of Indio and George of Palm Desert; brother, Arnold O. (Norma) of Brawley; and many nieces and nephews.

2013 Father's Day Festival full hook-up reservations

By Craig Wilson
Obtaining FHU reservations
for our annual Grass Valley gala
has long posed a challenge. With only some 38 such spaces (approximate) available, and with a first-come/first-served system determining who gets reservations, anyone who failed to call on the very day reservations opened - some seven months prior to the festival - stood little chance of reserving a FHU site. Starting with the 2008 festival the CBA's board moved to improve the FHU reservation system. It adopted the below-outlined policy to insure fairness and convenience in awarding FHU reservations to future festival attendees.

In brief, this policy requires every member wanting to reserve a FHU space to first enter a qualifying lottery. To so enter, one need only mail his/her name, address, phone no. and CBA member number or submit that information via e-mail to the FHU Lottery Coordinator by January 15, 2013 – no multiple entries permitted. Those who place sufficiently high in the lottery to qualify for a reservation must tender their FHU fee of \$230 plus purchase or possession of (comp eligible) at least one 4-day festival pass to CBA by the date given in the notification of lottery results.

The remaining lottery entrants will be placed, in order, on a waiting list for notification whenever a reservation opens up. Anyone who might want to reserve a FHU space next June is strongly encouraged to read through the CBA's FHU lottery policy:

FATHER'S DAY FESTIVAL FULL HOOK-UP (FHU) RESERVATION POLICY

- 1. Reservation Lottery System: Effective immediately, reservations for FHU sites at Father's Day Festival (FDF) will be determined strictly by lottery. Lottery placement will govern assignment of specific reservable FHU sites (where requested by reservation holders).
- 2. Determining Reservable FHU Sites: By the December board meeting of the year preceding FDF, the Festival Director will submit to CBA's board the number of FHU sites to be made available through lottery, along with a list of FHU sites to be preemptively reserved for entertainers and for specific festival personnel.
- 3. Exemptions from Lottery:
- (a) Every lifetime CBA member will be exempt from the lottery process, and entitled to one FHU reservation, so long as s/he (1) requests a reservation before December 15th of the year preceding FDF, and (2) complies with deadline for payment of FHU fees. (Note: some electrical hook-ups are available

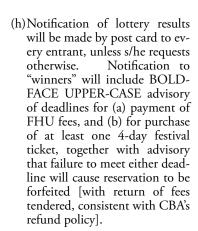
in the handicapped camping sections with some closer to the stage area.)

- (b) Any CBA member with disability requiring FHU amenities will be exempt from the lottery process, and is entitled to one FHU reservation, so long as s/ he (1) provides his/her DMV placard no. and requests a reservation before December 15th of the year preceding FDF, and (2) complies with deadline for payment of FHU fees.
- (c) The board may authorize additional exemptions for good cause at any duly noticed board meeting prior to January 1 of each year.
- 4. Lottery Eligibility: Every CBA member in good standing who intends to buy a 4-day FDF ticket (or who is the holder of a 4-day volunteer comp FDF ticket), and who will not have a reservation through exemption, is eligible to enter the FHU reservation lottery. Each CBA membership number is restricted to just one lottery entry. No lottery entry may be trans-
- 5. Reservations Non-Transferable: No FHU reservation may be transferred, whether obtained through exemption or through lottery. If a reservation holder is compelled to cancel his/her reservation, CBA will refund the amount paid consistent with existing refund policy, and will offer that reservation to the next person in order on the FHU waiting list.
- 6. Lottery Procedure:
- (a) Each participating CBA member will mail (or e-mail) his/ her entry, without payment of any fee, to the FHU Lottery Coordinator, beginning November 1 of the year preceding FDF. Each entry must list entrant's name, address, phone no., and CBA no. Applications by e-mail must be directed to: cbahookups08@gmail.com to insure processing. Should applications be directed to any other private e-mail address, including the FHU Lottery coordinator, there is no guarantee they can or will be entered into the lottery process. Entries may be in any legible format which includes all requisite information. If confirmation of entry receipt is desired, SASE must accompany mail entry; all e-mail entries will be confirmed by reply
- (b) Entries will close January 15th – entries postmarked after January 15th will be added to the bottom of the waiting list, in order of postmark dates.
- (c) The FHU Lottery Coordinator will confirm eligibility of all

entries received. S/he will then assign sequential numbers (beginning with 1) to each valid entrant, and prepare confidential listing of this data.

- (d) Within three days following close of entries, the FHU Lottery Coordinator will telephone or e-mail CBA Chair, Director of Operations, and Festival Director to convey the number of valid entries received. These three will thereupon select (by majority decision) a procedure for prioritizing each entrant's number by a wholly random method.
- (e) The selected procedure will be completed in the presence of at least two disinterested board members or officers not later than January 25. When completed, the FHU Lottery Coordinator will then match results with entrant's names, to compile a prioritized list for dissemination to concerned staff.
- (f) The FHU Lottery Coordinator will convey the prioritized list not later than January 30th to Festival Director, and E-Commerce and Advance Ticket Coordinators. Each coordinator will retain this list through June of the following year.
- (g) The FHU Lottery Coordinator will then notify all entrants of

their placement in the lottery, that is, numerical position on either the reservation holders list, or the waiting



- (i) Deadline for payment of FHU fees will be set at least 10 business days after notification. Deadline for reservation holders' payment of 4-day FDF ticket fees will be set at least one month after the FHU-fees deadline at Early Bird ticket prices.
- (j) Should any of the above-noted intermediate deadlines be extended in conducting the lottery, subsequent deadlines (e.g. for payment of FHU fees and

purchase of 4-day FDF tickets) will likewise be extended.

- (k) Any member desiring to appeal lottery results must so notify CBA's board within 10 days of receipt of notification of such results. The board will decide such appeal consistent with its written procedures, and within 45 days, unless good cause exists for continuance.
- Policy Revision: This policy, adopted Sept. 2007, will be subject to board review after each festival, whereat the board will consider input from any interested CBA member. Revision of this policy may be effected consistent with CBA's by-laws.

Contact information: Craig Wilson FDF FHU Coordinator 11119 Academy Avenue, Bakersfield, CA 93312 661-589-8249 cbahookups08@gmail.com

Plans are underway for the CBA's 2013 Great 48 Showcase Showdown

By Kelvin Gregory

Last year was the first year of the Showcase Showdown event and served as a great opportunity for California bands to play at a CBA sanctioned event. The event was a huge success and a great time was had by all. The bands that performed all did a great job and the level of play was wonderful. The Showcase winner Rocky Neck Bluegrass from Los Angeles did a great job and represented themselves well at their performance on the Pioneer's Stage and the 2012 Grass Valley Festival.

As most bluegrasser's know The Great 48" Hour Jam is held annually at the Bakersfield Doubletree Hotel on the weekend following the New Year. It has been preceded in past years by a Thursday night concert hosted by a Bakersfield area service club (Kiwanis) and used as a fundraiser for their local charity endeavors. For the 2013 event the Oildale Kiwanis Club will be raising funds to support the local Leukemia/Lymphoma Society chapter. The club has agreed to co-sponsor with the CBA a Thursday night

event that will showcase the talents of four California Bluegrass bands each playing a 25 minute set of music. Dubbed the "Great 48 Showcase Showdown", the evening also promises to be quite festive with lots of nice raffle prizes.

Bluegrass bands from throughout California that do not routinely tour nationally are being asked to submit their promotional materials (bios, photos, CDs, DVDs, links, etc.) to be considered as a showcase band. Three independent judges will evaluate and score the bands using a 1 to 10 point system on the following criteria: Musicianship, Vocals, Material Selection/ Arrangement, and Overall Impression.

The four bands with the highest point totals will be selected to perform at The Great 48 Showcase. Each band will perform a 25 minute set and will receive a performance fee of \$500. As an added bonus, the judging panel will be present at the concert and select one band to play a set on the Pioneer Stage at the 2013 Fathers Day Festival in Grass Valley, which includes a band fee of

IMPORTANT NOTE—

The selection process for the Fathers Day Festival California Showcase Bands is separate and apart from the Great 48 Showcase Showdown. The five bands chosen for the 2012 FDF California Showcase will be removed from consideration for the Great 48 Showdown. In this way, the CBA will be able to maximize the number of California bluegrass bands it's able to book in 2012.

Applications for the Great 48 Showcase Showdown will close on October 31, 2012. Selections will be made thereafter with results being made available and announced by December 1, 2012. Applicants are being asked to submit three copies of their promotional mate-

> Kelvin Gregory 7108 Elias Bakersfield, CA 93308 661-428-7044

Thank you, CBA members! You make it all happen.

Candidates for the CBA Board of Directors 2012/2013

Darby Brandli

I am running again (took last year off) for the Board of Directors because I believe this will be a pivotal year for the Association. Rick Cornish is not running for the Board and will not be Chairman and that one circumstance will be huge for the organization as the composition of the Board changes and the steady and constant "hand on the helm" changes. There are Directors who are good "replacement" choices for Chairman (not me) and I am certain there will be some significant changes in the way we conduct business.



Darby Brandli

I believe that the Board (this next year especially) needs to be composed of people who work hard year round for the Association and I am definitely one of those candidates. It is essential that Directors do more than simply attend meetings and that all play a major role (e.g. Treasurer, Publicity, etc) or develop a relationship with a major CBA program and/or a specific portion of our membership (Music Campers, Youth, Sponsors, Old Time Activities, etc).

It does not appear that a younger demographic is stepping up this year to take up the mantle of governing the CBA. We must aggressively recruit and mentor a new generation of leaders and I believe this is the most important item of business for 2012-2013. We must choose our replacements. We must recruit for the future.

I have proposed and/or originated and/or worked directly over the years on the following CBA issues. My work record for the CBA speaks for itself and I will list some of the items I believe are most important and visible to the Association.

- 1. Proposed and developed a trial program for allowing bicycles at FDF.
- 2. Prime mover on selling Beer & Wine and adding both the Vern's Stage and the Pioneer Stage at the Father's Day Festival (allowed more California-based bands to perform at Father's Day).
- Expanded our roster of Area Activities VPs in order to have representation in more geographical areas.
- 4. Proposed and developed a Teen Ambassador for the CBA and

nominated all Ambassadors (Angelica Grim, Paige Anderson, Nate Schwartz) who have since served in that position.

- 5. Proposed and worked on developing the Bar Code system at the Gate.
- 6. Recruited Mike Melnyk to replace our beloved Tom Tworek as CBA Photographer.
- CBA Photographer.

 7. Developed "partnerships" with other music organizations and events including our presence at the Hardly Strictly Bluegrass Festival and the Berkeley Old Time Music Convention.
- 8. Developed the Youth Program and recruited a financial Administrator. Continue to develop relationships outside the CBA to support some of our Youth Programs. Became the Liaison between the Youth Program and the Board of Directors.
- 9. Facilitated a CBA presence on Facebook.
- 10. Served as President of the CBA for the last few years.

My energy will be mostly directed at expanding our Youth Program (a labor of love) to ensure that our music and Association and community will survive into the future. The CBA community has enriched my life and it has been an honor to serve.



David Brace

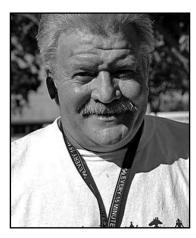
Hi everyone! David Brace here and I'm here to tell you a little about me. First of all, I have a great wife, Ruthie Anderson Tompkins Brace, (I know, long name and it took me years to get it right LOL) and some of you may now know her as the (Festival Widow). We have 4 great sons that have volunteering at Grass Valley for the 8 years we have been involved in this wonderful organization. We have loved every min of it.

I was the Gate Coordinator for the Father's Day Festival for 6 years and the Area VP for the past 2 years. I host the Spring and Fall Camp Outs. Last year I was asked by the Board of Directors to take over as Father's Day Festival Director. I really enjoy this job and had a great time. I'm so looking forward to next year.

I have owned and operated JCD Property Maintenance for the past 10 years. We work with companies and owners of properties that need all kinds of maintenance work done.

I have been attending the CBA Board Meetings now for the past year as both an Officer of the Board and as Festival Director. I feel I have a lot to offer this organization and my desire is to help keep the CBA accomplish the goals that have been set.

The future of Blue Grass is with the youth. By actively acquiring and encouraging young membership we can look forward to the continued growth of the CBA into the future. If I am elected to the Board, I can



David Brace

work to achieve this goal. The love of Bluegrass music can be promoted through our continued memberships.

In closing, I once again am charging you to remember the "music that brings us together and the friendships that form our bonds." Take each CBA event and make it an opportunity to "reconnect with old faces, recharge with new friendships, and recommit to your CBA. Remember, WE MAKE THE WHOLE WORLD SING!"





Dave Gooding.

Dave Gooding

I am running for the Board this year because it is time for me and my generation to step up to leadership positions to help guide the Association into the future. I am, or have been, a member, a fan, a musician, a volunteer, an MC, an Area Activities Vice President, the Coordinator of the Vern's Stage, a World of Bluegrass attendee and volunteer and a father of three boys who play in the Kids on Bluegrass program. The CBA has been an enormous part of my life and it is time to give back.

I am most interested in working to ensure that the Youth Program expand to include more families like mine. We have borrowed instruments from the Darrell Johnston Kids Lending Library, my boys have played in the Kids on Bluegrass program, attended Music Camp and FunGrass, are VolunTeens, been invited to participate in the KOB at the World of Bluegrass. I see first-hand (every day) the value of programs to support our youth and intend to participate in making certain

those programs continue to support families and children.

As a band member, I would like to see more opportunities for California bands to display their talents. Networking with other Bluegrass organizations in California, Oregon, Nevada and Arizona to share venues and information is an idea I would like to explore. I would also like to find ways to increase attendance to the great venues we already have. Thanks for your consideration.



Bruce Campbell

My name if Bruce Campbell and I am running for re-election to the Board of Directors for the California Bluegrass Association.

The California Bluegrass Association continues to evolve to meet the changing landscapes of its membership, the economic climate and the society in which is operates. This can be a source of anxiety to those who like things to be the same as they always were, but I find it's a very positive thing.

find it's a very positive thing.

The CBA MUST evolve to remain relevant, and the trick is to guide that evolution in ways that are incremental and correctable, if course corrections prove necessary. But it takes leadership to pull this off.



Bruce Campbell

During my tenure on the CBA Board, I have seen the Association guided by truly gifted and motivated leaders. I like to think I am knocking on the door of that exclusive club. I have been a staunch ally for working musicians within the CBA, the rank and file of CBA members, and I am not afraid of change

But I don't believe in change for the sake of "shaking things up" — changes we make must be in stages and then the results of the changes considered, and then adjustments made. Not every good idea works once implemented. It takes vision and leadership to determine if the idea was worthwhile, or the execution just needs tweaking.

We are seeing changes in the CBA Board, too, and this is won-derful – serving on the Board takes considerable time and mind-share, and everyone, eventually, gets to a

point where they can't do it anymore. We must ensure we have an influx of new Board members, for fresh energy and fresh ideas.

It takes a little time for new Board members to understand the inner mechanisms that drive the CBA, and to form the relationships that will enable their ideas to be developed in the way that will make them the most effective. The quickest way to this goal is to have a Board of Directors with healthy mix of new and incumbent members.

I am proud of the work I have done for the CBA, and I see my "fingerprints" on many parts of the operation. I want to continue to apply my energy, my ideas, and my experience to help the CBA continue to evolve and thrive. I ask for your vote in the upcoming Board election. I pledge to work hard, never forget that I work for the CBA members - past, current AND future, and I will continue to listen and try to glean what YOU really want, amidst a cacophony of varied opinions and voices.

John Duncan

My name is John Duncan, and I am a candidate for reelection to California Bluegrass Association's (CBA) Board of Directors. For the past few years I've been privileged to represent you on the Board. I have a love for bluegrass music that goes back to my high school days. I believe in the CBA's mission to support and preserve bluegrass, old time, and gospel music. I've regularly attended board meetings since long before I became a board member, because I care about the organization, its mission, and the activities by the CBA that further the mission.

We can all be proud of our three festivals, two music camps, our campouts, and various concerts, The Great 48, and various other jams. I support the added emphasis on old time music at our events, plus the Golden Old Time Campout.

For several years, I have served as CBA's Goodwill Ambassador. I support CBA's presence at the IBMA World of Bluegrass. I am especially proud to support our children's programs. It is the youth



John Duncan

Candidates for the CBA Board of Directors 2012/2013

in the organization that will ensure the pursuit of our mission, and that our music lives on.

I would like to continue as your representative on the board, and I would appreciate your vote.





Tim Edes

Tim Edes

Hello, Friends. Is it me, or are the years going by faster? This can't be that time again! The old adage "time flies when you are having fun" is proving to be a fact.

Well, I am happy to report that despite the down economy, the California Bluegrass Association is still on it's feet and moving forward. The campouts are becoming a mainstay as a community function, the concerts are being well attended, jams and workshops seemed to be multiplying, and the Fathers Day Festival 2012 had one of the biggest successes in the last several years. New people are becoming interested, membership is climbing, and volunteers are becoming increasingly more involved; all signs of a healthy organization. This is the reward for a board member.

I am very proud of the California Bluegrass Association. I believe we have made numerous improvements at all levels. And of course the majority of these improvements were not implemented by one person, but by many dedicated volunteers. The beauty of our volunteers is the stamina. Most volunteers seemed to sign up for the long haul. What a blessing! What a group!!! And, we are a happy bunch. If you are stressed at work or at home, go to a jam, a concert, or better yet, a festival. You will be greeted with friends and beautiful music, and your worries will drift

On the business end, we were finally able to find a way to allow dogs at the Fathers Day Festival. By most accounts, it was a success. There were a couple minor incidents, but those will help us to improve the program next year. Yes...I said next year. I can see no reason to cancel, and my vote will be to continue the program.

In addition, this year thanks to Gary Mansperger, the CBA is now utilizing a barcode system at the gate, as well as the T-Shirt booth.

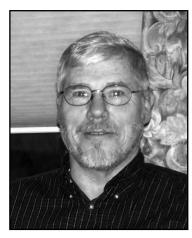
Two other board members and myself sought to bring us up to date with accounting by utilizing a bar code system. This pilot year went as well or better than expected, and by 2013 the system should be operating at 100%

(The following was included in last years statement, but I believe it is worth repeating....)

In addition to the festival, I would like to remind the membership that we have been promoting a bluegrass concert at the Grange Hall right here in Morgan Hill every winter; "A Night at the Grange" as it has been dubbed. We have had the likes of IIIrd Tyme Out, Rhonda Vincent, The Gibson Bros., Grasstowne, Marty Raybon, The Bluegrass Bros., Bluegrass Etc., Lost Highway and the Papermill Creek Rounders. February 23, 2013 we will be presenting The Lonesome River Band. It is always an exciting night for Morgan Hill and this year's concert expects to be no different. We invite everyone to come check out this little concert....you will be pleasantly sur-

Again folks, thanks for your support and your trust, and if elected I will strive to serve you well.





Montie Elston

Montie Elston

Hello, I am Montie Elston and I am running for re-election to the Board of Directors of the California Bluegrass Association.

I've said it before and I say it now: we need people to get involved and stay involved. The CBA needs you, your ideas, your time, your involvement. The many events that take place do not spontaneously happen. It is people, volunteer type people that make them happen. People like you. Volunteer. This is the heart of an organization like the CBA. Almost very job that needs done, has to be done by a volunteer.

Talk to the directors; let them know what you are thinking. Directors can not read minds, but they do listen to what members tell them. Each director is your representative; let them know what you want. Make suggestions (but know that we are going to ask you to help put that suggestion to work; see previous paragraph)

Vote. Vote for me, vote for someone else, but vote. You are responsible for the success of the CBA. However you vote or don't vote, is how the CBA will be run.

Help preserve our musical heritage, become a mentor. Encourage someone to continue playing bluegrass or old-time music. Help someone learn a new song. Take a person new to this music and help them find places to play and people to play with. Pass along the things you learned the hard way and make it easier for someone else.

Through all the old and new I would strive to ensure that the CBA maintains the financial integrity and stability it has reached over the years; and work to continue providing timely communications with all our members through the Bluegrass Breakdown and any other method that gets the message out (Facebook, Twitter, etc.). This communication helps people stay connected.

For me, bluegrass music speaks of life, living, and the heart. I believe it is not only part of our heritage, but is also part of what we are today. It is good for the individual, the family, the musician, the listener, the heart. We need to do our best to preserve and promote it while we also enjoy it.

It is because of the wonderful people that I have met and the many more that I have only seen from a distance - you get to see a lot of folks at festivals that you never meet - that I am running for the board of directors. I will work hard to serve your best interests and the interests of bluegrass music. Thank you.



Steve Goldfield

The board appointed me to be CBA's Old-Time Music Coordinator last November and then appointed me to fill a vacancy on the board in December. My job has been to develop the old-time music presence in CBA activities and festivals without in any way detracting from its bluegrass character. We want oldtime music lovers to feel at home in the CBA, to join the organization, and to participate in its events. My first task illustrates that. An important part of my job is to organize the Old-Time Music Gathering at the CBA's Father's Day bluegrass festival. First, I asked CBA's area vice presidents to nominate some bands from their area to play on Vern's stage. I got a wonderful graphic artist to design publicity materials and circulated them as widely as I could. CBA hired two headliner old-time bands, Foghorn and Bigfoot, another band which features bluegrass and old-time, Loafer's Glory, and three California old-time bands to play on Vern's stage. Bigfoot opened the festival at the Wednesday evening concert. I worked with the bands to schedule six workshops. On Friday evening, we held a well-attended old-time jam near the Pioneer stage, and on Sunday, we held a square



Steve Goldfield

dance called by Masha Goodman Crawford with music by Bigfoot.

It seems to be working. I saw quite a number of people from the old-time community at the festival, many for the first time, and several went out of their way to thank me for the activities of the gathering. I plan to build on that in planning for the 2013 festival. Of course, we learned some lessons, too. Next year, we will likely move the square dance indoors (air conditioned) so that the sound does not conflict with the main stage and the dance is not so dusty.

My other main task is to revive the Golden Old-Time Campout, which is scheduled for Aug. 23 to 26 at Lake Sonoma. Work for that is well underway, and it looks like we will get a good turnout. The campout will primarily feature camping and jamming, but we plan a few workshops and possibly an informal outdoor square dance.

My personal background in bluegrass and old-time started in 1962 when I bought an LP with four cuts of Flatt & Scruggs. A year later, I used my earnings from a summer job to buy a Gibson banjo. In 1985, I started going to an old-time jam on the UC Berkeley campus and my interest began to focus on old-time. In the early 1990s, I started an internet discussion group on old-time music. In 1994, I began reviewing CDs for Bluegrass Unlimited. I have also written for the Bluegrass Breakdown, Fiddler Magazine, Old-Time Herald, and other publications. I'll continue to do this work whether I am on the board or not, but I ask for your vote so that I may continue to play a role in helping CBA to fulfill its important mission.

Mark Hogan

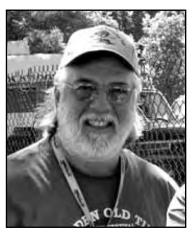
Not long ago I was going through some boxes of old California Bluegrass Association materials that I had in storage. I ran across a paper in which I had made a tally of every time I had been listed as a candidate for the board either officially or as a write-in candidate since the 1970's. That was four years ago. At the time the number stood at 18. Since then I have run and been elected to the board twice. This adds up to twenty. Since I have served 10 terms since the 1980's, in baseball

terms I'm a .500 pitcher. It would be nice to go out with a winning record. And while I'm sure there are better reasons to vote for me than that, let me elaborate.

At first glance one might then think that with a record like that this guy must be the definition of mediocre. Put in proper perspective it is largely due to taking unpopular positions over the years, some of which over time became mainstream thought as the organization evolved. By maintaining the drumbeat on such issues as, a greater presence for old time music, preserving the tent camping area, and winning back a place for local California bands at the Father's Day Festival would be good examples.

The CBA is in reasonable shape fiscally as I write this.

However, as recent as today, July 18, the predictions for an economic recovery nationally and statewide are



Mark Hogan

iffy. My focus will be on seeing to it that the CBA spends its funds prudently, especially in the area of high-end talent expenditure at our main event, the Father's Day Festival in Grass Valley. If you check the minutes of the October 2011 meeting you will see that the board adopted my motion for talent that was well below our budget cap. The judicious selection of talent at an affordable rate no doubt contributed to the CBA finishing in the black at the Father's Day Festival in 2012.

The CBA faces outside financial pressures, some of which, unlike how much we pay to rent the fairgrounds, we have control over if we are willing to say no to talent expenditures we can't afford. I'm of the mind that our reputation as an organization and the quality of our main event will NOT be compromised by being judicious in this regard. Let this statement not be construed as a shot across the bow of those whose interpretation of "non-profit" is different from mine. Yes we should be bringing in the kind of bluegrass that Californians don't get to see on the regular basis that folks east of the Mississippi enjoy. The question is how much and at what cost.

We should at least attempt to find the point of diminishing returns. For example: If you pay an extra \$10K for an act that while they may be very good, if they don't bring

Continued on Page A-8

Candidates for the CBA Board of Directors 2012/2013

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in any more people, you just blew ten thousand dollars.

On the positive side, I'd like to ad that I think that our increasing the profile of old time music at our festival has not only been overdue but will prove to be a boon to the success of the CBA in the long run.

A vote for me is a vote for someone who will be vigilant when it comes to spending association money, and continuing to keep the organization on solid financial ground.

Thanks for your consideration, Mark Hogan #346





Jack Hyland

Jack Hyland

Well my first year on the CBA Board of Directors, has been a blast! A lot of very hard work, but great people to work with, a great purpose, and just plain nice to see some of my bluegrass friends every month! And I have only made a jackass of myself a couple of times!

If you know me, you know I am for anything we can do for the young people in bluegrass, Kids on Bluegrass is for those youths looking to be performers, and Frank Solivan and those kids hard work has been a blessing in my life. We have a youth program with many parts, and great support, in instruments for the lending library and funds to support the youth's experience, with scholarships for music camp and help to get our CBA kids to participate in the national kids program. Darby Brandli is always looking for way to help our youth programs and has a great idea to start a kids intro music camp.

I have been so happy that with a few old time music men, Carl Pagter, Mark Hogan, and Steve Goldfield (Old Time Music Coordinator) on the board, we are growing the old time music inclusion in our club and really serving our CBA mission to promote Bluegrass, Old Time, and Gospel music! If the band on stage doesn't grease your pan than go back to camp, get something to eat, jam a little, there are three stages so many choices! Someone will get out of your chair when Ronda comes on!

This is our club, The Volunteers

are us! Great to have Dave Brass bring back the appreciation volunteer dinner. I am for even more team building ideas for us, such as a hospitality tent for us the volunteers! Please we need you and your talents and energy to succeed! I know a lot of you spend too much time at the festival working, and I would like to see the coordinators positions be cocoordinators, team up with a friend, and enjoy some of the festival. Please help me get this done! We need you! Contact me and the other board members with your ideas and take a part in the process of having our club succeed! Please be more than a member, be a involved member! Contact info is in the Breakdown! Board meetings are open to us all! Thanks for your support and friend-

Jim Ingram

It's that time of year again. After much soul searching I have decided to once again run for the CBA Board of Directors (BOD). This will be my second time running for the BOD. If you will recall the first time I served on the BOD was the result of write in votes.

In looking over my candidate's statement from last year I find that not much has changed. I'm still more of a fan than a musician, my commitment to serve each and every one of our members is still my foremost goal, and to support all of the Boards policies once they are in place is still a priority. I still would like to see us add a slot for one of our youth bands at Grass Valley.

I have found that I don't always agree with some of our policies. With that being said I want you to know that I will support any of the newly adopted policies, and after seeing how the policy effects the workings of the CBA I still don't agree with it I will work to change it under the rules of the CBA. Thanks for considering me as a candidate.

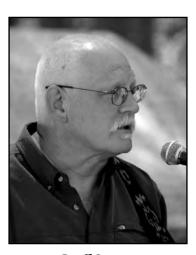


Jim Ingram

茶菜菜菜

Geoff Sargent

Dear CBA Members, my name is Geoff Sargent and I am running for a second term on the California



Geoff Sargent

Bluegrass Association Board of Directors.

It has been a busy first year on the CBA Board. I am currently serving as the Music Camp Liaison and the Assistant Chair, both positions have had a steep learning curve and required more work than I anticipated, but boy-o-boy have they been rewarding and taught me about the CBA. One of the most critical projects I have helped manage this year is the hiring of a new Music Camp Director. We are in the final stages of a five-month search for a new Music Camp Director and will be making an announcement in the near future. The Music Camp is an extremely important and successful part of the CBA, which made the Director search particularly challenging. We were very fortunate in getting a remarkably talented and experienced pool of applicants for the position, and I am already excited about the 2013 Music Camp and its prospects to grow, and serve the CBA mission to promote and educate folks on bluegrass, old time, and gospel music.

In the coming years the CBA has several issues that need to be addressed in order to maintain the health of our organization and make it stronger. Some of those are ongoing projects to reach out and increase our membership by having a CBA presence in our universities, colleges, high schools, and communities, but also reaching out through our CBA events, festivals, and music camps. I strongly believe that we can do more to raise our profile in the community and will continue to work with the Board, our leadership, and our membership to bring in new pickers and listeners and get the CBA name out there. We can't do it alone though and need each and every CBA member to help. When I am out playing gigs and talking with the audience, I try to let them know what a great organization we have and encourage them to join and support the music. We need you to do the same.

Some of the coming issues we have to manage are more institutional or strategic and not as sexy as the music camp and our festivals, but are critical all the same for the CBA to thrive. As an organization we need to think about how the Father's Day Festival, our other fes-

tivals, and Music Camp will operate in 5 years, or even in 10 years, and what can the CBA do now to ensure their success then. We have an incredibly dedicated group of volunteers working for the CBA that have accumulated a huge amount of knowledge on our music and on the CBA. To ensure their legacy and hard work we need to begin documenting some of their critical ideas and information. My role as Assistant Chair has allowed me to begin accumulating some of that knowledge and if elected I will continue to drive that project with the goal of creating a living document as a resource for our future CBA leader-

I am looking forward to the prospect of remaining on the CBA team, working on these and other goals, and helping solve future issues that will impact the CBA.

Thanks for your consideration and I hope you will give me your support and vote.



S.C. "Slim" Sims

It has been my pleasure to serve on the Board of Directors this year. I would like to continue next year.

It has been a learning experience. I'm still on the curve (hopefully rising!).

I'm grateful to the current and past board members who have offered the wisdom of their experience to ensure my success.

There are a lot of complexities to



Slim Sims

running an organization of this size. I and the rest of the board have tried to continue to improve on past performance and further the aims of the organization.

One very visible change this year was the admission of dogs to the Fathers Day Festival. The jury is still out (this was a trial run), and we welcome your comments. Whatever the outcome, this was an example of the board's effort to increase the attendance and enjoyment of attendees.

Another notable development is the increased emphasis on Old Time music at Grass Valley and throughout the year.

The retirement at the end of this year of the dedicated, long-serving chairman of the board and the reduction of the number of board members signals a new dynamic on the board and I would like to be a part of it.

Please VOTE.

Thank you.

Please select 11 candidates and vote for them on the CBA Board of Directors Election ballot, available on-line at www.cbaontheweb.org or at CBA voting locations. You may vote at CBA events and at the CBA Fall Campout. It is there the election will be held in October.

California Showcase Band Selection for 2013

From Page A-1

California Showcase packets should include some written promo materials and a CD with music that well represents your band. The selection committee will listen to three cuts, so it's wise to include an indication of which three songs you'd like previewed.

Packets must be post-marked no later than October 31st, 2012 and should be sent to:

Larry Kuhn 177 Stoney Hill Drive Folsom, CA 95630-4623

If you'd like to communicate with Larry he can be reached at 916-983-2275 or folsomflash@yahoo.com.

Five California-based, non-touring bands will be selected to perform at the 2012 Fathers Day Festival. The Selection Committee listens to the submission of each of the bands and individual members give a score to each submitting group. Total scores are used to generate a ranked listing of the bands, and that listing is used, along with other criteria, by the board of directors to select the five Showcase bands. For a detailed description of the overall talent selection process for the Fathers Day Festival see www.cbaontheweb.org. Bands selected for past California Showcases are eligible for the 2013 Showcase.

Please watch the Belugrass Breakdown or visit www.cbaontheweb. org for details on being part of the CA Showcase committee to help judge the entries.

CBA's Golden Old-Time Campout at Lake Sonoma a success!

By Steve Goldfield

By any measure, this year's campout was successful beyond our expectations: numbers of people (about 165), weather (mid to low 80s), the site (people really liked it a lot), and the fellowship in music with many, many jams, three workshops (fiddle, banjo, and Carter Family), a C tune jam, a jam of Quebec tunes, a spontaneous potluck dinner, and a tidy profit for the CBA. About 40 people showed up on the first day (Thursday), and it grew from there. The weather just got better and better, though it can be much warmer at Lake Sonoma. The two group sites we rented from the U. S. Army Corps of Engineers, who administer the park, were high in the hills above the lake; we watched buzzards roosting and then soaring down looking for food. The camping area was studded with pine trees and manzanita and lots of yellowjackets. Shade was hard to come by, but we had three concrete and metal shade structures and many people brought canopies. From the moment I arrived to the time I left on Sunday, it seemed that someone was always jamming somewhere. An impromptu call your own square dance was announced for Saturday night, but I did not manage to get there. There was too much else going on.

So many people expressed gratitude and joy to me and to the others who helped me organize the campout: David Brown and Chava Miriam (better known to most people as Renna). Many attendees told me they want to return next year, and we are already thinking of ways to enhance the event. We had two visits from a crepe truck during the campout. In addition to the many fiddlers, banjo players, guitarists, mandolinists, accordionists, resophonic guitarists, and other oldtime players who came, there were also bluegrass musicians who came to see what it was all about.

What it was all about was the music that we call old-time to-day, which was the popular music of the USA and Canada from the time of the Civil War until just before World War II. It started as dance music though people also played for fun, and the minstrels performed it even before the Civil War. This music filled the southern mountains but also the piedmont areas, New England and westward to the midwestern states and out to California with the gold rush.

When you play for a dance, all the musicians generally play together rather than taking breaks, and that is how most old-time jams are organized. We try to play complementary parts of tunes and songs without the notion of rotating lead and backup. The fiddle is generally the melodic lead and supported by the banjo (or piano or accordion in the northeast) on both melody and rhythm. I met one midwestern fiddler once named Les Raber who played fiddle backed up by his brother on the tuba. The gui-

tar is primarily a chord and rhythm backup instrument.

Some of the tunes commonly played by the old-time community can be traced back to England, Ireland, and Scotland, but the vast majority are native American tunes. This music developed in a remarkable fusion of African, European, and Native American cultures. The fiddle came from Europe and the

banjo from Africa, but African-Americans and Native Americans enthusiastically took up the fiddle and European-Americans took up the banjo. As these cultures merged, new kinds of rhythm developed and old-time music engendered blues, jazz, and other kinds of music. When Bill Monroe was constructing bluegrass out of old-time music, blues, and jazz in the 1940s,

he rooted it first on the old-time fiddling of his mother and uncle.

We hope to return to Lake Sonoma in 2013 and build on this event. We drew quite a few CBA members, and a few nonmembers said they would renew or join. So mark your calendar for the 2013 Golden Old-Time Campout mostly likely to be held from August 22 to 25.



REDWOOD BLUEGRASS ASSOCIATES 2012 - 2013 Concert Series



Thank you very much for your ongoing support!

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Individual show tickets: \$20/advance, \$22/door Dec 8 tickets: \$22/\$25 April 13 tickets: \$25/\$30

Season ticket (includes all six of these concerts): \$99 (buy five, get one free).

Must be purchased by 10/27/12

Ticket information: www.rba.org/tickets.html

All concerts take place at the First Presbyterian Church of Mountain View

1667 Miramonte Ave (at Cuesta Dr.)

Mountain View

5:00 pm: Pre-show jam session 7:00 pm: Doors open 7:30 pm: Showtime

for more information: www.rba.org

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Sat., November 10

Sat., October 27

Kathy Kallick Band

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The band that sets the standard for contemporary old time (which is not an oxymoron) music. It'll cure what ails ya.

CD release celebration! Longtime RBA

favorites, they're moving their tradition of

"hot bluegrass & cool originals" forward.



Sat., December 8 Peter Rowan Bluegrass Band

"Takes the energy, freshness, and synthesis of rock and roll, and brings it to hillbilly music." Jon Weisberger, CST



Sat., January 19

Audie Blaylock & Redline

Their Bill Monroe tribute was the best, and now they combine that classic material with their own spin on traditional bluegrass.



Sat., March 9

James Reams and the Barnstormers

Their last CD: "One Foot In The Honky Tonk (and the Other In The Blues)." Their t-shirt: "What's more country than bluegrass?" Any questions?



Sat., April 13

Dale Ann Bradley Band featuring Steve Gulley

The 4-time IBMA Female Vocalist Of The Year has joined forces with another multiple award-winner.

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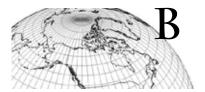


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L U E G R A S S News & Notes

La Roche-sur-Foron: France's international festival

Lilly Pavlak Brno, Czech Republic

The 7th annual bluegrass festival was held from Wednesday August 1 thru Sunday August 5 in the beautiful and picturesque medieval town of La Roche sur Foron, in the foothills of the French Alps. In its seven years of existence this has become the major European bluegrass event of the year and attracts several thousand visitors - most of them new to bluegrass, attracted by the growing reputation of the

festival to offer a great atmogood sphere, with music excellent musicians and fine food and drink and by the free entry into the festival for

This great festival was organized as usual by Christopher Howard-Williams and Di-Philippe, support

from the Tourist Office and the Town's Mayor. Of course, this unforgettable weekend would not be possible without the help of the incredible 180 volunteers who work tirelessly to produce the excellent food and to make the bands, officials and festival visitors feel welcome and at home.

The festival celebrates five days of bluegrass music with 35 concerts, all of them free, with 30 bands from Europe, Canada and the USA. A real bluegrass celebration with the European band contest a big part of the festival, where ten bands pre-selected from 35 entries by the international festival jury of Bluegrass musicians, journalists and promoters, are invited to play and compete as finalists.

Wednesday evening gives bands an opportunity to play in the "fringe" festival in the bars and coffee shops of La Roche but in fact the bluegrass starts with the 3-day workshop hosted by Hickory Project and some leading French musicians. The workshop students kick off the main festival on Thursday evening. It is a nice start to the event and the tutors are always proud of their students! Four more bands followed on Thursday with Bluegrass Deluxe (F), The Watery Hill Boys (Ire), Tildon Krautz (F/ USA) and the incredible Hickory Project (USA), who has become the festival house band thanks to their long-standing work on the workshop over several years.

Friday noon saw more bands play around town as part of the

fringe festival before the main festival started in the evening with the great Czech band Bluegrass Bazar. After the official opening of the festival with the Mayor and other local dignitaries, the band contest started with the first three bands: East-West, a new band with old faces from Slovakia and the Czech republic; Poa Pratensis, a fine Hungarian band; and the ever-popular Lazy Tater from the Netherlands. Headliners that night were the incredible young band Bearfoot

The second part of the band contest started with three more bands: Bluegrass Stuff from Italy in their new line-up, still fronted by Massimo Gatti; Candy Floss from Slovakia with the excellent young female banjo player Simona Schmidtova; and finally, Belgium's The Sons of Navarone, who played an excellent set and interacted well with the diverse audience.

For the second year running, the Mayor offered a fireworks dis-

play to the festival after the town's display for July 14th (French national holiday) was cancelled due to bad weather. The display was scheduled for Sunday ning but bestorms cause forecast were it was brought forward to Saturday evening. And what a display! The ac-

companying music was the Kruger Brothers Appalachian Concerto and it was magnificent!

The evening's headline act was Ronnie Bowman and he did not disappoint. His set was enthusiastically applauded by bluegrass fans and uninitiated festival goers alike. It was a great set with many of his greatest hits from all along his career. A true bluegrass star.

The final act of the day were not so lucky because Blackjack (Cz), headlining the festival as last year's contest winner, had to cut their set short when the heavens opened and most of the audience ran for shelter. This seems to be a traditional now because the same thing happened for G-runs 'n Roses last

It rained all night but during breakfast on Sunday morning the clouds gave way to a blue sky and we awoke with new optimism. Bluegrass Stuff played gospel songs during Sunday morning mass at the church before the festival opened at noon with the incredible Dvorak Bluegrass String Quartet.

This is a talented group of four young French musicians (Raphael Maillet, fiddle, Gil Lechanal, bass, Dorian Ricaux, guitar and Gilles Rezard, banjo). They interpreted Dvorak's American Quartet in F major, originally written for 2violins, viola and cello, with a traditional bluegrass line-up. They interspersed each of the four movements with anecdotes about the music and with traditional fiddle tunes to show the sort of music

that Dvorak was hearing during his visit to Spillville, Iowa in 1893, and that inspired him to write the piece. As a Czech national, I visited Spillville myself some years ago and was struck by how fondly the Czech community still remembers and reveres Dvorak. The band's interpretation of the music was magical and they received a standing ovation from the crowd. I am

certain this would go down well in any Czech festival and they would love to take the music back to the home of Antonin Dvorak, so if any organizers are interested, please get in touch with me.

They were followed by the Swiss band, Bluegrass Family, who have been playing for 36 years now. I

Continued on A-27



European bluegrass fans pack the fesitval at picturesque La Roche-sur-Foron, France.

from Alaska and Nashville and

top French band Turquoise, with Natalie Shelar from Arizona as lead singer, Jean-Marie Peschiutta (guitar), Jean-Marc Delon (banjo) and Martino Coppo of Italy standing in on mandolin. On Saturday morning the may-

or hosted his traditional, official reception in the town hall for the American guests and leading representatives of European Bluegrass, before the festival got under way at midday with Hungarian band, Acoustic Processing Unit, Czech band; The Giant Mountains Band, fronted by American Lucien Holmes; and Liz Meesters and Friends from The Netherlands.

The afternoon saw the now traditional break for the square dancing session (with live musicians and local caller who explains the steps and puts the audience through them!) and the kid's concert under the hangar with French band Lonesome Day, who have released a kid's bluegrass CD in French following their previous sessions at La

The Masterclass turned into a "face to face" Q&A with Ronnie Bowman's band and Hickory Project and was a successful formula for this event.

Saturday evening opened with Moscow band Kukuruza. They used to be well known and even toured the States in the 1990s before turning more country-rock. They worked up a special acoustic set for the La Roche festival and they went down very well with the



CBA award: Petaluma's Willowbrook Ale House

At the urging of former director Rich Evans, the California Bluegrass Association is starting to formally recognize venues that have been long time supporters of bluegrass music. As the home of the band Blue & Lonesome, the owners of the Willowbrook Ale House in Petaluma are the first club owners to be recognized as such. The presentation was made to coincide with the celebration of Blue & Lonesome's 15th year playing bluegrass at this establishment. Flanking presenter CBA director Mark Hogan are proprietors (L) Bob Varner and (R) Gary Simontacchi.

Walker Creek Music Camp to debut in April

By Ingrid Noyes

OK it's not even winter yet, but spring will be here before you know it, and with it, a brand new music camp: the Walker Creek Music Camp, to be held at the Walker Creek Ranch near Petaluma from April 5th to 8th, 2013. This camp, directed by Ingrid Noyes, will closely resemble past CBA Music Camps but with some new faces on the staff.

Joining us for this camp will be the band Dirty Kitchen, led by Frank Solivan, Jr who will be teaching a morning fiddle class, and also including Mike Munford (banjo), Danny Booth (bass), and Chris Luquette (guitar). We also have most of the Jaybirds band on staff, with John Reischman teaching mandolin, Jim Nunally guitar and vocals, Nick Hornbuckle banjo, and Trisha Gagnon vocals. The Canote Brothers, Greg and Jere, will be there, teaching fiddle and

guitar, respectively, and their colleague Candy Goldman will teach clawhammer banjo. Sid Lewis will teach his Jamming 101 course. Other instructors are Megan Lynch (fiddle), Sally Van Meter (dobro), Jack Tuttle (advanced band class), Dix Bruce (co-teaching a guitar and vocal duets class with Jim Nunally), Keith Yoder (mandolin), Sharon Gilchrist (mandolin), Tom Rozum and Laurie Lewis (vocals).

Sounds like fun? Hopefully our website will be up by the time you read this; if not, it will be soon. Check it out at www.walkercreekmusiccamp.com or call director Ingrid Noyes for more information (415-663-1342 after 9:00 a.m.). We plan to open registration by November 1st, so stay tuned! If you would like to be notified when registration opens, send Ingrid an e-mail (ingridnoyes@gmail.com) and she'll put you on her list. Hope to see you there!

CBA's 2012 IBMA Fundraiser Drawing







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The Cremona SV-1240 features a solid hand carved and graduated spruce top with a two piece, solid flecked flamed maple back and flamed maple sides! Each SV-1240 has a hand inlaid ebony purfling and an elegant vintage look and feel. The SV-1240 from Cremona comes complete with a Travelight TL-35 suspension case and a J. LaSalle LB-19 brazilwood bow! Value: \$700.00



MARTIN "GRASS VALLEY 2012" CUSTOM HD-28V

Sitka spruce top and East Indian Rosewood, Sitka spruce top and East Indian Rosewood, forward-shifted scalloped bracing, grained ivoroid binding, herringbone top inlay, "Zig-Zag" back purfling, black ebony fingerboard and saddle, bone nut and bone "long" saddle, long pattern "diamonds and squares" fingerboard inlay, polished gloss lacquer finish, furnished with a 5-ply arched, "Geib-style" hardshell case. With the custom inlay the list price is \$4349.00 the list price is \$4349.00





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CBA Instrument Drawing Ticket Order Form







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Send your donation, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to:

Tickets, P.O. Box 1070, Boron, CA 93596

Drawing to be held durng the CBA Fall Campout, October 20, 2012.

Need not be present to win

So Long, Doc, Earl, and Doug - Dan Crary remembers the greats

By Dan Crary Copyright 2012,

Thunderation, Inc.

"Give sorrow words" the poet advised; not an easy thing to do when we have witnessed the passing of some of the greats of our music. And it always comes as a shock; you "know not the hour" as the Bible says. 2012 has been the year of the passing of some of our music's greatest monumental figures, especially for me, Doc Watson, Earl Scruggs, and Doug Dillard, as well as other greats of our music, including Everett Lilly. Sic transit gloria mundi, "thus passes away the glory of the world." And so we grieve for these giant figures in our lives and music, we feel their absence, make speeches, write memorials, and as the characters in the play said, gathered around the deathbed of Richard II, "For God's sake let us sit down upon the ground and tell sad tales of the death of kings."

The tales of Doc and Earl and Doug will be many to tell, in fact they already have been: happily these great players did actually receive some of their flowers while they were living, as the old Stanley Brothers song has it. Earl Scruggs seemed to come out of nowhere in the 1940's playing a style of banjo that was, by the time the world heard it, so complete, so powerful, all banjo playing since has been judged by its standard. The old tapes of the Bluegrass Boys on the 1940's Grand Ol' Opry record how audiences went beserk for Earl's banjo, demanding so many encores, it almost stopped the rest of the Opry

When Doc Watson burst on the national scene in those early 60's Newport Folk Festivals, he blew the New England folkies away with the power of his gravel-pure voice, and the greatest guitar flatpicking that had ever been heard. And when Doc and son Merle toured the world starting in the late sixties, they began the biggest migration of a single musical instrument in history. The steel-string guitar went from deep obscurity in the mid-20th Century to become the most ubiquitous instrument on earth.

Out of all the sincere and wellintentioned attempts of politics, diplomacy, philosophy, religion, and education to get people to be peaceable together, ironically today, the last thing on earth that all seven billion of us agree on is that we like the steel string guitar. If you could get into Tehran, Bejing, or Mogadishu there would be a peaceable jam session, and someone there would know the "Wildwood Flower." Having thus swept the world, Guitar music may, just maybe, someday save humanity; If it does, Doc and Merle started the trend.

Doug Dillard was another tremendous personality and player, very influential, and with The Dillards band, came roaring out of the California music scene in the late 60's and early seventies. The Dillards showed the world that Bluegrass music, acoustic instruments, and entertaining stories and repartee could make it on a major label and stand on its own surrounded by electrified country and rock music.

So it's shocking to think of our world without them; for me Earl was the blazing banjo sound that hooked me as a little kid in 1951; in my world. Doc was the fifth face on the Mt. Rushmore of music; and Doug was sassy, smart old time music walking unapologetically up and down Santa Monica Blvd. Now, without them, the world feels very strange, and we wonder what more to say about their absence. Books will be written, memorials created, and most of all, we will tell stories of Doc and Earl and Doug for a long

So what more is there to say? Just a couple things more: one is to remind ourselves how their music and their example ought to influence us. In history the great funeral orations were aimed not at the departed, but at the living. Pericles after the Peloponnesian War and Lincoln at Gettysburg, for example, reminded the living to carry on the vision of those being memorialized. And that's what we can do as we celebrate and feel the loss of Doc and Earl and Doug. We can go back to the source, listen again to the recordings, hear in Doc's singing and play-

ing what Utah Phillips called "the power of an authorless folksong. Listen to the beautiful Bluegrass to town and made it dance in the city streets.

And there is another important tradition that these heroes of our music all taught us: the tradition of, it's OK to do something different. Realize that the passing greats of 2012 are immortal and revered by us both because they were true to their roots and traditions, and also because the music they performed actually changed everything that went before. Doc, Earl, Doug: all innovators who warped and altered the music drastically while somehow never letting you forget where they (and it) came from. That's a difficult line to walk: their legacy of rootedbut-different is a challenging course for us to navigate, and it can

If you don't think so, just sit in on some of our beer-and-opinions arguments that range everywhere from "bluegrasser-than-thou" to "it's my guitar and I'll play what I want to." It's a dialogue as old as western civilization: will it be permanence or change? The answer to that one, my friends, had better be:

The examples of Doc and Earl and Doug are a perfect guide into our future. They're a compass to keep the music on course in some sense, but also to point to the next Earl, Doc, or Doug, the next inspired young player waiting in the wings to knock your socks off.

Think about it: somewhere out there, today, walking around, are the players who will be the heroes of 2062. So our job is twofold: we need to be the old curmudgeons nagging the young players to remember the tradition, and then we need the wisdom to get out of their way as they change things, become Doc II, or the kid-who-will-become-Earl, or a Doug-for-the-next-generation. Because as Lee Hayes of the Weavers famously said: "The future isn't what it was cracked up to be; and what's more, it never was.

Bluegrass Banjo Extravaganza With Keith, Munde & Evans and an All Star **Band - November 16-18**

Banjo Workshops in Berkeley on Saturday, November 17

Make plans now to attend a very special weekend of concerts featuring banjo legends Bill Keith & Alan Munde, along with California's own Bill Evans, backed by an all-star band featuring John Reischman (mandolin), Jim Nunally (guitar), Chad Manning (fiddle) and Sharon Gilchrist (bass). Here's all you need to know:

Bluegrass Banjo Extravaganza Tour November 16-18, 2012

Friday, November 16: Winters, CA, The Palms Playhouse, 13 Main Street. Tickets \$22 in advance. More info at www.palmsplayhouse. com or phone 530-795-1825.

Saturday, November 17: Berkeley, CA, The Freight and Salvage Coffeehouse, 2020 Addison Street. Banjo workshops during the day followed by an evening concert. Concert tickets \$22.50 advance / \$24.50 at the door. More info at www.freightandsalvage.org or phone 510-

Sunday, November 18: Felton, CA (Santa Cruz mountains), Don Quixote's International Music Hall, 6275 Highway 9, 4 p.m. show. More info at www.donquixotesmusic.info.

"This is a rare opportunity to see two banjo legends – Bill Keith and Alan Munde – on the West Coast, backed by a great band," says event producer Bill Evans. "We'll



Bill Keith is coming to the Bay Area as part of an all-star revue.

have four hours of banjo workshops at the Freight and Salvage Coffeehouse in Berkeley on Saturday – stay tuned to the Freight's website for more details," says Bill.

"It is my hope to expand the event over the next several years, resulting in a full weekend workshop and concert experience for banjo players of all styles," says Evans.

inside stuff of Earl's 644-2020. banjo, the irony, the tone, the drive. And revisit those sessions from over three decades ago when Doug and the Dillards took

Santa Clara Valley Fiddlers Association



KidFiddle Workshop

taught by Luke Abbott



October 7, 2012 at 2:00 PM Hoover Middle School, San Jose

Youths 17 and under can participate in this KidFiddle workshop. The cost is only \$5.

Luke Abbott has been teaching music for over 8 years and has been an instructor at five kids' music camps. He led workshops starting with his family's ToneWay Music Method.

His goal is to bring out the natural musicality in each student through an emphasis on playing by ear and musical awareness.

Luke teaches fiddle, guitar, banjo, mandolin, Dobro, bass, and singing in Santa Cruz.

Jam at 1:00 PM, Sunday, October 7

Hoover Middle School Cafeteria at Naglee and Park, San Jose, CA

Admission: \$6 members; \$8 non-memb. Youths 17 and under: free admission

KidFiddle workshop: \$5 www.fiddlers.org / (650) 328-3939





Old-time music in Volcano

Mark your calendar for October 28 - Sunday afternoon, 4-6 PM. That's when the Volcano Union Inn and Pub in Volcano presents "Old Soles" playing Appalachian fiddle and banjo tunes and singing lovely harmonies on songs from the sublime to the very, very silly. No cover, all ages.

Info at www.volcanounion.com / www.OldSolesMusic.

A visit with Caleb Klauder of Foghorn Stringband

By, Kari King

For the Bluegrass Breakdown

If Foghorn Stringband isn't one of your favorite bands, you probably haven't heard them yet. And if Caleb Klauder, one of the original members, isn't one of your best buddies, you probably haven't met him yet. On a warm June morning, only hours after returning from a month long European tour, the Foghorn Stringband hit the main stage in Grass Valley at the 2012 Father's Day Bluegrass Festival with an impressive set showcasing their brand new CD, "Outshine the Sun." An hour later, I found my way to their campsite in a grove of pine trees behind the festival. Caleb pulled up a couple of chairs for us, offered up beverages, and cracked open a cold Coors Light for himself. Sammy Lind, the group's fiddle player, smiled a greeting at me from a nearby circle of musicians, while Nadine Landry and Reeb Willms, the bass and guitar components of FSB, practiced a Carter family duet for an upcoming harmony workshop taking place later that afternoon.

Within minutes, it becomes apparent that talking to Caleb Klauder feels like talking to a close friend. After the frenetic buzz that went through camp when the band rolled in the night before, I half expected rock star attitude. But quickly, it became clear that Caleb Klauder is driven by a need to express himself, to connect what is the same about us, rather than to elevate himself above his audience. And folks do feel that connection. This is why Foghorn's fans don't just love their music. Foghorn fans love them, which explains why they rarely stay in hotels during their extensive time on the road.

Caleb grew up in much the way he lives today, saying yes to any and all musical opportunities. Whether he was playing recorder and saxophone in school or the plywood guitars his father made for him and his childhood friend, Caleb was always drawn to music. At twelve, he started taking guitar

lessons. Meanwhile, he and his buddy planned their future (and eventually actualized) band. But it was not until college, after he was already touring with his successful Indie/roots band, Calobo, that he discovered his love for traditional music. It started with a required fiddle course in college. Shortly after, he discovered the mandolin and began going to old time and bluegrass jams, which were part of a blossoming traditional music renaissance in the Pacific Northwest, particularly Portland.

Caleb describes his growing awareness of the pull toward traditional music with memories of traveling with Calobo on their way to gigs. He would sit in the back of the van listening to Bill Monroe and say things like, "Guys. You've got to listen to this. It's the most amazing thing ever!" They would smile, "Whatever, dude." Somewhere during that time, Caleb and Sammy began playing together, sitting knee to knee for hours every day. And the Foghorn Stringband sound was born.

In fact, Foghorn is still lauded for their ability to maintain an almost channeled traditional feel to their music, while also infusing their own fresh sound. How do they do it? "I do try to listen really intently to the original. What is so powerful about it? It's not just the words. It's not just the key it's in. It's not just that it's an old, scratchy recording. There's something deeper. I try to find what's important about the song and dig into that and bring that out of it so that if it does change, I've kept that little gem of a core that strikes me. I think that's how Sammy plays fiddle also, he digs into that aspect. A lot of musicians skip over that and they get kind of the fluffy, brushy style of a song and lose the meat of it. And you're kind of like, "That's nice," but it doesn't strike me the same way. And I think that's what's neat about traditional music; that pure core, that gets transferred over time. It's going to live forever. I always likened it to grabbing onto train that's cruising by at a hundred

miles an hour; grab on, 'cause it's going! It's not gonna' stop. It's totally healthy and alive.

Does it bug him when people to force him to pick a genre, like, "Are you old-time or bluegrass?" "Yeah, kinda, kinda. I mean, I understand it because it's nice to categorize things. . When we first started Foghorn, we were more clearly defined as old-time. But now, although we play a lot more old-time fiddle tunes than most bluegrass bands, we play a lot more driving harmony singing songs than most old-time bands. And I've always liked country music. So it's kind of fun to branch out. I think the band is maybe in a transition. I think we're just discov-

So where does he think he wants it to go? "Really, I'm mostly interested in keeping the band alive and living. Cajun is part of that for Sammy and Nadine, and that's healthy. And same with Reeb singing some songs, we did one yesterday, "Isle Au Haut." Very different. But it's her. And it's her strength. It's beautiful. I think the cool thing about it is that it will be a growth challenge to really be good at backing up each of those things, rather than before, we were sort of a one trick pony; like we played raging fiddle tunes, a few waltzes and a sang a couple songs, and it was cool, great. But we've moved out of that a little bit. I think in the long run it makes us more interest-

When asked about a favorite memory from the road, Caleb says, "It's hard to pick a favorite, because there are so many neat places." He recalls one special evening at The Red Barn, in Los Osos, California. "The first time we played there, this little place called the Red Barn, in Los Osos, in the same song ("Sweeter Than the Flowers") people were crying and laughing. People were just smiling and laughing because they were so happy. People in the back were kind of dancing and waltzing. This one woman was bawling and I almost couldn't finish the song.



Caleb Klauder, left, is part of a band that is bridging the divide between bluegrass and old-time fans, Foghorn Stringband. *Photo: Mike Melnyk*

It was the last song of the set, so I went up to talk to her afterwards to see if she was okay. It was just really powerful. That's what kind of makes it for me, traveling and touring, is not only running into great people, but when you have these emotional, real, deep connections with people and the shows are like that. That's kind of why I love music. It doesn't happen every time, which is unfortunate. And maybe we couldn't handle it if it did. You sort of live for those. They come up every now and then when you don't expect it. It's happened in all the different bands I've been in. It just takes over."

After two interviews over the next couple of days, I learned a lot about Caleb Klauder and the Foghorn Stringband. I learned that the band works a grueling schedule that would quickly undo most of us, but that they are made of stronger stuff than your average humans. FSB seems to thrive, despite endless, crowded trips in the band van and night after night, even year after year, in new towns with ambiguous arrangements and alarmingly little sleep. Why do they thrive? It is based on a pro-

found love of the music and an unending enthusiasm for listening to and creating it. In fact, when Caleb isn't working, he's likely to still be playing music. Whether it's after hours at late-night jams, at the annual picking-every-song-you-know party in Weiser, Idaho, or being serenaded by his son and Tim O'Brien at a birthday dinner this past March, wherever Caleb is, music has just been or soon will be joyfully played.

Foghorn Stringband can be seen November 9, 2012 at the Palms Playhouse in Winters, California, only 45 minutes from Sacramento and about an hour from the Bay Area. Well worth the drive. Foghorn Stringband tours extensively throughout the US and Europe. Check the band's website, foghornstringband.com for other shows during this Northern California tour, or for shows in your area.. You can also "like" them on Facebook and receive up to date information directly to your inbox! If you can't catch them live (or just can't wait another minute!), Foghorn's newest CD, "Outshine the Sun" can be purchased online at cdbaby.

Portland area music scene will miss old-time musician Bill Martin

By December Carson Oregon Music News

Old-time square dance caller, mentor and beloved musician Bill Martin died Friday after his long battle with multiple myeloma.

battle with multiple myeloma.

In the late 1990's and early 2000's there was an old-time music revival taking place across the country. In Portland, Oregon bands like the Dickel Brothers, Pig Iron, The Flat Mountain Girls, The Government Issue Orchestra and The Foghorn Stringband were gathering fans, drawing crowds and inspiring musicians to take up instruments like the banjo, fiddle and upright bass

In these young musicians Martin, a veteran square dance caller

and a bluegrass player, saw an opportunity. He was busy calling traditional old-time square dances up and down the I-5 corridor and he needed musicians — and for these young scrappy musicians Martin was offering something that young musicians were lacking — paying gigs.

It was a match made in heaven. Out of that marriage of young scrappy punk kids playing traditional American music and a Santa-like veteran square dance caller grew one of the most popular old-time music and vibrant square dance scenes in the nation. For 10 years the Mc-Menamins Kennedy School hosted a monthly square dance that drew hundreds of people — of all ages

and all abilities – to learn to square

"I never would have started playing music and met my entire community of friends if it hadn't been for Bill Martin giving me a hundred year old banjo that he just happened to have in the trunk of his car," Samy Alloy posted on Bill Martin's Facebook page.

In 1999, Martin, lovingly known as King Bubba, joined forces with some of those young musicians to start the Portland Old-Time Music Gathering. Now approaching its 14th year the Gathering draws together old-time musicians from all over the country every January to spend a week playing music and dancing at the Scottish Rite Center.

Bill Martin performed bluegrass and old-time music in the bands Spud Mountain, Uncle-Wiggly and with his brothers The Martin Brothers.

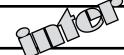
In 2003 Oregon Public Broadcasting featured Bill Martin and Portland's Old-time Music and Square Dance scene in an episode of Oregon Art Beat (Mike Mildo Producing). It is one of their most watched episodes to date.

King Bubba's legacy lives on in NW bands and musicians such as The Tall Boys, Watertower, The Foghorn Stringband, The Gallus Brothers, The New Five Cents, Caleb Klauder and Annalisa Tornfelt and in his square dance calling students Caroline Oakley, Maggie Lind, Michael Ismerio and Paul Silveria

"Bill Martin laid the foundation for Portland, Oregon to become a haven for the last significant old-time music and dance revival in this country. King Bubba, as we call him, was a kingpin of the northwest social music network. And I don't mean Facebook. Bill was Bubbaville," Klauder said.

Portlander's can enjoy the fruits of Martin's square dance legacy at the Every Sunday Square Dance. This old-time square dance is every Sunday (September-June) at The Village Ballroom: 700 NE Dekum (just east of MLK Blvd). This dance is all ages and for dancers of all abilities.

BRENDA and the



Reviews

Interview with Dix Bruce

Brenda speaks with Dix on July 29, 2012

Dix Bruce is a Bay Area musician whose folk and bluegrass awareness started while in college, and it continued with work with David Grisman and other musicians in the growing bluegrass music scene. Dix has distilled his knowledge into a number of projects for Mel Bay publications and has many instructional materials through his own Musix company. He is currently involved with several performing groups and teaches at many of the music camps throughout the United States.

BH: To start at the beginning, when did you first get interested in this form of music?

DB: A lot of this started when I was in college. I went to the University of Wisconsin, Madison, which is my hometown too. There was a folk club that would put on shows, and they would bring in great performers from the folk world. One was Mike Seeger and I would go and try to meet these guys and ask, "How did you learn all that stuff?" The other group I remember from that time was Ralph Stanley. Keith Whitley and Ricky Skaggs were in the band and I remember the song "Will You Miss Me?" and I heard crosspicking (on guitar.) In my iunior or senior year there was that recording Will the Circle Be Unbroken. Up to this point, I didn't know much about bluegrass; I knew about folk music, Sixties kind of folk music – Peter, Paul and Mary. I heard this recording -those black things with one hole (laughs) and the Nitty Gritty Dirt Band brought me into hearing this kind of music. Doc Watson was on it, Maybelle Carter was on it, Earl Scruggs, Jimmy Martin and others I'm leaving out. Hearing Doc – I had never heard anyone play like that. I really wanted to hear this guy so I went to the student union committee and asked to have Doc Watson and they said "if you call up his manager..." So I made a couple of calls and they told me that I had to do it. It sold out and we went out to eat with Doc and Merle. He was such a nice guy, very sophisticated and never had a bad word to say about anyone. He was a model of the kind of person you could be. He was into modern music, and encouraging of rock music.

Earl Scruggs had the Earl Scruggs Revue and this was riding the wave of younger people interested in bluegrass. It was a loud band with Earl and his kids, and there was another band called the Monroe Doctrine. They were from Colorado and

Charles Sawtelle was with them. I remember they did songs that were hits from Bread, and that was such a pop thing. I got to know Charles Sawtelle and he was one of those nice, encouraging guys. He stayed around to jam, with those of us who could just barely play and we played "Under the Double Eagle." That was a song that flatpickers would learn, and he played a really cool lick and he took the time to show me that. You remember when someone takes the time with you and it really made an impression on me.

After getting his degree, Dix left the cold winters of Wisconsin and journeyed out to the Bay Area. He worked at a music camp and taught music in schools. A friend in Boston suggested doing interviews with local musicians. One of his early interviews was with David Grisman who was just starting the David Grisman Quintet. He was asked to work for Mandolin World magazine and one of his early articles was an interview with Tiny Moore. Dix then became the editor of Mandolin World and continued his interviews with some of the great mandolin players during that time. He remembers interviewing Bill Monroe and asking him about Elvis recording Blue Moon of Kentucky, and Bill stating that he said to Elvis, "you done it the way you done, I done it my way, and it's okay." Dix also met Frank Wakefield while he was in the Bay Area. Dix mentioned that in his interviews with John Duffey, John stressed his dislike of instrumentals and a preference for hearing all the vocal parts in a song.

BH: So were you playing mandolin while being the editor?

DB: There was a scene in the Bay Area around mandolins. The guy who owned 5th String in San Francisco, Richard Keldsen, started Saga and imported less expensive Gibson F5 instruments copies. I got one of the prototype mandolins and I was teaching at Amazing Grace Music in San Anselmo. I would drag that instrument to festivals and play it and I loved that sound of two mandolins in Grisman's band. Tony Rice, Todd Phillips and Bill Amatneek.

Dix also recalled parts of other interviews. During an interview with Levon Helms, the singer commented on Bill Monroe's influence – "I heard Bill Monroe and he just flat out tattooed my brain. That backbeat that he played. That's what I always do. A hit record don't mean nothing, it's just a thing that opens doors that lets you play music a little longer. He also said,"It's not about this (the backstage scene) but it's about breaking musical bread with our friends."

BH: You've been able to experience the music as a writer and interviewer and a participant, but you've also been a teacher of guitar and mandolin. What started you in that direction?

DB: I got to thinking, maybe I should do some books about what I'm learning about. Mel Bay had been one of the advertisers in Mandolin World. I called up Bill Bay, Mel's son, and he was very encouraging. I did Mandolin Harmonics, and they asked me to do another book, and my wife said, "Aren't there more guitar players?"

The series was called "You Can Teach Yourself---- and I did one for mandolin and country guitar, and did videos for both. Along the way I'd come up with some ideas and float them by him, and my latest book, Parking Lot Pickers: Mandolin Solos. It follows my Parking Lot Pickers series of books and has songs like "Nine Pound Hammer" and "All The Good Times Are Past and Gone." I've got over 50 Mel Bay books and all the things that I've done on my own - the Gypsy Swing Books.'

BH: Let's talk about the Parking Lot series. There's over 200 songs in each book – one for guitar, mandolin, banjo, fiddle, dobro and bass – and you could probably play for more than 10 hours if you did all of them.

DB: Depends on how many solos you take! (laughs) If you get the new book, 12 hours! Bill Bay called me up six or seven years ago and said they needed a bluegrass songbook and did I want to do it. I said, is it generic or for certain instruments. So I started going through all my LPs and iTunes to find songs that I knew I liked and I compiled a list of two or three hundred songs. I wanted to make it different from anything that's already out there. There's tablature in it, all the verses and recordings of the songs. People really need to hear the song. Some guitar and mandolin players really don't listen to the music. So we'll do the recording and the book have spiral binding so you can take it to the jam session.

It ended up being 250 songs but they had to cut some because they couldn't get the clearance for some of them. We did get Bill Monroe songs, and we got to put in Rocky Top. I had a gig and called up Bill Evans, the banjo player and had Bill and Tom Bekeny look at the pages. There were songs that these guys didn't know and I said to Bill, could you do a book like this. So Bill and I collaborated on that, and he was wonderful to work with and we recorded the songs here. We got Stacey Phillips to do the dobro and Gerald Jones from Texas did

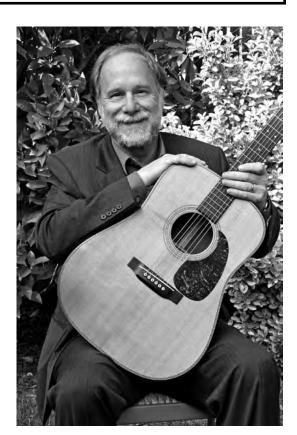
the fiddle ver-There's sion. more teaching in the bass book but each one has instruction for the instrument. It's a lot of work to put together a 300 page book. The largest section is the "little" Little songs -Annie, Little Birdie, Little Rosewood Casket, Little Willie, Little Sadie. I've also done transcription books for Mel Bay. I find a way to understand how it's played to add to the book. Most of these song are in the major scale and are simple and I had this revela-

tion while listening to the Carter Family. I sit amazed at Maybelle Carter's playing. She would play things almost the same but change one or two notes. Earl Scruggs would do the same thing when playing guitar. A Carter Family audience might be in a hot schoolhouse with other noise. So Maybelle opens with the melody on guitar, and Sarah sings it.

BH: It's great what you've accomplished with the Parking Lot Pickers series. But you've also done another series on Gypsy Jazz playing for guitar and mandolin.

DB: This goes back to David Grisman. When I was in college, I had heard of Django Reinhardt. He was so advanced and so fast and beyond my comprehension. When I came out to California, David introduced me to him. David's Quintet played some of Django's stuff, and it really caught my ear. I was in a band at the time called Back Up and Push. We loved that sound and that got me to learn the chord changes. I've played more swing and jazz in gigs than I have bluegrass. In the late 80s I did a book called Back Up Trax of old time and fiddle tunes. You put on this tape and play along with it. That's how I learned while playing Fake Books at restaurants and the repetition does it. The book series includes Swing and Jazz, Jazz and Hot Tunes, and Traditional Jazz and Dixieland.

Hot Club bands were springing up all over the place and I got some guys together and we recorded the Gypsy Swing songs. I put them out for guitar and mandolin and I advertised them on my web site and they sold



Dix Bruce.

pretty well. I had to keep ordering them so I got 1500 of them and now Mel Bay is distributing them. Of course, now there's ebooks. I think it's a great idea. So I sell stuff through my web site, and a guy who lives in Missouri orders from me and Mel Bay is in St. Louis. So we have to ship this two pound book. I love books and I love book stores but how cool if I could send it electronically. I see it with younger guys and they have songs on their phones. I know it's in the future and I need to get with it. As soon as we can do a book with a CD, that's one thing I want to work on along with the mandolin book. I have another book due out next week - it's crosspicking gospel songs.

BH: So band-wise, what are you doing?

DB: I'm still in the Royal Jazz Society, still playing with Jim Nunally. He's real busy these days with David Grisman and the Bluegrass Experience, and John Reischman and the Jaybirds. He plays with Nell Robinson and has some DVDs on guitar playing. Lately, I've been playing with a mandolinist named Julie Cline.

Dix Bruce's musical instruction books, DVDs and recorded projects with Jim Nunally and the Royal Society Jazz Orchestra are in music stores and on line at www. musixnow.com The Parking Lot series of books mentioned in the interview contain over 200 great bluegrass, country and gospel songs along with entertaining and informative photos and instruction focused on a specific instrument. A detailed discography for finding the original renditions of the songs is also a useful song source.





Three stages of entertainment, workshops, camping, kids programs, dances, vendors, and lots of jamming



Come and join us in our 38th 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

- "Dogs and cats are allowed only in designated camping areas during the festival, none are allowed in the main venue area. No pets in tent-camping-only area. Owners must comply with CBA's policies. Please see our website or inquire at 209-588-9214.
- Camping is in the rough on the festival site beginning Sunday, June 9 through Wednesday, June 12 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, 2013.
- •Camping during the festival is included in 3 and 4 day tickets.
- •Food and soft drink concessions on site. Picnic baskets and coolers permitted no glass, please.
- •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 at 11228 McCourtney Road in the town of Grass Valley, California. From Sacramento, take Interstate 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.

~ EARLY BIRD TICKET ORDER FORM ~

CBA Member Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple's Membership. Deadline for Early Bird Discount tickets is February 28, 2013. No member Discounts available at the gate.

Early Bird Discount Tickets (11/1/12 - 2/28/13) **CBA Member Tickets** 4-DayAdult......\$110 4-Day Senior (65 & over)......\$100 4-Day Teen (16-18).....\$50 3-Day Adult\$90 3-Day Teen\$40 **Non-Member Ticket Prices** 4-Day Adult.....\$135 4-Day Senior (65 & over)......\$125 4-Day Teen (16-18)......\$55 3-Day Adult.....\$115 3-Day Teen (16-18).....\$45 **Advance Discount Tickets** (3/1/13 - 5/31/13) **CBA Member Tickets** 4-DayAdult.....\$125 4-Day Senior (65 & over)...... \$115 4-Day Teen (16-18).....\$60 3-Day Adult\$105 3-Day Teen\$45 Non-Member Ticket Prices 4-Day Adult.....\$150 4-Day Senior (65 & over)......\$140 4-Day Teen (16-18).....\$60 3-Day Adult.....\$130 3-Day Teen (16-18).....\$45 Single Day Tickets No discounts available Thursday..... Adult \$35/Teen \$15

Friday..... Adult \$50/Teen \$20

Saturday..... Adult \$55/Teen \$25

Sunday.....Adult \$35/Teen \$15

Camping is included in all 3 and 4 day tickets. Early camping opens Sunday, June 9. 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 9 through Wednesday, June Designated tent camping area available. Special campsites with guaranteed electricity spaces @\$110 each with advance reservations (Monday thru Sunday). Handicapped campers who need special accommodations must make advance reservations by May 1, 2013. Please call JohnSkaar at 509-427-8928 or e-mail: skaarjohn@gmail.com for information and reserva-**GATE TICKET PRICES** \$160 \$70 \$130

4-Day Adult 4-Day Teen (16-18) 3-Day Adult 3-Day Teen (16-18)

Children 15 & Under FREE with a paid adult admission.

> NO MEMBER DISCOUNTS ON GATE TICKETS.

Please send me the following Early Bird Discount tickets to the CBA's 38th Annual Father's Day Weekend Bluegrass Festival:

CBA Member Tickets	Camping Reservations:
4-Day Adult @ \$110	nights Pre-festival tent camping
4-Day Senior @\$100	@\$15 per night (first-come, first-
4-Day Teen (16-18) @\$50	served) for a total of \$
3-Day Adult (Th/Fri/Sat) @\$90*	nights Pre-festival RV camping
3-Day Teen (16-18) (Th/Fri/Sat) @\$40*	@\$20 per night (first-come, first-
3-Day Adult (Fri/Sat/Sun) @\$90*	served) for a total of \$
3-Day Teen (16-18) (Fri/Sat/Sun) @\$40*	
Non-Member Tickets	electricity @\$110 per space.
4-Day Adult @\$135	(6/10/12 - 6/16/12)
4-Day Senior @\$125	,
4-Day Teen @\$55	CBA Member No
3-Day Adult (Th/Fri/Sat) @\$115*	
3-Day Teen (16-18) (Th/Fri/Sat) @\$45*	Date of Order
3-Day Adult (Fri/Sat/Sun) @\$115*	Total for Compine
3-Day Teen (16-18) (Fri/Sat/Sun) @\$45*	Total for Camping
•Please specify which 3 days	Total Enclosed
, ,	
Single Day Tickets	
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Friday Only @ \$50 Teen @\$20	DRESSED, STAMPED BUSINESS-
Saturday Only @ \$55 Teen @\$25	SIZED ENVELOPE, and check or
Sunday Only @ \$35 Teen @\$15	money order payable to the California
	Bluegrass Association (CBA) to:
	CBA Festival Tickets

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

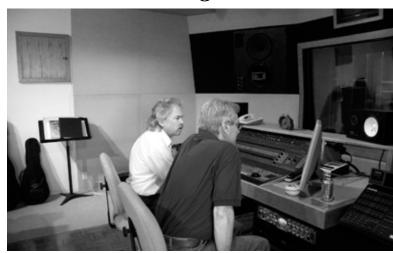
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Early Bird Discount Ticket Order Form -- Deadline 2/28/13



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Chuck Poling

Founder has passed but Hardly Strictly carries on

The twelfth annual Hardly Strictly Bluegrass Festival kicks off on Friday, October 5th in San Francisco's Golden Gate Park. The festival runs through the weekend and features six stages with dozens of performers, and draws from 500,000 to 700,000 attendees each year. And best of all, it's absolutely free.

The festival is the brainchild of the late Warren Hellman, a financier and a member of one of San Francisco's oldest and most established families. A banjo pick-

Bluegrass Confidential By Chuck Poling

er and fan of bluegrass and oldtime music, he conceived the festival as a gift of the music he loved to the city he adored. Though he passed away last December, Warren ensured the festival's future by setting up a trust to fund Hardly Strictly Bluegrass for the next fifteen years.

Ślim's Productions, which handles booking, logistics, and the myriad other details of the festival, continues to organize and present the event. I can't imagine anyone doing a better job. From a planning standpoint, a free show is a nightmare – you can't estimate crowd size by ticket sales and you have a finite budget, whether 50,000 or 500,000 people show up.

The lineup stretches across many genres of music – hence, the "hardly" – but has many top bluegrass music acts, this year including the Del McCoury Band, Ralph Stanley and the Clinch Mountain Boys, Dry Branch Fire Squad, Peter Rowan, Jerry Douglas, and the Bay Area's own Laurie Lewis and the Right Hands.

In previous years, the festival has featured Alison Krauss and Union Station, Ricky Skaggs and Kentucky Thunder, Hot Rize, the Steep Canyon Rangers, and many other top-notch bluegrass acts.

Sadly, two longtime festival favorites – bluegrass legends Earl Scruggs and Doc Watson – passed away earlier this year. Their absence, along with Warren's and the late Hazel Dickens', will be felt deeply by longtime festivals fans like myself. I've always looked forward to the festival as a sort of family reunion, and it'll be a bittersweet gathering this year. The circle, while unbroken, is a little smaller without them.

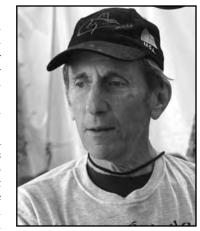
The festival is spread across three meadows - Lindley, Marx, and Hellman Hollow, formerly known as Speedway Meadow. Forty-five years ago, Speedway was the site of another notable gathering – the Human Be-In – a seminal event in 1960s counterculture history that featured music from the Grateful Dead, the Jefferson Airplane, and Quicksilver Messenger Service. Now, Hellman Hollow is known around the world for Hardly Strictly Bluegrass, an amazing, free music festival that has something for everybody.

Thanks to Warren and Slim's Productions, a large tent for non-

profit organizations is provided, and the California Bluegrass Association is prominently represented. Look for the CBA banner near the Banjo Stage and stop by to say hello to the volunteers staffing the booth.

I've attended every HSB every year since it began in 2001 and have seen it grow from a one-day festival with two stages and a crowd of about 10,000 to the three-day, six-stage event that draws hundreds of thousands. I've seen superstars like Willie Nelson and Dolly Parton perform, as well as local acts like Molly Tuttle and Red Meat. Some things change from year to year and other things remain the same, like Emmylou Harris closing the show on Sunday night.

The one constant has been Warren. I'm used to seeing him shuttling back and forth on a golf cart, visiting every stage and talking to the fans, the performers, the security personnel, and anyone else who happened to be around. A couple years ago I saw Warren, an avid horseman, engaged in animated conversation with a mounted park ranger. After a few minutes of chatting, the



Hardly Strictly founder Warren Hellman

ranger dismounted and Warren happily took the reins.

He won't be there this year, at least not his earthly form. But what a gift he leaves us! Warren was an exceptional human being who used his wealth and wisdom to enrich the city he loved. But of his many generous acts, Hardly Strictly Bluegrass will be the legacy that reaches the most people. As HSB favorite Robert Earl Keen puts it, the road goes on forever and the party never ends. We'll see you in Hellman Hollow.

Wayne Erbsen's LOC CABIN WIUSIC

Mountains of SongsBy Wayne Erbsen © 2012

Hank Williams was once quoted as saying, "You got to have smelt a lot of mule manure before you can sing like a hillbilly." If Hank was right, then what I did today puts me over the top into the ranks of genuine hillbillies. It all started when I got back from a week of fiddling and singing at the Appalachian Stringband Festival in Clifftop, West Virginia. After I barely had a chance to settle into my normal routine at home, my wife, Barbara, said she had a "honey do" list for me. The good news was that there was only one thing on the list. The bad news was that I needed to move an enormous truckload of manure. Armed only with a shovel and a wheelbarrow, I began moving the manure mountain. To pass the time, of course, I started singing. But I couldn't think of a single song about manure. With its deep roots in rural America, you would think they'd be lots of bluegrass songs about this meaningful subject. If only I knew a song about manure, I was convinced I could sing it now with real feeling!

When I came up short of manure songs, I realized that I knew a pile of songs that contained the words "mountain" or "hills." Here are some of songs that I thought of as I shoveled.

Bear Tracks
Big Rock Candy Mountain
Black Mountain Rag
Bluebirds Singing in the Blue

Ridge Mountains
Blue Ridge Cabin Home
Blue Ridge Mountain Home
Cabin in Caroline
Cabin on a Mountain
Fire on the Mountain
Foggy Mountain Breakdown
Foggy Mountain Top
High on a Hilltop
High on a Mountain
Home Among the Hills
How Mountain Girls Can Love
I Like Mountain Music
Life is Like a Mountain Railroad

Little Mountain Church House Little Georgia Rose Living on the Mountain Looking For a Stone Medicine Springs Meet Me Out on a Mountain Mole in the Ground Mountain Laurel Mountain House Mountain Rosa Lee Mountain Girl Mountain Dew Mountain Boy Mountain Folk My Home's Across the Blue Ridge Mountains Rank Strangers Sawing on the Strings **Smoky Mountain Memories**

The Hills of Roan County

Tall Pines

White Dove

After I finished moving the mountain of manure, I started wondering if the legendary musicians who picked and sang bluegrass and old-time mountain music actually lived in the mountains. I compiled two lists, one of bluegrass musicians, and a second one of old-time musicians. Under each entry, I included where they were born, and the elevation. Interestingly enough, Bill Monroe ranks second from the bottom in terms of elevation, right above Don Reno. Raymond Fairchild gets the prize for living at the highest elevation, 3020'. The average elevation for these particular bluegrass musicians is 1354'.

For the old-time musicians, Charlie Poole lived at the lowest elevation at 591', and Albert Hash gets the blue ribbon for having lived at the highest elevation, 3638'. When I tallied up the average elevation of these old-time musicians I came up with 1655'.

What valid conclusions can we draw from this non-scientific survey? None, probably. But we did learn that the old-time mountain musicians did live more in the mountains than did the bluegrass musicians. Either way, we did learn that this ain't no flatlander music.

Bluegrass Musicians

Bill Monroe, Rosine, KY, 459' Don Reno, Spartanburg, SC, 246' Earl Scruggs, Boiling Springs, NC, 912' Hylo Brown, River, Kentucky, 670'

Jim & Jesse Coeburn, VA, 1995'

Jimmy Martin in Sneedville, TN, 1171'

Lester Flatt, Sparta, TN, 885' Lilly Brothers, Clear Creek, WVa, 1467'

Osborne Brothers, Roark, KY, 1464'

Raymond Fairchild, Maggie Valley, NC, 3020' Red Rector, Walnut, NC, 1942' Red Smiley, Asheville, NC 2134 Stanley Brothers, McClure, VA,

Vern Williams, Newton County, AR, 760'

Wilma Lee & Stoney Cooper, Valley Head, Wva,, 2372'

Old-Time Musicians

Albert Hash, Whitetop, VA, 3638' Baird Ray, Sodom, NC, 2182' Bascom Lamar Lunsford, South

Turkey Creek, NC, 2100' Beachard Smith, Scott County, VA, 1916'

Blue Sky Boys, Hickory, NC, 1163

Carter Family, Maces Springs, Va, 1858'

Charlie Poole, Eden, NC, 591' Eva Davis, Gastonia, NC, 797' Frank Profitt, Reese, NC, 3041' Fred Cockerham, Surry County, NC, 1000'

Kyle Creed, Surry County, NC, 1000'

Lilly Mae Ledford, Powell County,



Wavne Erhsen

KY, 685'

Roscoe Holcomb, Daisy, KY, 965' Samantha Bumgarner, Dillsboro, NC, 2051'

Tommy Jarrell, Toast, NC, 1063' Uncle Dave Macon, McMinnville, TN, 968'

Wade & JE Mainer, Stony Knob, NC, 2080'

Wade Ward, Independence, VA, 2689'

Wilson Douglas, Rush Fork, WVa, 814'

Wayne Erbsen was born in Los Angeles, California, elevation 105'. In 1977 he moved to Asheville, NC, elevation 2134'. In 1999 he purchased a get-away log cabin near Big Pine, NC, with an elevation of 3800'. When he's not measuring elevation, Wayne teaches oldtime and bluegrass instruments and singing and writes books for his company, Native Ground Books & Music. Contact him for a free catalog: (828) 299-7031, banjo[at]nativeground.com, or go on-line at www.nativeground.com

The Luthier's Corner - Roger Siminoff



Q: In the last issue of the Breakdown you showed some wood cutting methods and said that piesawing is sometimes not good. What do you mean by that?

A: Pie-sawn wood is only acceptable if the annual rings run perpendicular to the cut of the board. The left image in Fig. 1 is the illustration that I showed last month, and this is a good example of how piesawn wood should be prepared. But look at the image on the right to see what happens if the pie-sawn

sections are cut so that the rings do not run perpendicular to the face of the halves. Imagine how these boards would look if they were laid open and glued along their bottom edge. The annular rings on one half would not match the direction of the annual rings on the other half. Wood cut this way would not be acceptable for soundboards.

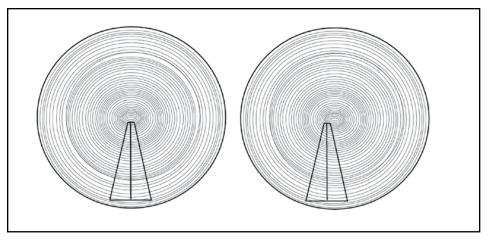


Fig 1: For pie-sawn wood to be acceptable for soundboards, it must be cut from the geometric center of the log (left). Wood that is pie-sawn off center (right) is not acceptable.

Q: Thanks for the great article on wood preparation last month. It is all much clearer to me now. You mentioned "bookleaved" wood but I've heard people call it "bookmatching." Is that the same thing?

A: I'm glad the information on wood cutting got so much attention. Actually, there is a differ-

ence between book leaving and book matching.

Book leaving is where a thick board is split in half and the common edges of the two halves are glued together. The purpose of preparing wood this way is to prepare a board whose figure is similar on both halves. This method can be used when preparing soundboards and backboards from square boards or from the pie-sawn boards shown in the first question (Fig. 1). Book leaving is only possible when the board is thick enough to yield two halves of the correct equal thickness. In book leaving, the wood is laid open like the pages of a book (thus

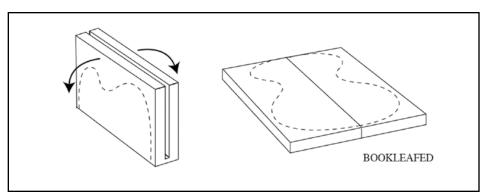


Fig 2: When a board is split and the halves folded open to be glued along their common edge, the process is called "book leaving."

5th String Street, Be call This it 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 can Angeles on to 1941 the 1 Free

Book matching is where two sections of a thin board are cut and then brought around to be glued along their common edge (Fig. 3). In this method, the grain of the wood would be identical, but the figure might be slightly different. Some folks call this "side grain matching" but I learned the term "book matching" from Wilbur "Uncle Will" Marker who was the wood buyer at Gibson.

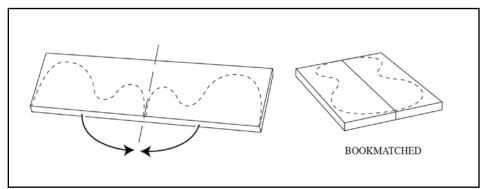


Fig 3: When a board is cut into two sections and the halves brought around to get the grain to match, the process is called "book matching."

In lay terms the words are often used interchangeably to denote the halves of a soundboard or backboard that taken from the same piece of wood. But in the world of luthierie, there is a significant difference between book leaving and book matching.

Q: Banjo bridges look like they are made from maple and ebony. Why aren't mandolin bridges made like that? A few months ago you showed a bridge with a metal top part? What was wrong with that? I would think it would be really strong.

A: Each of the string instrument families has a bridge construction that are unique to that instrument. It is not just an issue of cosmetics, but how the strings' energy is transferred through the bridge and how the bridge interacts with the soundboard. The banjo bridge supports five strings. Three of the strings are positioned directly over bridge feet and two of them over arches that are between the feet. The light gauge of strings coupled with positioning over feet make it possible for the lightly-constructed maple and ebony bridge to support the load of the strings (which is about 28 pounds).

A mandolin bridge has to support eight strings, and instead of having feet directly under the strings, the load of the strings is supported at the extreme ends of the saddle. The eight mandolin strings of a medium gauge set present a load of about 45 pounds to the bridge saddle. That's equivalent to a 5 gallon jug sitting on the soundboard! Therefore, the saddle must be terribly strong to support that weight. Functionally, the standard mandolin bridge is a poor design, with the center two pairs of strings sitting over an arch, and being further away from the bridge posts than the outer two pairs of strings.

Fig. 4 is the bridge I showed a few months back. It is has an aluminum saddle, and was

the method of construction Gibson described in its 1921 U.S. Patent for bridges with adjustable saddles. (Previously, Gibson's bridges were one-piece components made from ebony.) While the aluminum was light, it provided a poor tone that was very bright and metallic sounding, and within a year of production, the aluminum saddle was replaced with an ebony saddle (which is what you typically see on mandolins today).



Fig 4: The saddle portion of Gibson's first adjustable bridge was made of aluminum.

Q: In one of your columns you said something about a string producing a lot of different sounds? I can't find that issue to see exactly what you said but I do remember that being a bit confusing. Can you explain that again?

A: When a string vibrates, it vibrates in several modes, each occurring in rapid succession. Each of these modes is called a "partial" and each partial contributes to the overall sound of the instrument. We can isolate these partials by placing our fretting finger over various parts of the string while playing it, and we get a sound called a "harmonic." Harmonics are the sounds we hear; partials are their sequence or order. (In a slightly different context, harmonics are also called "overtones.")

When a string vibrates in one long mode, it is the lowest rate at which a string can vibrate and is the basic note that a string makes. This lowest rate is called the "fundamental." So, on an A440 string, for example, the entire length of the string vibrates 440 times a second to produce the "A" note. If you touch the string in the middle you cause it to vibrate in two equal halves and this produces a harmonic. The harmonic at the 12th fret is a note whose frequency is twice as high as the fundamental. So, it produces the octave A – in this case A880. This is

The Luthier's Corner - Roger Siminoff

From Page A-16

the second partial. And you can touch the strings several places along its length to produce other harmonics (partials).

Partial	Note	Frequency	Intensity
Fundamental	G	392	60%
2nd Partial	G	783.99	20%
3rd Partial	D	1174.66	10%
4th Partial	G	1567.98	7%
5th Partial	В	1975.53	3%
TOTAL			100%

Fig. 5: While as many as 10-12 overtones might actually be heard on a G string, this chart assumes that there are only 5 partials so you can see how they all add up to 100% of the sound.

To make a long story short, when any string vibrates, it produces several partials, and each one can be heard as part of the entire sound of the string. On a banjo, we can usually isolate and hear about 10-12 of these harmonics (partials). Each partial contributes a particular amount of energy to the whole sound you hear. The chart in Fig. 5 gives you an example of the contribution the first five partials of G392 (the G that is below A440) might make to the whole sound (and for simplicity sake, it assumes that there are only 5 partials).

The intensity of each of these partials is different depending on the type of instrument, the type of attack (how the strings are excited), the resilience of the soundboard, and so on. In almost all cases, the fundamental provides the greatest intensity.

See you next month.

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Roger Siminoff was the founder of Pickin' and Frets magazines and has written several books on instrument set-up and construction. His latest book, The Luthiers Glossary (Hal Leonard Corporation) is a 206-page text that features explains the buzz words and terminology used in the art of luthierie. The book is available at most music stores and luthier supply houses or directly from Roger's web site. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.

Ten Times the Fun - A Night at the Grange 2013

From Page A-1

Randy Jones (lead & harmony vocals, mandolin) all performing the distinctive LRB sound fans love.

Rural Rhythm Records released the band's 'Still Learning' album in 2010 that included two hit singles: "Record Time Machine" and "Jack Up the Jail." The album has hit numerous album charts including Bluegrass Unlimited Magazine's (BU) Top 15, Bluegrass Music Profiles (BMP) Top 10, Cashbox Magazine's Top 20, plus many more. The first single, "Record Time Machine" along with "Jack Up the Jail" and other tracks appear on numerous single charts including Bluegrass Unlimited's Top 30 Song chart.

Lonesome River Band has been one of the most popular and influential acts on the bluegrass festival and concert circuit since the release of their breakout CD, 'Carrying The Tradition', back in 1991. That band line-up included current LRB band leader Sammy Shelor, as well as Dan Tyminski, Ronnie Bowman and Lonesome River Band founder, Tim Austin.

So, come on down Saturday February 23 to the Morgan Hill Grange Hall located at 40 E. 4th Street in Morgan Hill. Doors open at 6:00pm and the show starts at 7:00pm. We serve Guglielmo wines, assorted beers, coffee, tea and water, in addition to pies and cakes. There are several restaurants within walking distance featuring BBQ, Italian, Thai, Chinese, Mexican, Sports Bars, Coffee Shops....you name it we have it, all within three blocks. Hotel accommodations are available 5 minutes from the Grange Hall. In addition, there is an RV park approximately 5 minutes from the venue as well. Ticket will be available starting December 1st by emailing t.edes@verizon.net or calling Tim Edes @ (408) 595-4882, or by visiting www.cbaontheweb.org. Member \$27... non-members \$30. We look forward to seeing you February 23....it's gonna be GREAT!!

The Allan French Column by Allan French

Kickstartin' Bluegrass

I've written before about Kickstarter.com, where you can be a micro-philanthropist. There are many bands and start-up businesses in need of money to fund a project, and it's fun to read their stories and watch their video presentations. In mid-August the bluegrass youth trio "Sleepy Man Banjo Boys" got the funding they needed in order to produce their second album.

Presently, the "Song of the Mountains" TV series, produced in Virginia, is in dire need of cash. "SOTM" is an Appalachian musical variety show, and many big-name 'grassers have performed there. The show began a Kickstarter campaign to bring in needed revenue. Info is at http://www.kickstarter.com/projects/songofthemtns/song-of-the-mountains-appalachian-music-tv-series-0; but hurry, the deadline is October 5th!

Dawg and Rice: Car Tunes

I'm a big fan of NPR's "Car Talk" radio program. At the end of each weekly segment they cite the members of their real production crew and their fictitious staff members, whom they refer to as "Car Talk Lackeys." The hosts now state that their theme music is "Dawggy Mountain Breakdown," by David "Dawg" Grisman. They have presented this banjo instrumental for a very long-time, but only recently did they start crediting Grisman on-air. They also play Tony Rice's "The Plastic Banana" during the "third half" of their hilarious yet informative show. Yay!

Unfortunately, "Click" and

Unfortunately, "Click" and Clack" will be retiring a few weeks after this newspaper reaches your hands. The show will remain on-air using reruns (or "handpicked heirloom editions," as the guys might say).

Presidents and Instruments

Quite a number of our political leaders have been musicians. This is a topic I originally wanted to include in time for Election Day. but I've decided to save it for a slow month, as I've got quite a few individuals to discuss. To refresh your memory, the two leading presidential contenders are Barack Oboe (whose instrument is a skinny black woodwind) and Mitt Harmony (a vocalist who prefers choral music). [I tried hard to find an instrument that rhymes with Mitt's last name, but couldn't.] In all seriousness, the segment will not be about politics but about the musical abilities of certain individuals. In November, vote for the best clarinet; or something like that.

Dulcimer Day and Dueling Dudes

I had a great time at Redwood Dulcimer Day in mid-August. I know there are a few dulcimerists within this audience. There seems to be some appeal for banjoists to play the dulcimer; maybe that's because they are extremely different in certain respects (like weight!!), yet have some subtle similarities. Besides me, Alex Sharps and Snap Jackson also play both, as does one of the RDD workshop presenters, Aaron O'Rourke. Others include Mary Z Cox and folk-music blogger Lisa H (aka "Strumelia"). My friend Regina Bartlett does dulcimer and guitar, so she *almost* fits in that group, too. At RDD, I met a dulcimer player who plays in accompaniment to her teenaged banjo-playing grandson.

I mentioned last month that I expected to soon play music with my college buddy; and we did. Being of similar capabilities on our respective axes, my friend and I enjoyed playing in a setting where we could just "play comfortably" and



Han Eren

the Fiddlers will have their annual "Youth Fiddle Contest." I believe they'll have their Annual Potluck Luncheon on December 2. They've got a lot on their plate these next few months, so see www.fiddlers. org for details.

Other Fall Events

"Acoustic Tune-Ups at Joe's Garage" is an unusual house concert series. The venue is actually a



Tom and Ray Magliozzi, aka The Car Guys, are retiring from their public radio braodcast. They have been great friends to bluegrass.

not feel out of our league.

On the weekend of the GOF festival, I attended a rail-fan event in Berkeley. (I felt I owed it to my dad to attend in his place, at an event we'd enjoyed together for many years.) One person I knew would be there is a guy in his late teens who plays guitar and mandolin and electric bass. While he's more into rock, he has friends back home (in southern California) who are bluegrassers. I hope someday maybe they'll travel north with him. (I gave him PDFs of several Breakdowns, to share with his friends.) While we didn't exactly jam together, we did talk about music and we played a little bit. As we were there mostly to enjoy operating model trains, I played my versions of Wabash Cannonball (melody) and Fireball Mail (chords).

Full Plate of Fiddlin'

Santa Cruz-based fiddler Luke Abbott will be leading a KidFiddle workshop on October 7, at the Santa Clara Valley Fiddlers Association jam. He will have recently returned from Australia, and surely will have some cross-cultural musical insights to share. That same day, local bluegrass band 'bout Time will perform a short concert. On November 4,

car repair facility in San Mateo; one of the attractions is the collection of restored vintage cars that are on display. (The original "Freight & Salvage Coffeehouse" building had previously been a used furniture store, so don't scoff at the car repair shop!) Guitarist Jim Hurst will be there on October 21 and Bill Evans will perform his historical-edutainment program, "Banjo in America," on November 4. To snag an invite, e-mail Kelly Mitter at tuneupsatjoes@gmail.com and ask to be added to the e-mailing list. Please tell him that I referred you. Thanks go to Geoff Sargent and the CBA message board, for bringing this venue to my attention.

"Music Near The Hearth" (www.musicnearthehearth.com) will present Bay Area Bluegrass All-Stars on Sept. 30. Further shows are planned but not yet listed on the website yet. RBA (www.rba. org) presents Kathy Kallick Band on October 27 and Foghorn Stringband on November 11.

I expect to attend "Jake's Brown Barn Reunion" in October; and I hope lots of folks from the southern SF Bay Area will join me. If you're looking for a small-venue festival, a bit like a "campout," do consider attending. I've enjoyed it for four years and counting.

Meet Me In the Kitchen By Eileen Kleinschmidt



As we move from the hot days of summer into balmy days and the brilliant colors of fall, our desire to cook substantial comfort foods seems to occur. Delicious smells waft through the house, making us want to tuck into that supper. Of course we have to sacrifice our long days and get used to more darkness. Working in the garden will have to wait until the weekend unless you are retired. I personally have to deal with the withdrawal symptoms of no outdoor bluegrass festivals until next year.

Last month I promised to share my recipe for perfect Prime Rib. I have no idea how it turns out perfect every time, even though the weight of the meat can vary. I still insert a meat thermometer in the meat and use an oven thermometer to make sure the temperature remains constant. I probably don't even need to do that, but I am still a doubter. This is only my second season with a gas oven. How did I ever get along without it?

Perfect Prime Rib

One big ol' hunk of prime rib of beef. I ask the butcher to cradle it. That means he cuts the bones off the meat and re-attaches them together for roasting by tying it up with kitchen twine. That makes the roast much easier to carve. I also look for a roast that has good marbling---not too much, not too little---just right!

Allow the meat to reach room temperature (very important!) Season to taste. I like Kosher salt, fresh ground pepper and lots of garlic. Set in a large roasting pan, bones down. Place in COLD oven (very important!) and set to 350 degrees.

When the oven reaches 350 degrees set timer for one hour.

Do not open the oven!

After one hour of cooking, turn oven off and set timer for one hour.

Do not open the oven!

After one hour, set oven to 400-425 degrees for 15 to 25 minutes.

Now you can open the oven!

Allow to rest a bit and slice into desired thicknesses. I like to add a side of horseradish. Save the bones for Henry Jones or to use in a nice beef vegetable soup.

This next recipe is a favorite for when company comes (or not!) It is very easy to prepare and is fall-off-the-bone-tender.

Cider- Braised Pork Chops

6 bone-in blade-cut pork

chops, about 1 inch thick (no thinner than 1 inch) Salt and pepper

2 tablespoons vegetable oil 1 onion, chopped

3 garlic cloves, minced 2 tablespoons all-purpose flour

1/4 cup apple butter

1 cup apple cider
1 sprig fresh thyme

1 sprig fresh thyme 1 teaspoon cider vinegar

1 tablespoon finely chopped fresh parsley

Adjust oven rack to lower-middle position and heat to 300 degrees. Pat chops dry with paper towels and season with salt and pepper. Heat oil in large Dutch oven over medium-high heat until just smoking. Brown chops in two batches, about four minutes per side; transfer to plate.

Pour off all but one tablespoon fat from pot and cook onion over medium heat until softened, about five minutes. Stir in garlic, flour, and two tablespoons apple butter and cook until onions are coated and mixture is fragrant, about one minute. Stir in cider and thyme, scraping up any browned bits with wooden spoon and bring to boil. Add browned chops and any accumulated juices to pot, cover, and transfer to oven. Braise until chops are completely tender, about 1-1/2 hours.

Transfer chops to serving platter. Strain sauce, then use a shallow spoon to skim off fat. Whisk in vinegar, parsley, and remaining apple butter. Season with salt and pepper. Pass the sauce!

My husband has never tasted

a green tomato and had no desire to, but when a co-worker offered him a piece of his Green Tomato Pie, he couldn't stop talking about how delicious it was. Here is the recipe:

Buck's Green Tomato Pie

2 tablespoons melted butter 1 small onion, chopped

- 1 small can chopped Ortega chilies (Buck uses 6 roasted Jalapeno peppers instead if you like hot)
- 2 medium green tomatoes, sliced
- 1 (9-inch) baked pie shell
- 1/4 cup mayonnaise 1/4 cup sour cream
- ½ cup grated mozzarella cheese
- 1/4 cup grated Parmesan cheese
- 2 teaspoons garlic powder Salt and pepper to taste

Saute onion and chilies in butter until soft. Arrange tomato slices in the baked pie shell; top with onions and chilies. In a small bowl, combine mayonnaise, sour cream, Parmesan cheese, garlic powder, salt and pepper. Spread a thin layer of mayonnaise mixture over the tomatoes and onions and chilies. Cover with mozzarella cheese. Bake at 325 degrees for 30 minutes.

I came across a useful bit of kitchen trivia in the latest issue of "Cook's Illustrated" that I think is worth a try for you salad lovers. When carbon dioxide is introduced into a bag of salad greens it prolongs their shelf life. They first



Eileen Kleinschmidt

conducted their test by exhaling into a bag of greens but couldn't recommend that because of the "yuck" factor. The testers came up with a "time-release" version, preserving the maximum amount of CO2. Here's how they did it:

Freeze 1 teaspoon of white vinegar in a 2 to 4 ounce container (such as a spice bottle) and then sprinkle 1 teaspoon of baking soda over the vinegar's surface. Next, cut a small three-layer thick square of paper towels and secure it over the container's opening with a rubber band. Place the container in a zip-lock bag full of salad greens and seal it immediately. As the acidic vinegar melts, it combines with the alkaline baking soda to produce carbon dioxide. The paper towels let the gas seep into the bag while preventing any melting vinegar from leaking out. You should get about five extra days of freshness! Let me know how that works for

"Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything." --Plato

See you next month.

SCVFA KidFiddle events

By Mary Kennedy SCVFA Youth Coordinator

Hi Everyone! Luke Abbott of the The Abbot Family will be teaching the KidFiddle Workshop at 2pm at the 1st Sunday SCVFA Jam at Hoover Middle School on October 7. The KidFiddle workshop is \$5. Kids under 17 attend the SCFVA Jam for free, admittance to the jam is \$6 for members and \$8 for nonmembers.

Luke is a great teacher - he teaches fiddle, guitar, banjo, mandolin, Dobro, bass,and singing. Luke teaches using the ToneWay Music Method toneway.com that his family developed to teach people of all ages how to have fun playing "mountain music!" All instruments (stringed!) welcome at the workshop. Your child will learn some cool songs and how to play nicely with other kids. I guarantee that this workshop will be lots of fun- I've taken a very enjoyable workshop or two from Luke myself!

http://www.scvfa.org/events/

How to sign up: Please send an email to Kidfiddle@ gmailcom with the names of your children who will be coming to the workshop. It's okay to show up at the door the day of the event and sign up too, but we really appreciate having an idea of how many kids will be attending. This workshop is a great bargain- be sure to tell your friends and relatives about it so that they can bring their kids too. Looking forward to hearing from you.

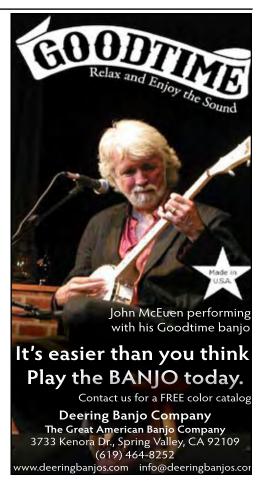
Jim Hurst in concert - Sebastopol October 20

"Jim Hurst is the best guitarist to come along in the last 30 years!" -Tony Rice

IBMA winner (2001, 2002) Jim Hurst returns to The Sebastopol Community Center Annex on Saturday October 20th. Showtime is 7:30, doors at 7:00pm. This event is in part to celebrate his most recent CD release, Intrepid, which has received numerous highly regarded reviews. Often found in a band context (The Jim Hurst Band, The David Grisman Folk Jazz Trio, and occasional stints with Hot Rize), in recent years Jim has done something rare in bluegrass circles by presenting thoroughly entertaining solo shows. These shows offer the opportunity to highlight his stunning flat-picking and fingerstyle guitar skills. Oh, and he's a master at being both hilarious and heartfelt! Don't miss this opportunity to see and hear one of the modern masters of the acoustic guitar. Tickets: \$22 general admission, \$20 CBA or Sonoma Folk Society members.

And for aspiring guitarists, Jim will be available for individual lessons, or group lessons if there's sufficient interest in that

Sebastopol Community Center Annex 425 Morris St., Sebastopol Reservations, ticket purchase and lessons by contacting: Kevin @ 707-824-1858 or krussellmft@aol.com



DURINGES E

Cliff Compton

- Cliff Compton Front porch swing

And from this front porch swing On this old stone house I thought about that girl The perfect one With the yellow hair And the always smile
Who made my young heart beat
And my blood run warm And how I took her to the dance And bought her a corsage With money I made selling records I stole From a seven eleven bargain bin On a desperate day

A love so strong that I thought my heart would burst If I could not dance When I was in love, While holding her tight Listening to Janis Ian Playing Society's Child

And she kissed me that night Like the Forth of July And I forgot to go home when I should have Because when angels are singing On the radio The mind of man Cannot be responsible For the missteps of the heart

And from that front porch swing On the old stone house I wrote tens of songs All with love and longing With promise and possibilities With three chords and sometimes four On that old harmony scroll top guitar With the cheese cutter action and the piano wire strings And I slept on the second floor of that house With the window open
And the aphids clouding the room There in the humidity and the heat Dreaming Like only a teenage boy can dream Of our two voices entwined In the perfect love song

And from that front porch swing I saw the sky turn yellow And the air go stifling hot And I heard the tornado warning sirens wail And I ran to the basement To ride out the storm And the rains came And the wind blew like a freight train And some trees went down
And power poles littered the streets But the porch swing never moved At least as far as I could tell Because love was an anchor And there was this girl With the yellow hair - Sept 2012

Our volunteers are dear. The CBA has volunteer jobs year round. Learn new skills and hang with the herd. Contact Debra Livermore 916-925-1733 or hippie7916@sbcglobal.net olunteers & are dear. & The CBA has volunteer
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The Old Time Rambler By Geff Crawford

Festival vendors

One of the most interesting things about old-time or bluegrass festivals is cruising the retail booths. We've all wondered, for example, how the food vendors manage to maintain sanitary conditions that even their customers don't always measure up to. And we've marveled at the audacious pricing of musicians' supplies just because they're selling to a captive group of sometimes inebriated niche-audience nerds addicted to one of the most obscure hobbies around that needs constant explaining to anyone from the mainstream culture.

But I'm not bitter.

On a lighter note, over the years, I've made observations of vendors who had possibly the most unlikely (okay, worst) ideas for festival booths. None of them lasted long, so I'm your only source for what once was. Want to hear? Sure

Let's start with some unusual food booth items...

Hank's Horsehair On A Stick.

Operating on the theory that anything organic (containing the element carbon) is edible, this guy sold discarded loose-haired fiddle bows with dipping sauce. I don't care how much fondue you ladle on, though--it's not even close to cotton candy.

Taste Of Old Athens-Goatskin On A Pot.

Previously owned and abused skin-head banjo bodies marinated for months, served with a free Xacto knife. Beware of synthetic plastic imitations. You keep the tone ring!!!

Fiddle Chops.

Like their musical namesake, smaller than bite-sized, of unspecified tonal composition, not a main course--just an accompaniment.

Big Box Boom-Chuck Steak.

Flavor that's loud and deep, to round out a meal that's light on substance. A little heavy for some tastes, but dread not--you miss it when it isn't there.

Earl's Three Finger Rolls.

You'll want to grab these when you can, because they go by really fast. Not a lot of substance to them, pretty much decorative and usually paired with Fiddle Chops and Boom-Chuck Steak.

Finger-Pickin'-Good Fifth String Cheese.

No description, but since you probably figured this pun was coming when you started reading, I thought I'd break the tension and get it out of the way.

Snaques De France.

Offering the familiar pommes frites, and the not so familiar pommes frets. Chewy, yes, but double as toothpicks for those hard-toreach flossing spots.

Standup Freshwater Bass.
Will feed the whole family, which often is more than a bass player can do. (Sorry, stolen banjo

And now some of the more esoteric musical accessories...

Tie-Dye Flat Picks.

Cut from last year's festival tshirt that's been colored and really, really heavily starched, or was worn for the week by a profusely perspiring dobro player and never washed. (The shirt OR the player.)

Grandma's Hand Spun Lambswool Mandolin Strings.

Grandma needs her sleep,

so these specialty items will let you play quietly for hours, right through most of her naps.

The Old-Time Rambler

Old Montpelier Liquid Maple

Apply directly from the bottle to your fiddle bow for that extra measure of resistance. Great for working on your later-years Tommy Jarrell bowing sound, and tasty on tomorrow's flapjacks.

Aussie Brand Lockjaw Lizard

Imported from the outback, needing very little water and only the occasional nip of a finger for sustenance, these cute little creatures will get you into whatever key you want and stay there. Please be sure of your chord choice before first (and only) application. Get one for each of your instruments. You'll have to.

Recycle Rhonda's Origami Guitar Straps.

Handcrafted from damp newsprint left out in the rain. Not recommended for instruments weighing over 3 ounces.

Cluck-Old-Hen Soft Shell Instrument Cases.

Laminated from actual free range egg shells with calcium deficiency. And boy, are they soft. Warranty voided if used on United

So that's it. Look for these at your next festival, or don't. All true for the most part.

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

Our new CBA website brings you right up to date, with features like:

Latest band news.

Listing of jams throughout the state.

O reviews and online sources,

Calendar with hundreds of events.

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Joe Weed's Studio Insider

Preparing for a recording project

At my workshop in recording acoustic instruments, which I offer annually at the Grass Valley Father's Day Festival, I often hear from attendees who operate small recording studios, where they sometimes record other artists and bands. Sometimes, they need to help prepare artists, session players, vocalists and the studio for a successful project, fulfilling the role of a producer. In this column, I'll offer some suggestions to help those readers who might find themselves in this situation.

What's the theme?

Most album projects benefit from having a clear theme. If the artist is relatively unknown, then the theme serves to let potential customers know the sort of music they can expect. The theme might be something as broad as a clearly stated style, such as bluegrass, or Dixieland jazz, or punk, or rockabilly. Or it might be a concept, such as lullabies, or truck songs, or love songs, or ragtime piano pieces performed on mandolins. I usually suggest that artists title their album in a way that helps explain the theme to a new market, where customers may not know what to expect from the artist or the CD. Information is good!

Another way of demonstrating the theme to an unknown audience is with the cover art. Some artists like to use that expensive studio portrait that was shot fifteen years ago before the hair turned grey, or before the eyes wrinkled, or when they weighed 25 pounds less. But unless the artist's likeness is already a selling point, I suggest choosing cover art that explains the music. It's a good idea to include the artist's likeness, but it might be relegated to a small corner of the back cover, leaving the larger spaces for thematic development, important print, etc.

What do the songs mean?

When I begin working with a client on an album project, I like to spend some time talking and taking notes, looking at the big picture, and discussing with the artist how things will proceed for the project. The budget, the schedule, music charts and lyric sheets, and coordination of things like the graphic artist, the mechanical royalties for any copyrighted materials, duplication, etc., are all subjects that should be covered and made clear at the beginning of a project.

I also find it find very useful to ask the client/artist to write a onesentence description of the meaning of each song on the album. For

a moment, I assume the role of a school teacher, and tell the artist: "Give me a clear and concise description of each song's meaning. No phrases with three dots, please, and no quotes from the lyric. Just give me a good descriptive sentence in clear grammar, telling what the song means to you."

Why is this so helpful? It brings out in just a few words what the artist/songwriter is trying to do in a 3 to 5 minute piece, but without the aid of instruments, voices, and seductive technology. A 45minute album can be summarized in just a few minutes' reading. It enables me to grasp quickly what each tune means, so I can understand it in the context of the whole album. It helps the artist as well. Both of us arrive at a clear understanding of the emotional direction of the album. We have it as a reference point when we are plotting the layout of the entire album, and when we are making decisions about adding production elements, like arrangements, session players, and background vocalists. And if the artist is recording his/her own pieces, sometimes this summary helps us both if there are any lyrics that might need a little tweaking.

Where are my keys? And what time is it??

Alongside the short descriptive

sentences, I like to write the key of each tune and its speed (tempo) and time signature (meter, such as waltz or ballad or rocker, etc.) When this information is clearly written in one location, it enables us to get a quick grasp of the album's feel. Are there too many ballads? Too many waltzes? Not enough variety? Is everything in the key of C? A variety of keys helps make the album a richer listening experience, and if there is a limited number of session players, this variety will help to ensure that different pieces have their own sonic signatures (and collections of licks), helping to avoid repetition and monotony.

What about the session players?

I like to work with the list of song titles and descriptive sentences when discussing session players with the client. Some clients are bands, and might not use any additional session players. But some clients are singer-songwriters who need to bring in hired help to give voice and mood to their songs. For them, I like to discuss what the various session players can bring to each tune. I sometimes make a database in which I list all the project's tunes, keys, tempos and meters, and the instruments that we want to add. Then we can begin to plot an order of recording the pieces, grouping them so that we can make fullest use of our session musicians, maximizing each player's contribution with a minimum number of trips to the studio.

"Basics" should be recorded first. "Basic" tracks provide the underlying pulse of the tune, upon which the rest of the production is built. For many acoustic groups, basics include the main rhythm guitar and the bass (upright or electric). In bluegrass, I sometimes include mandolin in the basics, as that instrument provides the essential backbeat that helps define the style. I also like to record a vocal at the same time. It doesn't have to be the "keeper" vocal – in fact, it usually isn't, so that we don't spend lots of time helping the singer get a perfect performance. Our emphasis is on getting that perfect rhythm foundation for the song. A "scratch," or "work" vocal is fine, and it helps all the other musicians by giving them a context of mean-



Joe Weed

ing and rhythm for their parts.

Once the basic tracks are recorded and edited, then we can overdub the vocals and backing instruments. Careful planning can help make this more efficient. I like to record the singer's final, "keeper" vocal before any harmonies are added. This way, the harmony singers will be able to tune and phrase their parts to match the lead vocal, supporting it with texture and breadth that match the lead singer's best product.

This has been a quick summary of a successful producer's work. Please email or call me if you have any questions or want to learn more details about these topics, and I'll be happy to write more.

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. Joe's composition "Hymn to the Big Sky" can be heard in "The Dust Bowl," a film by Ken Burns, which premieres November 18 and 19, 2012 (8:00-10:00 p.m. ET on PBS). Joe recently produced "Pa's Fiddle," a collection of 19th-century American music played by "Pa" Charles Ingalls, father of Laura Ingalls Wilder, the author of the "Little House on the Prairie" book series. Reach Joe by calling (408) 353-3353, by email at joe@highlandpublishing.com, or by visiting ioeweed.com.

Want to build an F5?



The content has been meticulously geared for beginning and advanced luthiers, and teaches the various phases of constructing acoustic string instruments. At the end of the F5 or H5 program, each student has a completely assembled instrument ready for binding, fretting, and finishing.

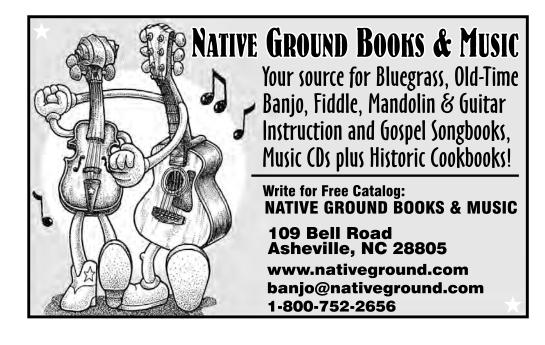
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To see a 5-minute movie about our Camps or learn more please visit www.siminoff.net and click on the Luthierie Camp box.

Luthierie Camp Questions? Please call our Camp Director, Kali Nowakowski, at 805.365.7111 or email her at kali@siminoff.net.

Thank you CBA members. You make it all possible!





Roadie from Hell (Part I)

I first knew I had made a bad decision when I looked over at Bray, and was disgusted. He was sitting in the passenger seat as I drove, with both of his bare feet were propped up on my windshield in a yoga-like posture. And they were filthy; I could tell by the brown smears they were leaving on the glass.

And to add insult to injury, he was eating. We had stopped at a diner for breakfast before hitting the highway, and Bray had ordered the lumberjack breakfast, with extra everything. And, he had ordered it to go. Yep. So he could dig it back up halfway down the road and eat it passionately in my presence.

"Oh my God" he burped, cramming another fistful of hash browns into his face. "this is the best food ever!". Several stray chunks rolled down his bare chest (yes, he was shirtless) as he scooped up a handful of gravy.

I struggled to keep my eyes in

the road, as his caveman feeding ritual unfolded.

"Dude, have I told you about that show I did with Whitesnake?" Bray chortled, anointing me with a spray of hash browns. I nodded quickly. "Yes you did" I said through my teeth.

But I knew it wouldn't stop him, from telling another dumb story he had already told a dozen times about some fictitious adventure with eighties metal bands.

I sighed and clung to the wheel. Why, I whispered. Why, did I ever take on a roadie?

It seemed like a great idea at first, when our a Jamming 101 program grew to the point where we almost had too much gear for me to manage alone.

So when a friend of a friend came up and said "hey, I really dig your show and and I'm a professional roadie and I'd love to come along to your next gig and take care of moving all your gear... and...and..."

I said "Hell yes, that sounds awesome!"

In the days that followed,

I came to realize that all roadies had a common definition, and it went something like this:

Roadie {*Row*-dee}

noun

1. One who carries equipment for performing musicians. Syn: helpful person.

2. Crude, annoying individual unable to find gainful employment anywhere else, and so attaches to unsuspecting musicians in order to make their lives a living Hell though their animalistic and disgusting behavior.

Syn: complete ***hole

For example, when we first met Bray he seemed like a decent enough chap. He was helpful and friendly, but as time wore on we couldn't help but notice how loud he was.

I mean, there was nothing subtle about this guy. He talked loud, he walked loud, and probably even dreamed loud.

And it didn't help that he always wore these tall-heel cowboy boots that pound like a jackhammer.

I'll never forget the show in Santa Cruz we did with him. It was an awesome jamming class in the hills and afterword our cool hippy hosts insisted on taking us to see the Santa Cruz Butterfly Sanctuary. It was just after dusk when we arrived, and the sky was a perfect lavender.

The deal was, you walked across these wooden bridges over a delicate wetland preserve, while silent swarms of monarch butterflies fluttered around you. It was transcendental, like a scene out of Avatar. But most of all, it was very quiet.

We stood in awe as silent clouds of butterflies drifted over us; the only sound our hushed breaths.

Then I heard it. It was distant, but getting closer: a rhythmic pounding, accompanied by a telltale jangle of keys.

And then a bellowing voice, shattering the stillness:

"DUDE, CHECK OUT ALL THESE FREAKIN BUT-TERFLIES!!"

It was as if Godzilla had arrived. The butterflies evaporated, and everyone stared at Bray slack jawed.

"WOW, THEY SURE LEFT FAST!" Bray bellowed, completely clueless.

We shook our heads and headed back to the van, while Bray stomped off down the bridge pointing and laughing.

I snapped back to the present as we pulled into the festival gate. In minutes we were escorted to our camp, and the madness began: trailers parked, tents assembled, EZ Ups upped, all in a blur

And last but not least, the camp ice chest. This was the nerve center of our camp: the 4 foot cooler lovingly stacked with local micro brews from whatever town we arrived in, and guarded with our lives over the weekend.

I opened the lid and snapped a pic of the sea of happy bottles bobbing in ice. Ah yes, it was going to be a good weekend!

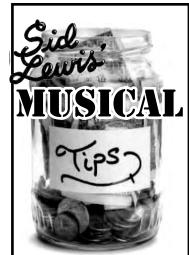
Bray helped me drag it under a shade tree, and then plopped into a lawn chair.

"I got it covered, dudes..." he assured us. "No one's coming near this thing."

"Cool man, you're on duty now." I said. "Let's go do a loop!"

It was our custom to stroll around the festival grounds after camp was set up and check out the scene. Leaving our trusty roadie to guard out chest, Johnny and I and some dreadlocked locals headed out.

It was always fascinating to watch these events come together. Colorful vendor booths popped up like mushrooms, ponytailed crewmembers barked orders back



Musical Tip: When in doubt, do it yourself. Often your "helpers" will only make matters worse, especially if they are called "roadies"!

stage, and distant thumps drifted across the meadow from the sound system. It was a village being built before our eyes.

We grabbed coffee and headed back.

"Dude a cold beer sounds good," Johnny pined.

"It's not even 11 AM yet!" I informed him.

"Yep, and it still sounds awesome..." Johnny was beginning to salivate.

We arrived back at our camp, and froze. It was a crime scene. The table was covered with empty beer bottles, and our ice chest yawned open. Bray lay face down in the dirt, surrounded by bottles like an alcoholic mosaic.

Johnny emitted a heartbroken cry, falling on his knees next to the stricken ice chest. "Nooooooooo!!" he raged, shaking his fists at the heavens.

I snapped a pic of Bray's carcass. This was going to make the perfect "after" pic, and would serve as undeniable evidence when I confronted our Judas of a roadie.

And then it happened. With a passionate belch, Bray rolled over and sat up. "Duuuuudes!" he pointed out. "Whoa, I musta fell asleep."

asleep."

"Yes you fell asleep, you freaking fool!!" Johnny screamed, doing a little dance of rage. "And our beer is all gone!!"

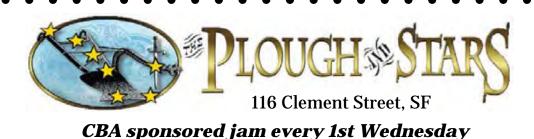
Bray scratched his head, looking like a brain damaged orangutan.

"Duude, what happened to the beer?"

I scrolled thru my iPhone, pulling up the earlier pic of our loaded ice chest, and the one of Bray unconscious amid the empties. Kneeling next to him, I adopted my best "good cop" voice.

"I think this might refresh your memory, check this out..."





BRENDA and the Reviews

Let's start with some California talent...

Kathy Kallick Band: Time

Live Oak Records PO Box 21344 Oakland, Ca 94620 www.KATHYKALLICK.COM ©2012

Song list: Time, Fare Thee Well, Thinkin' Of Home, North Carolina Breakdown, Lord Protect My Soul, Lulu and Jack, Old Black Choo Choo, Shuckin' the Acorns, Bird, Precious Memories, I'm Lonesome Without You, Old Red Mandolin, Dark Hollow, Long Time Travelin'.

With "Time" as both a title song and a theme for this latest album, Kathy Kallick and her band have produced an inspiring collection of precise instrumentals, thought-provoking original songs, and an affirming nod to the bluegrass roots they all share.

Band members are Kathy Kallick vocals and guitar, Annie Staninec fiddle, banjo and vocals, Tom Bekeny mandolin, fiddle and vocals, Greg Booth dobro, banjo and vocals, and Dan Booth banjo and vocals.

The opening song, "Time," is a Kathy Kallick original and the thoughtful lyrics include insights into the passing of time: "twenty is a flower just taking root, thirty is a tree bearing fruit, forty is a vine growing grapes for wine."

Another Kallick original is "Fare Thee Well," a gentle, reflective song holding joy and sentiment laced with fine dobro playing from Greg.

"Long Time Travelin" is a traditional song blessed with a haunting melody, and the Kathy and Annie's vocals combined with a melodic banjo are a perfect pairing.

The band's wondrous vocal harmonies blend in the gospel "Precious Memories" and the Bill Monroe classic "Lord Protect My Soul."

Dan Booth sings soulful lead vocals in the Delmore Brothers song, "I'm Lonesome Without You" and the Vern Williams "Thinkin' of Home." Tom, Greg, Dan and Annie form a powerful instrumental group and they give a special spark to the three instrumentals on the album.

"Old Red Mandolin" has fastflowing mandolin passages matched by fiddle and banjo. "North Carolina Breakdown" has all the excitement of a barn dance and the fiddle and banjo lead the frolic.

Time passes for everyone, but time seems to have made this band better and better. Kathy Kallick and her band draw deeply from the traditional bluegrass well, but they add a richness of taste and texture that makes a compelling presentation.

Snap Jackson and the Knock On Wood Players: Kaleidoscope

www.knockonwoodplayers.com ©2012

Song list: The Banjo Line, How It Is, Graveyard, Toss and Turn, Glory Train, Senate House, Kaleidoscope, In Front of You, Sinner's Lament, Flesh and Bone, Tuleburg Turnaround.

Anytime you have a ukulele in a band, you can expect that the music is going to be a little bit north of bluegrass. When you factor in a band leader named Snap who plays the banjo, you can expect that this is a band that will be unlike any other you've heard.

Joining Snap on this musical journey is Shane Kalbach on fiddle and mandolin, Eric Antrim on guitar and Brian Clark on bass.

As the lyrics in "How It Is" clearly state, "there ain't nobody gonna tell me how to do my thing." That elusive "my thing" is as varied as the colors in a child's toy kaleidoscope.

The album opens with the lively "The Banjo Line," and Snap's flowing clawhammer style weaves a tapestry of rhythm and textures that is reflected again in Shane's mandolin solo and Eric's guitar

"Tuleburg Turnaround" has all four instruments layering sound patterns as they weave through the song. Shane switches to fiddle and his shuffling rhythm boogies through the affirmative "How It Is," and then guest Bill Evans adds his pulsating banjo to the barnburner "Graveyard." "Toss and Turn" has a modal banjo and fiddle weaving around a chorus that drones into your brain.

The title song, "Kaleidoscope," has a whimsical touch with phrases such as "your get up and go has got up and left, running in circles again and again."

The pace slows down in "Sinners Lament," and the band's smooth harmonies are showcased. Snap Jackson and the Knock on Wood Players have been enchanting festival goers across the country and this mixture of songs has all the patterns and colors in sound that make it an audio kaleidoscope worth listening to again and again.

The Abbott Brothers: Trifecta

www.abbottbrothers.com ©2012

Song list: Columbus Stockade Blues, Goin' Across the Mountains, Dixie Darling, Lovesick Blues, Shady Grove, Salty Dog.

Luke and Kyle Abbott started learning songs and instrument playing as part of a family project started by their parents Leslie and Carl. The family has developed an enterprise to teach "playing by ear" and singing in community that has

helped many folks find their own inner musician and connect with their creative soul.

Their web site www.toneway. com contains information about their song books, CD song collection and advice for learning how to "do it yourself."

Kyle and Luke have been performers since 1998 when they attended the Good Old Fashioned Bluegrass Festival. Luke and Kyle have mastered many instruments including the shamisen between them, but for the album Luke plays guitar, Kyle plays mandolin and they are joined by their "brother buffer," Mason Hutchinson on bass.

Their liner notes call their style "neo-vintage," and they do add an extra punch to their renditions of the $si\bar{x}$ songs on the album which can be downloaded from their web site. "Columbus Stockade Blues" has jazz overtones and the pulsing rhythm of Mason's bass underscores Luke's guitar solo. Closely matched harmonies flow in "Goin" Across the Mountains" and Luke's vocal has a mountain edge that fits the song. Kyle's mandolin playing is very crisp and fills the musical space between the guitar and bass. Their rendition of "Shady Grove" has strong instrumental solos. Visit their web site soon and get on the Abbott bandwagon!

Wendy Burch Steel: Open Wings

www.WENDYBURCHSTEEL. COM ©2012

Song list: If I Had Wings, Your Sweet Hand, Paul and Silas, There Is A Time, Walls of Time, Happy Song Blues, Sea of Heartbreak, Jenny's Waltz, If It Hadn't Been For Love, Beau Fleur, Leah's Lullaby.

Sometimes songbirds appear on the horizon and delightfully fly into your field of vision. Wendy is a Bay Area singer and songwriter who has assembled a delightful selection of original and contemporary songs accompanied by Laurie Lewis on guitar and vocals, John Schott on guitar, Todd Phillips on bass, Tom Rozum on mandolin, Chad Manning on fiddle, Patrick Sauber on banjo and Richard Bradenburg on harmony vocals.

Wendy's vocals have a warmth and presence that filters through the song lyrics. She can put a bluesy purr into a song and her "Happy Song Blues" has an attractive bounce with bass and fiddle along for the ride. Her "If I Had Wings" has a magical guitar accompaniment that floats under her lilting vocal. Richard and Laurie add harmony vocals to Wendy's salute to loved ones, "Your Sweet Hand," followed by a stirring rendition of the traditional gospel song, "Paul and Silas." "Beau Fleuve" flows as strong as the river it was named after as Wendy recounts her personal journey through locales and lifestyles with Laurie's fiddle and banjo weaving a melodic undercurrent. "Jonny's Waltz" is a gentle love song affirming that the "universe changed" when a new love changes the sadness of the past.

A soaring debut album from a talent that will continue to fascinate!

Wendy has also chosen to include songs from other writers and her "There Is A Time" and "Walls of Time" have a believable sense of urgency. She gives Chris Stapleton's "If It Hadn't Been For Love" a heartfelt delivery and the "Lord have mercy on my soul" is a cry to the heavens.

Issac Cantor: Road to Noyo

www.issaccantor.com

Song list: Cherokee Shuffle, Santa Cruz Stomp, Henry's Getaway, Baker Street Breakdown, Joy, April, Buckwheat, Road to Noyo, Clinch Mountain Backstep/Train 45.

Hard-driving banjo playing originated with the playing of Earl Scruggs and Californian Issac Cantor has taken the punchy, rhythm driven banjo style and added his own flourishes in a very satisfying display of musicianship. Issac is joined by David Thom on guitar, Tyler Balthrop on mandolin and bass and two talented fiddlers, Chad Manning and Leif Karlstrom. Together the band blends intricate melodic riffs and adds emphasis to the words breakdown and stomp.

The album begins and ends with two traditional favorites, "Cherokee Shuffle" and "Clinch Mountain Backstep," and Chad's fiddle leads off with a flourish followed by Issac's masterful rollicking rolls. The familiar melody is given a full round of tasteful leads and Tyler's mandolin has the crisp, crunchy sound that is a perfect match. Issac nods to other songs and melodies.

"Baker Street Breakdown" begins with a Middle Eastern flow on fiddle and guitar followed by a mandolin sounding more like a bouzouki. The resulting song is a fun romp and an album highlight. "Joy" begins with solo banjo weaving a melodic stream of notes followed David's guitar and Chad's fiddle.

"Buckwheat" is another song with fast-flowing banjo notes accompanied by a fiddle drone.

The "Road to Noyo" title song puts David muscular guitar playing in the limelight and Leif's fiddle has more soaring passages that weave around Issac's banjo. This is an intriguing instrumental album with a delightful mix of banjo, guitar, mandolin and fiddle.



Brenda Hough

Boxcars: All In

Crossroads Music PO Box 829 Arden, NC 28704 www.theboxcars.com ©2012

Song list: Jeffrey's Hell, Alone and Wondering Why, Ol' Lonesome Won't Leave Me Alone, Born and Raised in Covington, I've Lost You, I'm Over You, Crawford County, That's What She Said, Still Good at Crying Over You, Old Hollow Tree, Don't Fall in Love with a Girl Like That, Prison.

With the winning of the IBMA Entertainers of the Year award, the Boxcars band was given special recognition for their fine musicianship. All the band members have been involved with bluegrass for many years and have been members of Alison Krauss and Union Station, Dusty Miller, Blue Moon Rising and Mountain Heart. Band members are Adam Steffey on mandolin and vocals, Keith Garrett on guitar, Harold Nixon on bass, Ron Stewart on fiddle and banjo, and John Bowman on fiddle and guitar.

Most of the songs were written on band members and having the songwriter "in house," so to speak, allows the band to develop a unique interpretation for the songs. Ron's "Alone and Wondering Why," has a strong banjo accompaniment matched with weaving mandolin, fiddle, and guitar passages. Ron also wrote "Crawford County" and Adam's lead vocal lends the tragic song a sense of urgency and despair.

Adam also gives a gravelly rendition of the traditional "Born and Raised in Covington" with Ron's banjo providing the main instrumental backdrop.

John sings the lead tenor on the Earl Scruggs classic "I've Lost You," and the rest of the band adds bluegrass harmonies and strong banjo and mandolin accompaniment.

The instrumental "That's What She Said" features mandolin and guitar as well as a bass solo. Keith's original songs are more in the country vein and "Still Crying Over You" has that drown my sorrows in liquids vibe of many country songs. Smooth vocals, high-spirited and precise instru-

BRENDA and the Reviews

From page A-26

mentals, these guys are ready to roll another winning score of dice "boxcars!"

Lou Reid & Carolina: **Calling Me Back Home**

KMA Records www.LouReidandCarolina.com

Song list: When the Love We Have Is Gone, Oh Kentucky, Another Lonely Day, Blew Monday, some Hearts, Kentucky Blues, Emmaline, Preacher Man, Carolina Moonshine Man, Big Old Red Guitar.

Lou Reid has been one of the most well-known singers in bluegrass today. His strong and expressive lead vocals have been a part of the signature sound of Quicksilver, the Ricky Skaggs band, Seldom Scene, and the band that Lou started with Terry Baucom, Carolina.

The current band members are Lou on vocals and mandolin, Christy Reid on bass and vocals, Trevor Watson on banjo and vocals and Shannon Slaughter on guitar and vocals.

Their sound is refined and polished with strong lead and harmony vocals and an underlying instrumentation that features the banio and fiddle by Ron Stewart.

"Oh Kentucky" has smooth vocal harmonies and a melodic interplay between the banjo and mandolin as the singer yearns to return to his home place.

"Kentucky Blues" also features banjo and mandolin and a similar yearning to return to the bluegrass

"Blew Monday" is an upbeat twist to the work week - the singer is lamenting that he "blew" off Monday and Tuesday, and didn't go to work so he could stay with his true love. Continuing the "place name songs," "Caroline Moonshine Man" features a hard-driving banjo drive as the singer tells the tale of a moonshiner driving through the hills making deliveries.

"Preacher Man" is the inspiring story of a boy born to be a preacher while "Big Old Red Guitar" is a story of another career choice - fame and fortune as a mu-

Lou Reid knows contemporary bluegrass - there's a great mixture of tradition, true stories for today's times and a shout in the music that puts rhythm and drive to the front of the mix.

Balsam Range: Papertown **Papertown**

Mountain Home Music Company/Crossroads Music PO Box 829 Arden, NC 28704 www.crossroadsmusic.com ©2012

Song list: Other Side of the

Mountain, Any Old Road, Wide River to Cross, Day in the Life of a Railroad Spike, Better Days, Born Ramblin' Man, Row by Row, Building the Fire, One Way Out, I Ain't Leavin', I Could Do You Some Good, Papertown, The Streamlined Cannonball.

North Carolina-based Balsam Ridge won the IBMA Song of the Year award for "Trains I've Missed," and this fourth album delivers more contemporary songs done with heart and soul vocals and powerful instrumentation. Band members are Buddy Melton on fiddle and vocals, Darren Nicholson on mandolin and vocals, Caleb Smith on guitar and vocals, Tim Surrett on bass, resophonic guitar and vocals and Marc Pruett on banjo.

The songs on the album share a yearning for better times and better places and the powerful vocals from Buddy and Caleb reach out and touch the listener. "Wide River to Cross" is a Buddy and Julie Miller song and Caleb's delivery shares the hope to "find things I have lost.'

"Any Old Road" is a potential award winner with soaring harmonies on the chorus and a story of runaways -"if you don't know where you're going, any old road will take you there.

Chris Stapleton's "Better Days" is filled with hope and dreams and listening to Caleb's vocal and Tim's dobro has you almost convinced things are possible.

The down homes blues of Elmore James' "One Way Out" gets the surly treatment from Tim and then "Papertown" focuses on the little factory town that perseveres through every generation. Just when you think you might sink in a sea of sentiment, the band picks up the pace, revs up the fiddle and banjo and punches the sound barrier with "Day in the Life of a Railroad Spike" and "The Streamlined Cannonball." Love it!

I Draw Slow: Redhills

Pinecastle Records 2881 NC 108 HWY E Columbus, NC 28722 www.pinecastlemusic.com ©2012

Song list: Mama Don't Cry, Goldmine, Honeymoon, Hesitation Waltz, Kingdom, Goodbye Beulahland, Buffalo Hunt, Cry Help, Low Down Girl Like Me, Swans.

I Draw Slow is a Dublinbased band that has composed songs combining a Celtic rhythm pattern with lyrics that touch universal themes that appeal to listeners on both sides of the pond.

Lead singer Louise Holden has one of those magical ethereal voices that captures the listener's attention and pulls you into the story in the songs. The songs are written by Louise and her brother Dave, and they are joined by

Adrian Hart on violin, Konrad Liddy on bass, and Colin Derham on clawhammer banjo.

The opening song, "Mama Don't Cry," has a dark, modal edge with Louise singing the role of a mother missing her son as the

guitars play a constant rhythm against the fiddle and banjo melody line. "Goldmine" is an "old time song in an old time key" laced with the sound of a clawhammer banjo and the story of a lady of the night realistically assessing her life.

Intricate guitar playing underlies "Honeymoon," another song highlighting the reality of life against the hope of dreams.

Continued on A-28

Wow! Rhonda Vincent at the 2013 "Great 48 (Hour Jam)"

From page A-1

descended on the event in greater numbers and were even joined by some out of state folks, one coming all the way from Wisconsin. Bluegrass clubs and organizations were well represented and in addition to the California Bluegrass Association (CBA) those bringing sizable contingents and hosting jam suites were the Bluegrass Association of Southern California (BASC), Bluegrass Music Society of the Central Coast (BMSCC), Northern California Bluegrass Society (NCBS), San Diego Bluegrass Society (SDBS), and the Southwest Bluegrass Association (SWBA). The "Great 48" has proven to be one heck of a way to kick off the Bluegrass New Year and maybe the best time of the year to pick, sing, grin and rub elbows with folks from the far reaches of California and be-

The 2013 "Great 48" recently received a huge shot in the arm when the "Queen" of Bluegrass music, Rhonda Vincent and her band "The Rage" agreed to perform a Friday night concert in the hotel ballroom. A reasonably priced, \$20 ticket will buy you a seat for her show and there should be good opportunity to meet and greet this good friend of the CBA

still love to hear them play.

Before the last four contest

bands took to the stage with the

Austro-Czech combo New River

Train, who have great vocals that

go far beyond the standard blue-

grass repertoire. They made many

new fans there. Then came French

band, Grassy Point, a new forma-

tion of veterans from the Toulouse

Bluegrass Festival scene 30 years

ago, which shows the impact the

La Roche Festival is having on

the French Bluegrass scene! They

were followed by Handl, a Czech

band with great instrumental and

vocal work. Then the new Italian

band 0039 (which is the telephone

dial code for Italy!), with excellent

musicans from Bononia Grass and

Red Wine. Grass Road (Cz) played

a set while the jury counted up the

who is sure to put on a great night of "dynamite" Bluegrass music.. A great addition to the 2012 event was the introduction of the 'Showcase Showdown" Bluegrass band competition co-sponsored by the CBA and the Oildale Kiwanis Club. Four bands from various parts of California were selected as finalists with the winning band, Rocky Neck Bluegrass earning a spot on the 2012 Fathers Day Festival Pioneer Stage. The local Kiwanis club used the event as a fund raiser for the "Tigerfight Light the Night Team" in support of the Leukemia and Lymphoma Society and were able to drum up a large local crowd. The evening was quite festive, attendees were well entertained and a good time was had by all. The Saturday night band scramble and open mic was also well attended as were a variety of musical workshops held on Saturday afternoon.

The Kiwanis and Leukemia/ Lymphoma Society folks had such a great experience putting on the 'Showcase Showdown" that for 2013 they are rarin' to do it again. The 2013 "Showcase Showdown" is set for Thursday, January 3, 2013 and is open to any nontouring California based Bluegrass Band with last year's winner deemed ineligible. Four bands are

selected from the applicants with each selected band playing a 25 minute set of music in showcase format. Each showcase band will receive a band fee of \$500 and one of those bands will be chosen by a panel of independent judges to play a set on the Pioneer stage of the 2013 Fathers Day Festival in Grass Valley which includes a \$1000 performance fee. For general information and/or specifics on entering your band contact Kelvin Gregory: 661-428-7044; kelvin@gregspetro.com.

The Bakersfield DoubleTree hotel is conveniently located, at: 3100 Camino Del Rio Court Bakersfield, CA 93308 (near the junction of SR-99 and SR-58)

For hotel bookings use: Group Name: Čalifornia Bluegrass 48 Hour Jam Group Code: C-BLU By Phone: Central Reservations: 888-779-4694 Front Desk: 661-232-7111

For on-line bookings please use the above listed group name and group code following the prompts listed in the following http://doubletree.hilton. link. com/en/dt/groups/personalized/ R/RLBK-DT-BLU-20130103/ index.jhtml?WT.mc_id=POG

La Roche-sur-Foron

From page A-11 scores. This years winners are:

No. 1 European Bluegrass Band of the Year 2012 is the Sons of Navarone from Belgium No. 2 Lazy Tater from the Netherlands No. 3 Candy Floss from

Slovak Republic No. 4 0039 from Italy No. 5 Handl from Czech Republic

The level of the bands gets higher every year, which shows how the bands take this event seriously and really work to improve. This year was the best ever, so congratulations to all the bands who took part and all the jury agreed that Sons of Navarone were worthy winners. Sons of Navarone played a short set with Ronnie Snipe of

Lazy Tater on guitar before Russian band Grass Pistols played an energetic set of original and exciting new grass songs. This band toured the States recently and have come a long way since their first appearance at La Roche in 2007.

Then the heavens opened. As they did two years previously, the organizers rigged up a sound system in the garage to the delight of the audience who were able to see the excellent Le Chat Mort from Sweden, invited back as the festival committee's choice after 2011, and They Call Me Rico, a delta blues solo artist from Canada.

Once again, thanks to the town of La Roche and the 180 volunteers, to the festival organizers, Christopher and Didier, to the sound and fight crew and to all participating musicians. This is a great festival not to be missed.

BRENDA and the Reviews

From Page A-27

Perhaps the most appealing song on the album is the lovely "Hesitation Waltz," a song of reunion after a lovers' separation during a war.

during a war.

"Buffalo Hunt" begins with
a strong dance rhythm underlying a fiddle and banjo interchange and your feet with magically take on a life of their own.
The dancing rhythms continue in
the fast-paced "Low Down Girl
Like Me."

When
this album was released last year

this album was released last year in Ireland, it delighted the indie bluegrass crowd and it is sure to capture attention among bluegrass fans around the world. A true delight of poetic lyrics melded to melodies that echo in your mind over and over.

Paul Williams & The Victory Trio:

Going to Stay in the Old-Time Way

Rebel Records PO Box 7405 Charlottesville, VA 22906 www.RebelRecords.com ©2012

Song list: He'll Calm the Troubled Waters, Kept and Protected, I'm Going to Stay in the Old Time Way, I've Never Been This Homesick Before, The Grave Cannot Hold Me, You've Got to Keep Walking, Sometimes I Think I Hear Singing, Help Me Lord, It's All Up to You, The Vision, Miracle Man, What a Time in Heaven.

Paul Williams has had multiple career paths in music. He was a member of Jimmy Martin's Sunny Mountain Boys during the J.D. Crowe years and now he is the guiding light behind the Victory Trio. His tenor voice and mandolin

playing have been highly praised, and his songwriting projects have been on recordings of Ray Charles, Ernest Tubb and Hank Williams.

Joining Paul in the band are Dan Moneyhun on guitar and vocals, Adam Winstead on guitar and vocals, Jerry Keys on banjo and bass vocals, and Susie Keys on bass.

"The Grave Cannot Hold Me" has all the elements of a fine gospel performance: crystal clear harmonies, crisp instrumentation and a heartfelt delivery that adds an extra emotional impact.

Paul's high tenor and mandolin playing are evident in "You've Got to Keep Walking," one of the contemporary songs included in the album.

The band performs a classic gospel quartet in the stirring "Help Me Lord," and the band performs with a vocal trio on Paul Humphrey's "The Vision." Dan sings the lead vocal on his original song,



To be reviewed
Send your materials to:
Brenda Hough
PO Box 20370
San Jose CA 95160

or contact Brenda at: hufstuff2003@yahoo. com

"It's All Up to You." The stirring "What A Time in Heaven" closes out the album and is a capstone for all the wonderful harmonies and instrumentation that Paul and the Victory Trio produce.

ADS

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LESSONS

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

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 bill@billevansbanjo.com.

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 compliment 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.

The SF Live Arts Music Series at Cyprian's

New Venue in San Francisco

The sound is great (even better than Noe Valley Ministry). The space is warm and inviting (But bring a little pad to sit on. The hard wooden pews are a little on the unforgiving fundamentalist side!) There's ample free parking w attendant a short walk from the church (You'll want to park there show or no show just because the parking is so good). And where else can you enjoy a beer in a church while you watch a great show?

Cyprian's in San Francisco is the place. SF Live Arts presetns shows at Cyprian's, formerly the Noe Valley Music Series at Noe Valley Ministry, an even better venue! St. Cyprian's Church, 2097 Turk St (at Lyon) in San Francisco. (415)454-5238 or http://noevalleymusicseries.com

SF Live Arts at Cyprian's presents

The **Shook Twins** new folk pop darlings of the Pacific Northwest. **The Country Mourns**, Misisipi Mike's exciting new Americana duo. The Dirt Floor Band 5 piece spirited gypsy jam grass combo from Men-

docino.

Saturday, September 29, 7:30 PM \$12 door/\$10 advance Free lot parking! For advance tickets, go to www.brownpapertickets. com or phone 1(800)838-3006.

We try to keep our ticket prices as low as possible and still pay our rent and our fabulous artists. \$10 still not low enough? For info information on how you can receive FREE PASSES to our shows, shoot me an email at equalrice@yahoo.comand we'll work something out.

Help us get the word out. Join us on FACEBOOK and help us spread the word. If you can put up a few posters, let me know and I'll send a poster file.

THE SHOOK TWINS Laurie and Katelyn are twin sisters from Idaho who reside currently in Portland and have been tearing it up lately on the Pacific Northwest music circuit. Their music is contemporary folk permeated with world music rhythms, singer-songwritery depth and literary aspirations, and pop

playfulness. They manage the neat trick of being witty, soulful, mischievous, and swinging all at the same time. Their stage show is a fast-paced juggling act of banjos, guitars, mandolins, a giant golden egg, djembe, altered vocal effects, beat boxing, and looping. They're able to mix traditional folk elements, such as passionate sibling harmonizing, with modern gadgetry and experimentation in seamless fashion thanks to their onstage exuberance, charm and rock-solid talent.

http://www.shooktwins.com/

THE COUNTRY MOURNS

The Country Mourns are Misisipi Mike Wolf and Jody RIchardson. They play all original songs in a variety of Americana styles. Both Jody and Mike write and sing for the duo, with Jody handling the fiddle duties and Mike on the guitar. Though the duo has only been in existence for a few months, Misisipi Mike is a mainstay in the Bay Area Americana music scene known for his role in Misisipi Rider, the Midnight Gamblers and countless other cherished local

acts. Misisipi Mike Wolf was voted "Best Singer/Songwriter" of 2011 on the San Francisco Bay Guardian readers poll, and his songs have been featured on hit TV shows like "True Blood" (HBO), "Justified" (FX) and "Big Love" (Showtime).),Jody Richardson is a talented youngster who fiddles and sings with old school charm and conviction way beyond her years.

http://www.facebook.com/The-CountryMourns

THE DIRT FLOOR BAND

The Dirt Floor Band are 5 fellows from Mendocino who make a highspirited brand of California gypsy bluegrass that appeals to dyed-in-the-wool Bill Monroe-loving traditionalists as well as dance-happy scene makers. On the surface the songs seem like uptempo hard-charging celebrations of everything carefree. Lyrically the songs aren't afraid to tackle a wide-range of emotions and the sides of the human condition. Dirt Floor Band songs aim to move you outside and in! http://thedirtfloorband.com/

Shelby Ash Presents in San Francisco

October 5 & 6 SUPER BLUEGRASS WEEKEND: vol 7 Hardly Strictly Bluegrass After Party!

October 5
"Electric Show"
The Sadies (Toronto, Canada)
Jon Langford (of the Mekons)
Misisipi Rider (reunion show)
Café du Nord
2170 Market Street, SF. 9pm

October 5 "Acoustic Show"

Jon Langford & Sally Timms (of the Mekons) Roger Knox (Australian Black Elvis) Walter Salas-Humara (of the Silos) The Creak (CD release show) Swedish American Hall 2173 Market Street, SF. 9pm

October 6
"Bluegrass Show"
BrownChicken BrownCow
(West Virginia)
Renegade Stringband (Portland)
The Mountain Men (Yosemite)

The Dull Richards (SF) Plough & Stars 116 Clement Street, SF. 9pm

BLUEGRASS BONANZA! October 13: Henhouse Prowlers (Chicago) Belle Monroe & Her Brewglass Boys (SF) Oct 19: Roseman Creek (SF) Plough & Stars 116 Clement Street, SF. 9pm

November 3 AMERICANA JUKEBOX Honky-Tonk Night! Lucky 7 Band (Alameda) The Muddy Roses (Bay Area) Plough & Stars 116 Clement Street, SF. 9pm

November 23 17th Annual TURKEY TROT 2012 An Americana Music Feast! Col. Jimmy & The Blackfish (Sacramento) Hang Jones (SF) And lots more TBA Café du Nord 2170 Market Street, SF. 9pm

WANTED

STRUCTIONAL MATERIAL for guitar, fiddle, mandolin, bass, dobro and banjo. The CBA's Darrell Johnston Kids Lending Library is looking to fill the shelves with bluegrass instructional materials.

WANTED: BLUEGRASS IN-

with bluegrass instructional material for kids to check out. Please send any items to: DJKLL/Librarian, c/o Bruce Long, P.O. Box 843, Roseville, CA 95678 Your donation is tax deductible.

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS

10/01/2012 - Foghorn Stringband will play at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco - For more information, call or email shelby@ shelbyashpresents.net or visit www.shelbyashpresents.net.

10/02/2012 - Bean Creek will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose - For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www. samsbbq.com.

10/03/2012 - Sidesaddle & Co. will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose - For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www.samsbbq.com.

10/03/2012 - Whiskey Brothers will play at Albatross Pub, 1822 San Pablo Ave, 2 blocks north of University Ave, Berkeley -For more information, call or visit http://www.albatrosspub.

10/04/2012 - Blue & Lonesome will play at Willowbrook Ale House, 3600 Petaluma Blvd N, Petaluma - For more information, call (707) 775-4232.

10/06/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe. net.

10/06/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http:// dustyshoesbluegrassgospelband. org/.

10/06/2012 - Sourdough Slim & His Saddle Pals will play at Westside Theater, 1331 Main St in Newman, CA, Newman For more information, call David at 209-862-4490 or email info@westsidetheatre.org or visit http://www.westsidethe-

atre.org. 10/08/2012 - Toshio Hirano will play at Amnesia, 853 Valencia (between 19th & 20th), San Francisco - For more information, call or email shelby@ shelbyashpresents.net or visit www.shelbyashpresents.net.

10/09/2012 - Carolina Special will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose -For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www.

samsbbq.com. 10/10/2012 - Dark Hollow will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose -For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www.

samsbbq.com. 10/11/2012 - Blue & Lonesome will play at Willowbrook Ale House, 3600 Petaluma Blvd N, Petaluma - For more information, call (707) 775-4232.

10/12/2012 - 'bout Time will play at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit Off 680 Between 680 and Paseo Padre Parkway, Fremont - For more information, call Phil Willis at 510-651-6858/510-574-1880 or email info@missionpizza. com or visit http://www.missionpizza.com.

10/13/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe.

10/13/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http:// dustyshoesbluegrassgospelband. org/.

10/13/2012 - Harmony Grits will play at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio - Show at 2 p.m. For more information, call Doug Holloway at 415-285-6226 or visit http://www. sangregoriostore.com/.

10/13/2012 - HenHouse Prowlers will play at Plough & Stars, 116 Clement St @2nd, San Francisco - For more information, call shelby at or email shelby@ shelbyashpresents.net or visit www.shelbyashpresents.net.

10/14/2012 - Dark Hollow will play at The Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach - Show at noon For more information, call 415-868-0434 or visit http://www. strinsonbeachrestaurant.com.

10/15/2012 - Windy Hill will play at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco - For more information, call or email shelby@ shelbyashpresents.net or visit www.shelbyashpresents.net.

10/16/2012 - Cabin Fever will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose -For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www. samsbbq.com.

10/17/2012 - Sidesaddle & Co. will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose - For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www.samsbbq.com.

10/17/2012 - Whiskey Brothers will play at Albatross Pub, 1822 San Pablo Ave, 2 blocks north of University Ave, Berkeley -

For more information, call or visit http://www.albatrosspub.

10/18/2012 - Blue & Lonesome will play at Willowbrook Ale House, 3600 Petaluma Blvd N, Petaluma - For more information, call (707) 775-4232.

10/19/2012 - Kathy Kallick Band will play at Studio 55 Marin, 1455 East Francisco Blvd , San Rafael - For more information, call Tanya Pinkerton at 510-669-9832 or visit http://www. studio55marin.com.

10/19/2012 - Stoney Ridge Bluegrass Band will play at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit Off 680 Between 680 and Paseo Padre Parkway, Fremont - For more information, call Phil Willis at 510-651-6858/510-574-1880 or email info@missionpizza.com or visit http://www.missionpizza.com.

10/20/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe.

10/20/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http:// dustyshoesbluegrassgospelband. org/.

10/20/2012 - High Country will play at The Frog & Fiddle, 1544 Webster Street, Alameda - For more information, call Peter Barnato at or email frogandfiddle@gmail.com or visit http:// www.frogandfiddle.com/.

10/20/2012 - Kathy Kallick Band will play at Freight & Salvage Coffee House, 2020 Addison Street Berkeley, CA, Berkeley - For more information, call or email info@freightandsalvage. org or visit http://www.the-

freight.org/event. 10/21/2012 - Kathy Kallick Band will play at 5th String Music Store - Sacramento, 3184 N Street, Sacramento - For more information, call 916-442-

10/22/2012 - The Earl Brothers will play at Amnesia, 853 Valencia St. (between 19th & 20th), San Francisco - For more information, call or email shelby@ shelbyashpresents.net or visit www.shelbyashpresents.net.

10/23/2012 - Windy Hill will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose - For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www. samsbbq.com.

10/24/2012 - Drifter Sisters will play at Freight & Salvage Coffee House, 2020 Addison Street

Berkeley, CA, Berkeley - For more information, call or email info@freightandsalvage.org or visit http://www.thefreight.org/ event.

10/24/2012 - Loganville Acoustic (w/Jerry Logan & Robbie McDonald) will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose - For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www.samsbbq.com.

10/25/2012 - Blue & Lonesome will play at Willowbrook Ale House, 3600 Petaluma Blvd N, Petaluma - For more information, call (707) 775-4232.

10/25/2012 - Kathy Kallick Band will play at USS Potomac, 540 Water Street - Jack London Square, Oakland - Dockside on board the Presidential Yacht Potomac For more information, call 510-627-1215 or email usspotomacnews@gmail. com or visit http://www.usspotomac.org.

10/26/2012 - Kathy Kallick Band will play at Asbury United Methodist Church, 4743 East Avenue, Livermore-For more information, call Rev. Chuck Johnstone at or email chuckj@ asburylive.org or visit http:// www.asburylivepresents.com.

10/27/2012 - Beargrass Creek will play at Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit Off 680 Between 680 and Paseo Padre Parkway, Fremont -For more information, call Phil Willis at 510-651-6858/510-574-1880 or email info@missionpizza.com or visit http:// www.missionpizza.com.

10/27/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe.

10/27/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http:// dusty shoes blue grass gospelband.

10/27/2012 - High Country will play at Murphy's Irish Pub, 464 First St. East – On the Eastern side of the Sonoma Plaza down the stone alleyway located just north of the Sebastiani Theater. , Sonoma - For more information, call or visit http://sonoma-

10/27/2012 - Kathy Kallick Band will play at First Presbyterian Church of Mountain View, 1667 Miramonte Avenue at Cuesta Drive, - Concert at 8:00 PM For more information, call Peter Thompson at 650 691-9982 or email bgsignal@com10/27/2012 - Kathy Kallick Band will play at First Presbyterian Church of Mountain View, 1667 Miramonte Avenue at Cuesta Drive, Mountain View - For more information, call Peter Thompson at 650-968-4473

cast.net or visit www.rba.org.

or email bgsignal@comcast.net or visit www.rba.org.

10/28/2012 - Geff Crawford & Masha Goodman will play at Volcano Union Inn and Pub, Volcano Union Inn and Pub 21375 Consolation Street, Volcano - "Old Soles" play from 4-6pm, no cover charge. For more information, call masha or geff crawford at 209-296-7711 or email masha@banjodancer.com or visit http://volcanounion. com.

10/28/2012 - Kathy Kallick Band will play at French Garden Restaurant & Bistro, French Garden Restaurant & Bistro 8050 Bodega Avenue Sebastopol, CA 95472, Sebastopol - For more information, call Joan or Jennelle at (707) 824-2030 or email imarler@FrenchGarden-Restaurant.com or visit http:// www.frenchgardenrestaurant.

10/30/2012 - Leftover Crow will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose -For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www.

samsbbq.com. 10/31/2012 - Matt & George and Their Pleasant Valley Boys will play at Sam's Bar-B-Que, 1110 S. Bascom Avenue, San Jose -For more information, call 408-297-9151 or email sam@samsbbq.com or visit http://www. samsbbq.com.

11/02/2012 - Gilles Apap will play at Lobero Theatre, 33 East Canon Perdido Street, Santa Barbara - For more information, call 805-963-0761 or visit http://www.bluegrasswest.com/ releases/20121102rel.html.

11/02/2012 - Sonoma Mountain Band will play at Murphy's Irish Pub, 464 First St. East - On the Eastern side of the Sonoma Plaza down the stone alleyway located just north of the Sebastiani Theater. , Sonoma - For more information, call or visit http://sonomapub.com.

11/03/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe.

11/03/2012 - Crooked Jades will play at Freight & Salvage Coffee House, 2020 Addison Street Berkeley, CA, Berkeley - For more information, call or email info@freightandsalvage.org or

Continued on A-30

CBA Calendar of Music Events

From Page A-29

visit http://www.thefreight.org/event.

11/03/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http://dusyshoesbluegrassgospelband.

11/07/2012 - Blue & Lonesome will play at Le Bateau Ivre, 2629 Telegraph Ave , Berkeley - For more information, call Thomas Cooper at or email cooper@lebateauivre.net or visit http://www.lebateauivre.net.

11/07/2012 - Kathy Kallick Band will play at USS Potomac, 540 Water Street - Jack London Square, Oakland - Dockside on board the Presidential Yacht Potomac For more information, call 510-627-1215 or email usspotomacnews@gmail. com or visit http://www.usspotomac.org.
11/10/2012 - Craig Ventresco &

11/10/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe.

11/10/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http://dustyshoesbluegrassgospelband. org/.

11/10/2012 - Foghorn Stringband will play at First Presbyterian Church of Mountain View, 1667 Miramonte Avenue at Cuesta Drive, - For more information, call Peter Thompson at 650 691-9982 or email bgsignal@comcast.net or visit www. rba.org.

11/12/2012 - Crooked Jades will play at Freight & Salvage Coffee House, 2020 Addison Street Berkeley, CA, Berkeley - For more information, call or email info@freightandsalvage.org or visit http://www.thefreight.org/event.

Kate Brislin will play at Freight & Salvage Coffee House, 2020 Addison Street Berkeley, CA, Berkeley - For more information, call or email info@freight-andsalvage.org or visit http://www.thefreight.org/event.

www.theneight.org/event.

11/16/2012 - Bill Evans will play
at Palms Playhouse, The Palms
Playhouse 13 Main St, Winters - For more information,
call Dave Fleming at or email
palms@palmsplayhouse.com
or visit http://www.palmsplay-

house.com

11/16/2012 - David Thom Band will play at Murphy's Irish Pub, 464 First St. East – On the Eastern side of the Sonoma Plaza down the stone alleyway located just north of the Sebastiani Theater. , Sonoma - For more information, call or visit http://sonomapub.com.

11/17/2012 - Bill Evans will play at Freight & Salvage Coffee House, 2020 Addison Street Berkeley, CA, Berkeley - For more information, call or email info@freightandsalvage.org or visit http://www.thefreight.org/event.

11/17/2012 - Bill Keith will play at Freight & Salvage Coffee House, 2020 Addison Street Berkeley, CA, Berkeley - For more information, call or email info@freightandsalvage.org or visit http://www.thefreight.org/ event.

11/17/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe.net.

11/17/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http://dustyshoesbluegrassgospelband.org/.

11/18/2012 - Bill Evans will play at Don Quixote's International Music Hall, 6275 Highway 9 and Graham Hill Road in Felton Located just 10 minutes from Santa Cruz in downtown Felton., Felton - Great place for a bluegrass concert. Wonderful sound and you can't beat the food. For more information, call or visit http://www.don-quixotesmusic.com/.

11/24/2012 - Craig Ventresco & Meredith Axelrod will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at or email jimbotrout@gmail.com or visit http://www.atlascafe.net.

11/24/2012 - Crooked Jades will play at Freight & Salvage Coffee House, 2020 Addison Street Berkeley, CA, Berkeley - For more information, call or email info@freightandsalvage.org or visit http://www.thefreight.org/event.

11/24/2012 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call (805) 489-3030 or visit http:// dustyshoesbluegrassgospelband. org/.

CAMPOUTS

10/16/2012 - 10/21/2012 Isleton
- Lighthouse Marina, Resort
& Restaurant, 151 Brannan Island Road located in the heart
of the Delta Loop Recreation
Area on the 10-mile scenic
drive just north of Stockton off
Interstate 5. For more information or reservations, call or visit
http://lighthouseresortandmarina.com/.

DANCES

10/20/2012 - Sonora - Aronos Women's Club, 37 E Elkin Ave at Stewart St. Contra dance begins at 7:30 p.m., Dance to live old time music. Potluck dinner at 6:30 p.m. Live string band and callers For more information, call Wayne and Sue at 209-989-0213 or visit htt;//groups.google.com/group/sonora-contr-dance?hl=en.

nora-contr-dance?hl=en.

11/17/2012 - Sonora - Aronos
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at 209-989-0213 or visit htt;//
groups.google.com/group/sonora-contr-dance?hl=en.

FESTIVALS October 2012

10/12/2012 - 10/14/2012 Gilroy Brown Barn Bluegrass Festival - Historic Franklin Ranch, 170 Rucker Ave. Bands Include: Bean Creek For more information, call or visit http://www. scbs.org/events/brownbarn/.

JAM SESSIONS SUNDAY

Columbia - Columbia Kate's Teahouse, 22727 Columbia St. Every 2nd Sunday Irish jam from 2 to 6 p.m For more information or reservations, call 209-532-1885.

Coulterville - The Magnolia Saloon, 5001 Main Street at the corner of Highway 49 and Route 132 on the way to Yosemite. The Magnolia Saloon, a part of the Hotel Jeffery, is the oldest working saloon in California, complete with the original "bat wing" doors and is one of only a few saloons to still have them. For more information or reservations, call 209-878-0461 or visit http://www.hoteljeffery.com/.

La Grange - LaGrange Saloon and Grill, 30048 Yosemite Blvd La Grange, CA 95329. Old time jam on the 4th Sunday of the month For more information or reservations, call 209-853-2114

Madera Ranchos - Madera Ranchos Pizza Factory, 37184 Avenue 12 Madera Ranchos, CA. The first Sunday of each month from 2 to 5 p.m. This is mostly

an old time and Celtic music jam. The 1st hour is a slow jam and then it's full speed ahead. For more info contact Kelly at the number above. For more information or reservations, call Kelly O'Neill at 559-283-6093 or email Kelly@oneillappr.com.

Nevada City - National Hotel, 211 Broad Street. Old time jam For more information or reservations, call 530-575-8766.

Orangevale - Orangevale Grange Hall, Orangevale - Orangevale Grange Hall, 5805 Walnut Ave., north of Madison Ave. and east of Pershing Ave. in Orangevale.. California State Old Time Fiddlers' Association, District 5 jam, 2nd Sundays, 1-5 p.m. \$1 donation; snack bar. For more information or reservations, call Ralph Standiford at 530-676-0836 or email r.standiford@att. net or visit http://www.cbaontheweb.org.

Pleasant Hill - Smokin' Okies BBQ Joint, 1941 Oak Park. 3rd Sunday jam at 6:30 p.m. For more information or reservations, call

San Francisco - Progressive Grounds Coffee Shop, Progressive Grounds SF on 400 courtland Ave. Old time jam 2nd and 4th Sundays at 3 p.m. For more information or reservations, call Larry at or email larrythe241@yahoo.com.

San Jose - Hoover Middle School, 1635 Park Ave at the corner of Naglee and Park with cafeteria parking on the Naglee side.. Jam session 1st Sunday of every month, 1 to 5 PM., sponsored by Santa Clara Valley Fiddlers Association. For more information or reservations, call Richard Brooks at 650-328-3939. or email President@fiddlers.org or

visit http://www.fiddlers.org.
Sebastopol - Castro Valley, 19806
Wisteria St. California Old
Time Fiddlers Association at
1:30 p.m. For more information or reservations, call or
email http://www.csotfa9.org.

Sebastopol - Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave. . Fourth Sunday gospel jam at 2 p.m. For more information or reservations, call 707-824-1960.

Sebastopol - United Methodist Church, 19806 Wisteria St. California Old Time Fiddlers Association jam at 1:30 p.m. For more information or reservations, call or email http:// www.csotfa9.org.

Sunnyvale - Sunnyvale Community Center, Creative Arts Center Building Sunnyvale Community Center 550 East Remington Drive. Creative Arts Center Building (north of the theater). 3rd Sunday each month from 1 to 5 pm. All levels welcome. Plenty of space to play indoors or outside. Facility charge of \$5 per person. Parent or guardian must accompany children under the age of 18. For more

information or reservations, call Sue or Paul at 408-737-2521.

Templeton - Old Carnegie Library, ity Park, between 11th and 12th streets, Spring and Pine.. Open acoustic jam -- all levels of ability welcome, we range from rank beginners to accomplished professionals, and try to have something for everyone. Recently we had 5 guitars, a fiddle, a recorder player and an accordion. We play everything from old-ti For more information or reservations, call or visit http://www.folkjam.org/recurring-jam/us/ca/paso-robles/carnegie-haul.

MONDAY

Oakland - Baja Taqueria Jam, Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. Every Monday, jam hosted by Tom Lucas For more information or reservations, call Joe Howton at 510-547-2252 or email TRman2323@aol.com or visit http://sfbluegrass.org/php/tacojam.html.

Palo Alto - Fandango's Pizza, 3163 Middlefield at Loma Verde. Old time jam every Monday For more information or reservations, call 650-494-2928 or visit http://www.fandangopizza.com/fandango%20bluegrass. htm.

San Francisco - Amnesia, 853 Valencia St. (between 19th & 20th). 2nd and 4th Mondays at 6:30 p.m. - The Pick Jam - precedes the Bluegrass Monday Show For more information or reservations, call (415) 970-0012 or visit http://thepicksf.com/.

Sausalito - Sausalito Seahorse Restaurant, 305 Harbor Drive (at Gate 5). Open mic/jam on the first Monday of each month. For more information or reservations, call Bruce Thompson at or visit http://www.sausalitoseahorse.com/.

TUESDAY

Dublin - Dublin Heritage Center, 6600 Donlon Way in the old Murray Schoolhouse. Jam Session from 7 to 9 p.m. on the 2nd and 4th Tuesday of every month. For more information or reservations, call 925-452-2100.

Fairfield - Round Table Pizza, 3336
North Texas Street in Raley's
Shopping Center. BluegrassFolk Music and Fiddle jam every Tuesday, except holidays.
All levels welcome. For more
information or reservations, call
Richard Dean at 707-425-4184
or 707-422-3514.

Modesto - The Queen Bean Coffee House, 1126 14th Street . Hosted by Rainy Escobar For more information or reservations, call .

Placerville - Upstairs Gallery, 420 Main Street. For more information or reservations, call 530-642-0177.

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CBA Calendar of Music Events

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San Francisco - SoCha Cafe, 3235 Mission St. Fiddle tunes jam on second Tuesdays For more information or reservations, call or visit http://www.myspace. com/sfmissionfiddletunes.

Santa Clara - Santa Clara Train Depot, 1005 Railroad Ave. 4th Tuesday from 6 to 9 p.m. For more information or reservations, call (408) 243-3969 or visit http://www.scbs.org/.

Seaside - Seaside High School, Seaside High School Music Building 2200 Noche Buena Ave.. Bluegrass jam. 2nd and 4th Tuesday of the month. 7:00 - 9:30 PM For more information or reservations, call Chuck Hurd at 831-656-9790 or email churdley@comcast.net.

Templeton - Oak Creek Commons, 635 Nicklaus Drive. We meet in the common room in the common building at the center of the complex. Bring an instrument and join in! For more information or reservations, call.

WEDNESDAY

Atascadero - Last Stage West, 15050 Morro Road - located on Hwy 41 halfway between Atascadero and Morro Bay. The first hour is easy slow jam with sheet music provided. The second hour can be a more advanced jam. The third hour is open mike. For more information or reservations, call (805) 441-7463..

Lompoc - Southside Coffee Co, 105 S. "H" Street. For more information or reservations, call Bill at or visit 805-736-8241.

Loomis - The Train Depot, 5775 Horseshoe Bar Road. Bluegrass jam from 5 to 8 pm on the 1st and 3rd Wednedays of every month. Pickers of all grades and listeners are welcome. For more information or reservations, call Terry or Betty Crouson at 530-885-6871.

Martinez - Armando's, 707 Marina Vista Martinez, CA 94553. Hosted by Bruce Campbell and Red Rick Horlick from 7 to 10 p.m., with sign up at 6:30 p.m. The house band, led by Bruce Campbell, will be there to back up any pickers and singers. Are you a bluegrass musician that hasn't hit the big time yet? Then, come on down to Armando's and get on stage with some of the hottest bluegrass players in the Bay Area. Are you a bluegrass fan? 3 hours of music for \$3! For more information or reservations, call Eloise Cotton at 925-229-1989 or visit www. armandosmartinez.com.

Palo Alto - Fandango's Pizza, 3163 Middlefield at Loma Verde. For more information or reservations, call 650-494-2928 or visit http://www.fandangopizza.com/fandango%20bluegrass. htm.

Petaluma - Aqus Cafe, 189 H Street . 4th Wednesday Bluegrass and Old Time open jam from 7 to 9 p.m. For more information or reservations, call 707.778.6060 or visit http://www.aquscafe.com.

San Francisco - The Plough & Stars, 116 Clement St. (between 2nd & 3rd Ave.) . Jam hosted by Jeanie & Chuck Poling For more information or reservations, call 415-751-1122 or visit http://www.theploughandstars.com.

San Jose - San Jose Jam, Armadillo Willys BBQ 2071 Camden Avenue. 6:30 - 9:30pm For more information or reservations, call Ralph Hendricks at (510) 912-9836 or email REHendricks@sbcglobal.net.

Santa Clara - Bluz By-you, 1240 Coleman Ave,Santa Clara, CA 95050. 1st, 3rd and 5th Wednesdays for jamming For more information or reservations, call 408.588.1111 or email dcfiddles@gmail.com or visit http://www.bluzbyyou. com/.

Santa Clara - Neto's Market & Grill, 1313 Franklin St. Jams on the 1st and 3rd Wednesday of each month from 6 to 8:30 p.m. Arrive early for great food and company! For more information or reservations, call or visit http://netosmarketandgrill.com/home.

Sonora - Christopher's Ristorante Italiano, Christopher's Ristorante Italiano 160 Washington Street in the historic Sonora Inn . Ukulele jam 2nd Wednesday of every month at 6 p.m. For more information or reservations, call 209 533 2600.

Woodbridge - The Woodbridge Grange, 1074 Academy St. For more information or reservations, call Jarod Hensel at or email possumkiller@rocketmail.

grange482.org.
Woodbridge - The Woodbridge
Grange, 1074 Academy St. For
more information or reservations, call Tim Christensen at or
email christensent@rocketmail.
com or visit www.woodbridgegrange482.org.

THURSDAY

Alameda - The Frog & Fiddle, 1544
Webster Street . Great jam! For
more information or reservations, call Peter Barnato at 510522-3764 or cell @ 510-9150654 or email frogandfiddle@
gmail.com or visit http://www.
frogandfiddle.com/.

Alameda - The Frog and Fiddle, 1544 Webster Street. Jam starts around 7:30 p.m. and is open to both beginners and experienced players alike. For more information or reservations, call Peter Barnato at 510-522-FROG (510-522-3764) or email frogandfiddle@gmail.com or visit http://www.frogand fiddle.

Berkeley - 5th String Music-Berkeley, 3051 Adeline Street. Free bluegrass jam, most Thursday

from 7:30 to 9:30 p.m... not a slow jam, all levels welcome. Contact Emery for more information. For more information or reservations, call Emery Barter at or email emery.barter@gmail.com or visit http:// www.5thStringBerkeley.com.

Corte Madera - Marin Lutheran Church, 649 Meadowsweet just off the Hwy 101 exit in Corte Madera . \$1.00 donation for use of the room. For more information or reservations, call Emily Riddell at or email emily. riddell@gmail.com.

Fountain Valley - Orange County Archery, 18792 Brookhurst St. For more information or reservations, call Shelah Spiegel at 714-962-5083 or email ifiddler@yahoo.com.

Morgan Hill - Morgan Hill Grange Hall, 40 East 4th St. 1st, 2nd and 4th Thursday night jam. For more information or reservations, call Tim Edes at (408) 779-5456 or email tim.bei@charter.net or visit http://www.cbaontheweb.org.

Morgan Hill - Morgan Hill Grange Hall, 40 East 4th St. Thursday night jam For more information or reservations, call Tim Edes at (408) 779-5456 or email tim. bei@charter.net or visit http://www.cbaontheweb.org.

Napa - Napa Jam, Pizza Hut - 3510 Jefferson St., Napa, Ca. Bluegrass and Fiddle Jam Session every Thursday night (except holidays) from 7 pm to 9:30 pm in Napa. Please call for details. For more information or reservations, call Dan Martin at 707-287-6953.

Redwood City - Caffé Sportivo, 965 Brewster Avenue. This coffee bar has a large, open room and welcome atmosphere for pickers and music fans alike. Come for the coffee, stay for the jam! For more information or reservations, call Mark Huisman at or email mark_huisman@yahoo.com.

Sacramento - 5th String Music Store - Sacramento, 3184 N Street. For more information or reservations, call 916-442-

Sacramento - Old Ironsides, 1901 10th Street. For more information or reservations, call 916-443-9751.

San Francisco - Atlas Cafe, 3049 20th Street (at Alabama) San Francisco. For more information or reservations, call JimBo Trout at 415-648-1047 or email shout@jimbotrout.com or visit http://www.atlascafe.net.

FRIDAY

Woodbridge - The Woodbridge Grange, 1074 Academy St. For more information or reservations, call Marvin Smith at or email babz10@sbcglobal. net or visit www.woodbridgegrange482.org.

SATURDAY

Arroyo Grande - Lightning Joe's

Guitar Heaven, 100 East Branch Street in the Historic Village, just off Highway 101 at Grand Ave. Bluegrass, old time, old grass, originals, country, newgrass. We will explore tunes with an emphasis on on working them up to speed, understanding the forms and allowing the players to find a place to shine. Plenty of stools but bring music stands. go up For more information or reservations, call 805-481-2226.

Clovis - Clovis Senior Center, 850 Fourth St. Every 1st and 3rd Saturday from 7 to 10 p.m. All levels welcome, open jam, bring your instruments and join in the fun. For more information or reservations, call Kelly Broyles at 559-977-3598 or email kelly.broyles@sbcglobal.net.

Dublin - Dublin Heritage Center, 6600 Donlon Way in the old Murray Schoolhouse. Slow jam from 1 to 2 p.m. and regular jam from 2 to 4 p.m. on the 2nd and 4th Saturday of every month. For more information or reservations, call 925-452-2100.

Dublin - Dublin Heritage Center, Old St. Raymond's Church 6600 Donlon Way. Slow/practice Jam Session from 1 to 4 pm on the 2nd and 4th Saturday of every month. For more information or reservations, call 925-452-2100.

Fairfield - Round Table Pizza, 7867 Lichen Driver. For more information or reservations, call 530-409-4012.

Fremont - Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit Off 680 Between 680 and Paseo Padre Parkway. 1st and 3rd Saturday jams For more information or reservations, call Phil Willis at 510-651-6858/510-574-1880 or email info@missionpizza.com or visit http://www.missionpizza.com.

Fresno - Senior Citizens Village, 1917 Chestnut Ave.. Old time fiddle jam and dance, 7 - 10 pm For more information or reservations, call Lynda Emanuels at 559-924-1766 or email semanuels@comcast.net.

Lafayette - Lamorinda Music Store, 81 Lafayette Circle Lafayette, CA 94549. "A Bluegrass and Old Time Music Jam takes place every 1st Saturday of the month, using the Parking Lot Picker Series Songbook. All players and singers of various skill levels are welcome. Come join us for some great picking and fiddling fun! For more information or reservations, call John Gruenstein at 925-385-0963 or visit http://lamorindamusic.com/.

Marysville - The Brick Coffee House and Cafe, 316 D Street Phone for The Brick is 530-743-5283. Bluegrass and oldtime jam on the first Saturday of every month from 3 to 6 p.m. All skill levels are welcome and standard jam protocol is follow. For more information or reservations, call Kit Burton or Janet Crott at (530)743-0413 or (530)701-5090 or email kitburton@hotmail.com or janetcrott@yahoo.com or visit http://thebrickcoffeehouse. com/.

Sacramento - Various Sacramento area homes, . Bluegrass jams held at various homes in the Sacramento area. Call John at 916-990-0719 for locations. For more information or reservations, call John at 916-990-0719.

Sebastopol - Coffee Catz, 6761 Sebastopol Ave #300 Highway 12 just east of Sebastopol by the Sebastopol Inn. Every Saturday afternoon jam from 2 to 5 p.m. -- This is not a slow jam or beginner's jam, intermediate and above players are expected and new additions are always welcome. For more information or reservations, call 707-829-6600 or visit http://www.coffeecatz.com/.

Templeton - Matt's Music, 211 S Main Street. Matt's Jam every 2nd Saturday from 11 a.m. to 1 p.m. at Matt's Music in downtown Templeton For more information or reservations, call 805-237-0054.

West Sacramento - West Sacramento Community Center, 1075 West Capitol Ave. . Come check out our monthly jam session! All abilities welcomed in this fun and happy environment! For more information or reservations, call 916-572-0762.

Attention bands, promoters, venues – if you would like to have your performances, concerts, festivals or jam sessions listed in the Bluegrass Breakdown and on the CBA website, please send your information to CBA Calendar Editor - Candy Sponhaltz at candy.sponhaltz@gmail.com



Pickin' on the Potomac 2012 Bluegrass Concert Series



October 25th
Kathy Kallick Band



DETAILS

WHERE: Dockside on board the Presidential Yacht Potomac

540 Water St. Jack London Square, Oakland

COST: \$25 per person

TIME: 6:30 Potomac open for tours

7:30 to 9:30 Concert

BAR: Beer, wine, soft drinks, water & Nibbles available for purchase

RESERVATIONS AND

INFORMATION: Www.ticketweb.com or call 510-627-1215

PRE-CONCERT DINNER DEAL!

Enjoy a pre-concert dinner special at "Miss Pearls Jam House" at the Waterfront Hotel. A special menu and pricing deal has been created just for Pickin' on the Potomac concert goers. Call Miss Pearls for additional information: 510-444-7171

Dear Bluegrass Family:



You are invited to a day of music, love and support for

Ingrid David-Horgan

Ingrid is the wife of Rob Horgan, banjo player for Sidesaddle & Co. and Bean Creek. We'd like to help Rob and Ingrid towards covering the costs of addressing cancer.

Sunday October 28th, 2pm to 6pm Morgan Hill Grange, 40 East 4th Street, Morgan Hill Suggested donation: \$20

Featuring: Sidesaddle & Co Bean Creek

special guest Ed Neff and many others

Sponsored by Sidesaddle & Co., the NCBS and the CBA refreshments, raffle and much more
Call 831-801-8742 for tickets and information or to make a donation

or email robbinbanks@onemain.com

CBA 2012 Fall Camp Out



The Lighthouse has been very generous in giving us access to 1/2 the camp grounds with use of the Club House 24 hours a day.

Walt is going to be cooking breakfast, lunch and dinner for those of you that don't want to cook. (Check their menu for pricing and times.)

Thursday is movie and popcorn night. Come check out some good old Bluegrass movies and have some popcorn.

Friday is BINGO night. Look forward to great prizes and cash pay-outs.

Saturday temps us with a chicken dinner and all the fixings. We will listen to great music from Fiddle Flash and Friends (dinner \$7.00). After dinner, there will be cake and ice cream for all as we announce the winners of this year's instruments drawing and the results of the new CBA Board of Directors.

I will need a few great volunteers to help on Friday and Saturday. You can email me at dhb1221@me.com or check-in with me when you arrive.

Music brings us together and friendships form our bonds. Remember, this is YOUR time to RECONNECT with old faces, RECHARGE with new friendships, and RECOMMIT with your CBA.

Together, WE CAN MAKE THE WHOLE WORLD SING!

KATHY KALLICK BAND



CD RELEASE CELEBRATIONS

Fri., Oct. 19 (8 pm): Studio 55 Marin, San Rafael [with Sycamore Slough String Band]

Sat., Oct. 20 (8 pm): Freight & Salvage, Berkeley Sun., Oct. 21 (1 pm): The Fifth String, Sacramento

Thur., Oct. 25 (7:30 pm): USS Potomac, Oakland

Fri., Oct. 26 (8 pm): Asbury Methodist Church, Livermore

Sat., Oct. 27 (7:30 pm): 1st Presbyterian Church, Mountain View

Sun., Oct. 28 (7 pm): French Garden Restaurant, Sebastopol



www.kathykallick.com