

california
BLUEGRASS *breakdown*
 association
 www.cbaontheweb.org

Inside this issue

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

CBA's yearly indoor jamming event
The Great 48 Jam - The gift that keeps on giving

By Bruce Campbell

One of the appeals of a bluegrass festival is a chance to see the genre's best musicians at work. The talent level in these people is astonishing and has a significant effect on those of us who toil with more earthbound gifts. I have peered across the gulfs between myself and those true professionals and sigh.



Hailey Pexton, Angela Personeni, and Jenny Lynn Williams - The Hossettes. Performing for the Friday night Showcase. Photo: Melissa Blas

The pros play a level consistently beyond my reach, but the times I've had a chance to share a jam (or even a stage on rare occasions), it was fun to fantasize about "what if" - what if I could close that gap? Well that's not going to happen. At the annual Great 48 Jam, we can bypass the adulation of the pros, and focus on bluegrass as a participation sport. And this where the joys of jamming present themselves, and that's the other major appeal of a festival

Truth be told, nearly every musician I encounter has something about their playing I admire. For me, admiration is not a source of painful envy, but actually an emotion

Continued on A-12

Read more about the Great 48 in 'From the President's Desk', page A-5

The CBA Father's Day Bluegrass Festival line up

By George Martin

Forty years ago next June there was a flatbed trailer parked near the "old" bathrooms at the Nevada County Fairgrounds in Grass Valley, with a makeshift stairway and no shade canopy. The people mostly just sat on the grass. Except for Dobro master Josh Graves, all the bands were local.



First time visit by the Spinney Brothers.

This coming June 18-21 the scene will be entirely different, as the CBA celebrates four decades of festivals with an all-star lineup of groups from back East combined with many long-time CBA stalwarts,

Continued on A-7

CBA's North Bay festival

Sonoma County Bluegrass and Folk Festival - March 14



Anne and Pete Sibley are part of an excellent line up for SCB&FF, March 14.

By Mark Hogan

The Sonoma County Bluegrass & Folk Festival WILL be held, (contrary to last month's article), on March 14, 2015, at the Sebastopol Community Cultural Center. Featuring the trio of Dan Crary, Steve

Spurgin and Bill Evans, the Kathy Kallick Band, Si Kahn, Steep Ravine, Anne & Pete Sibley, and Bean Creek. In addition to the opportunity to jam there will be workshops during

Continued on A-9

CBA presents
A Night at the Grange



Adkins and Loudermilk

Saturday, February 28
Morgan Hill Grange,
40 East 4th Street, Morgan Hill
Info: (408) 779-5456, or t.edes@verizon.net

CBA Music Camp

It's easy when you know how
(And we can show you how.... at Music Camp)

By Geoff Sargent and Peter Langston

I used to be crazy about fishing and I particularly enjoyed catfishing. I would use a nice chunk of smelly bait, made out of liver, bread dough, and cotton, (a very secret recipe) press it onto my hook, and cast the line out. In my neighborhood the best way to catch catfish was bottom fishing, no bobbers al-

lowed. We would set our rods in the crook of a y shaped stick stuck in the ground and watch the line. You would know when a fish was tasting the bait because all of a sudden the line would go a little slack, and it was almost time to set the hook. Sometimes the fish would run with the bait and set the hook itself,

Continued on A-8

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CHANGE SERVICE REQUESTED

CBA SPRING CAMPOUT

With the Great 48 in your rear view mirror, its time to start planning for the CBA Spring Campout! The date is April 13-19, 2015 at the Stanislaus County Fairgrounds, 900 N Broadway, Turlock, CA.
 RVs \$30.00 per night
 TENTS \$10.00 per night
 Don't forget to volunteer. We need you. Together we will make this a great time for all. Any ideas: let us know.

Thank you,
 Marcos Alvira, Statewide VP
 209-658-3852
 valleybluegrass@gmail.com



Sam Grisman will teach advanced bass at the CBA music camp.



2014/2015

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Monday—2nd—Randy Morton
Monday—3rd—Bert Daniel
Monday—4th—Chuck Poling
Tuesday—1st—Geoff Morris
Tuesday—2nd—Ted Lehmann
Tuesday—3rd—Nate Schwartz
Tuesday—4th—Rick Cornish
Wednesdays—Bruce Campbell
Thursday—1st—Dave Williams
Thursday—2nd—George Martin
Thursday—3rd—James Reams
Thursday—4th—J.D. Rhynes
Friday—1st—Brooks Judd
Friday—2nd—Cliff Compton
Friday—3rd—Regina Bartlett
Friday—4th—Bill Evans
Saturday—1st—Marty Varner
Saturday—2nd—John Karsemeyer
Saturday—3rd—Cameron Little
Saturday—4th—Brian McNeal
Sunday—1st—Marcos Alvira
Sunday—2nd—Bert Daniel
Sunday—3rd—Geoff Sargent
Sunday—4th—Jean Ramos

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CBA members can also receive the
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California Bluegrass Association Membership Application

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

Membership Categories:
 Single Membership \$25.00
 With Spouse/other added \$30.00
 Teens 16-18 (voting) \$5.00 each
 (Children under 16 included free)
 Band Memberships Out of State Only
 (3-5 Members) \$40.00

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

Please sign me up for the following:
 _____ Single - 1 vote for _____ year(s) @\$25
 _____ Couple - 2 votes for _____ year(s) @\$30
 _____ Add _____ voting Children @\$5 each

_____ New _____ Renewal of Member # _____
 Membership Total \$ _____

Children's names and birthdates: _____

TOTAL ENCLOSED \$ _____
 Please make checks payable to California Bluegrass Association (CBA).

Mail to: **CBA Membership Vice President Larry Phegley**
P O Box 1143
Seaside, CA 93955

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

For information, call 831 233 0448
 or email cba.membership14@gmail.com

What's this?!



Looks like a membership application!

TERMS OF TICKET SALES FOR CBA EVENTS. Festivals, concerts, and other events sponsored by the CBA are held rain or shine, and there will be no refunds or rain checks. In the event a festival, concert, or event is cancelled due to natural disaster, fire, or act of God, CBA will not give refunds but will allow valid ticket holders to have admission to the following year's event free of charge. Artist schedules and performance times are subject to change without prior notice.

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Bluegrass Breakdown

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

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Quarter Page 4.5" wide X 6.5" tall	\$70.00	\$90.00
Business Card - 2 columns wide (3 7/8") X 2" tall ..	\$35.00	\$45.00

Flyer insertion is available. Inquire for cost.

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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 50¢ for each additional line.

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

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

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

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>



WINTERGRASS

February 26 - March 1, 2015

Hyatt Regency, Bellevue WA
"How Can I Keep From Singing?"
www.wintergrass.com

Aofie O'Donovan (Sat/Sun)
 Birds of Chicago (Sat/Sun)
 Blueberry Hill (Th/Sat)
 Caleb Klauder Country Band (Fri/Sat)
 Dale Ann Bradley (Sat/Sun)
 Del McCoury (Fri)
 Della Mae (Sat)
 Don Julin & Billy Strings (Th/Sat)
 Dust Bowl Revival (Fri/Sat)
 Cahalen Morrison & Eli West (Th/Sat)
 G Burns Jug Band (Fri/Sat)
 I Draw Slow (Th/Fri)
 Jayme Stone & the Lomax Project (Th/Fri)
 Jeff Scroggins & Colorado (Th/Fri)
 Laurie Lewis & the Right Hands (Sat)
 Kathy Kallick & Laurie Lewis (*Vern & Ray tribute*) (Th/Fri)
 Matuto (Fri/Sat & special appearance on Sunday)
 Mr. Sun (Darol Anger, Joe Walsh, Grant Gordy, Ethan Jodziewicz) (Sat/Sun)

Wintergrass Intensives Thursday, Feb. 26th

Vocals

with Aofie O'Donovan & Sarah Jarosz - full day

Guitar

with Grant Gordy - half day 1-4pm

Mandolin for Dummies (SOLD OUT)

with Don Julin - half day 1-4pm

Advanced Mandolin

with Joe Walsh - half day 1-4pm

Dobro

with Phil Leadbetter - half day 1-4pm

Fiddle & Cello

with Tashina & Tristan Clarridge - half day 1-4pm

Creativity

with Joe Craven - half day 9am-noon

Patchy Sanders (Fri/Sat)
 Sarah Jarosz (Sat/Sun)
 The Steel Wheels (Fri/Sat)
 The SteelDrivers (Fri/Sat)
 True North (Fri/Sat/Sun)
 Faast & Blair (Th//Sat/Sun)
 Blueberry Hill (Th/Fri)

special guests

Mollie O'Brien & Rich Moore
 Darol Anger & Emy Phelps
 Wes Corbett & friends

Wintergrass Youth Academy

Th., Feb. 26th - Fri., Feb 27th

directed by

Grammy Educator of the Year quarter finalist

Beth Fortune & Joe Craven

Wintergrass Youth Orchestra

Now - Sun. March 1, 2014

directed by ASTA president Bob Phillips

students perform with

Mr. Sun, Matuto,

Aoife O'Donovan & Sarah Jarosz,

and Mark O'Connor

O'Connor Method Teacher Training

Tues Feb. 24-Th. Feb 26th

with Mark O'Connor & Pattie Hopkins

www.wintergrass.com

Minutes of the December 13, 2014 - California Bluegrass Association Board Meeting

CALL TO ORDER

Tim Edes, Chairman of the Board, called the meeting to order at 10:00 AM on Saturday, December 13, 2014 at the Brace River House in Modesto.

ROLL CALL

Board Members Present:

David Brace, Tim Edes, Montie Elston, Steve Goldfield, Mark Hogan, Jim Ingram, Maria Nadauld, Larry Phegley, Geoffrey Sargent

Board Members Absent:

David Gooding, Mark Hogan
Officers Present: Marcos Alvira, Carl Pagter, Frank Solivan

SETTING OF THE AGENDA

The Board approved the meeting agenda with two additions.

APPROVAL OF THE NOVEMBER 2014 BOARD MEETING MINUTES

The Board approved the November minutes as written.

PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

Frank Solivan asked to discuss a Wintergrass Donation. This item was added to the agenda.

OLD BUSINESS

2014 FDF Retrospective Update:

Draft #3 of the Retrospective Report was reviewed and approved.

Several Mercantile issues were discussed:

- Mercantile recommended stock-ups on some items such as black CBA logo t-shirts. The Board approved purchase of 12 dozen wine glasses.
- Discussion of how to recruit and comp mercantile volunteers for CBA and non-CBA events.

Great 48 Update:

Larry Phegley reported that sound will be provided by Peter Wonderling.

ASCAP, BMI, SESAC Update:

Montie Elston reported that he sent a letter to ASCAP asking some questions on reporting forms and fee calculation.

Volunteer Pins:

The Board approved purchase of more Volunteer Pins.

NEW BUSINESS

Butte County Fairground North California Campout:

David Brace and Marcos Alvira talked to the Butte County Fairgrounds as a possible site for CBA Campouts, however their fees are more than other fairgrounds we use. Marcos and David will compose a discussion list for area VPs to negotiate with local fairgrounds for local campouts.

IBMA By-laws Committee:

Maria Nadauld has volunteered to serve on IBMA By-laws revision committee. Maria solicited CBA in-

put for comments to the IBMA By-law revisions.

Small Event Policy Statement and Events Packet:

Geoff Sargent will have this policy and packet ready for the February meeting.

By-law Amendment for Electronic Attendance and Voting:

Geoff Sargent led the discussion, and will research polycom system for board meetings.

Publicity, Sponsorships, Advertising, and Membership:

George Martin and Bruce Campbell are on board.

Festival Photographers:

Bob Caulkins, Mike Melnyk and Randy Shelton were approved as official photographers. Others will be considered on a case-by-case basis.

Youth Academy:

Darby Brandli was not present but reported via email:

- New cards/flyers will be ready in time for The Great 48
- The bluegrasscampsforkids website will be updated soon.
- They are in the process of selecting faculty.
- Registration opens January 1.
- Donations to the Scholarship Fund have been slow but expected to pick up next month.
- Randy January is digitizing all of the Lending Library files from Bruce. Someone needs to sort through the instruments in the lending library and determine what should be junked.
- A new site will be tried out for Kid-fest at FDF 2015
- We now have a CBA Teen Council. They are tasked with brainstorming ideas for teen activities at FDF.
- The Musical Family Comp Program will continue next year
- There is a small group of volunteers interested in taking over the Youth Program in the future.

Bluegrass Member Discount:

The Board agreed to offer, at the Great 48 only, a one-time promotional 10% discount for members of other bluegrass associations to be applied to the 40th FDF for early bird non-member 3 and 4 day tickets.

TAG Committee Appointment:

The Board will consider TAG appointments at the January meeting.

Wintergrass Donation:

The Board approved Frank Solivan's request to support his trip to Wintergrass in support of the jam suite.

Grange Donation:

The Board approved a donation

to the Morgan Hill Grange for facilities upgrades.

Old Time Gathering Budget:

The budget for the Old Time Gathering was approved.

REPORTS

Executive Committee Report:

All items that the Executive Committee discussed between meetings were on the agenda.

Membership Report:

Maria Nadauld sent out 300 letters for expired members from January 1, 2014 to September 30, 2014.

Treasurer's Report:

Montie Elston recommends writing down festival assets to reflect a more realistic number.

Music Camp Report:

Geoff Sargent reported the following:

- Catchafire: discussed using their service to match volunteers with organizations but required a \$2,000 subscription. He declined.
- Japan: He contacted a bluegrass journal in Japan to see if we can reach out to partner with Japanese bluegrass organizations and to raise the CBA profile in Japan to get Japanese festival goers and music camp students.
- Bluegrass Unlimited ad is in for January, March, and May.
- Music Camp contract was discussed and finalized in Closed Session.

Area Activities VP Reports:

Larry Phegley (South Bay / Monterey Bay) - Things are going well in his area.

Marcos Alvira (Statewide Activities VP) - Signed VP agreement letters are coming back. He had to experiment with the medium that elicited the most responses.

President's Report:

Darby Brandli was absent from the meeting.

Chairman's Report:

Chairman Tim Edes reported the following:

- Print cards for Great 48 are done
- Publicity director call with George Martin and Bruce Campbell has occurred
- He contacted Cameron Little regarding FDF signs
- Plymouth festival has been dissolved
- Web site remodel is coming

CONFIRM TIME AND PLACE FOR THE NEXT BOARD MEETING

Next meeting: Saturday January 10, at 11 AM at the Great 48 in Bakersfield.

ADJOURNMENT

Meeting adjourned at 1:57 PM.

Note: Minutes of the December Meeting were taken by Geoff Sargent, Assistant Chairman, in the Secretary's absence.

FROM THE PRESIDENT'S DESK

- Darby Brandli, CBA President



Darby Brandli

The 2015 Great 48 Hour Jam in Bakersfield is now history and it was a great one. Every year this event gets better and bigger. Thursday night started off with a bang with two bands playing in the CBA Presidential Suite and the place was packed and the crowd loved the bands. Mohavi Soul (San Diego) and the Brothers Barton (Bakersfield) kicked off the weekend. Jams were already going on in hallways and other Associations had their rooms set up for hospitality and jamming and the hotel was hopping.

The official attendance figures will be released later but I believe the hotel has 268 rooms with more than 200 of them booked by bluegrassers from all over the state. The hotel did a good job segregating those of us who came expecting to hear the thump of the bass through the night from others just looking for a bed to sleep in. There were no noise complaints this year and many people jammed throughout the night.

Friday night Michael Cleveland and Flamekeeper entertained the crowd in the hotel ballroom and then jammed with us until the wee hours of the morning. Saturday night there was a performance of Kids on Bluegrass followed by the band scramble followed by an open mic. There were about a dozen workshops scheduled during the day time hours for those wanting to attend, there were midnight showcase performances in various suites. Dana Thorin of Music Caravan featured two bands a night and her suite was packed for the Hossettes and the Get Down Boys on Friday night and Red Dog Ash and the Central Valley Boys on Saturday night. The Roustabouts were featured by the San Diego Suite and I know that the SWBA Suite also had showcases (sorry that I do not remember the lineups).

The Brotemarkles again host-

ed a Teen Jam Suite and there were so many teens that the Teen Jams spilled out into hallways this year and those jams were probably the hottest of the weekend. Know that the music is in good shape when the numbers of teens picking and attending events like this during the school year increases.

The next big CBA event is the annual A Night at the Grange in Morgan Hill on February 28th this year. Adkins & Loudermilk will sell this event out quickly so purchase tickets on line now. Tim Edes has produced this concert for more than a decade and it is a good one.

The CBA Youth Academy registration has been open for a little over a week (today is January 11) and we are more than half full. If you want to enroll a child for summer 2015 you had better get on it. We will close registration at 49 this year.

The CBA Music Camp registration opens this month and that camp also always fills so look at what Peter Langston and Janet Peterson have put together for faculty this year and register early in order to ensure a spot for yourself.

Early Bird Ticket Sales (for CBA Members) close this month and I encourage all of you to purchase tickets to realize the discounted price. We really want to see all of you at our 40th Annual celebration.

NOTICE

Nevada County Fairgrounds Official Pet Policy

"Pets are not permitted on the grounds during the Nevada County Fair. Only trained service animals or contracted animal acts are allowed on the Fairgrounds. Under current disability regulations "emotional support animals" are not allowed as they are not specifically trained to perform a task in support of a person with a disability."

The California Bluegrass Association will allow pets (see the Father's Day Festival pet policy) in specified camping areas during the 2015 Father's Day Festival but will follow the Nevada County Fairground policy for pets in the "inner" (Music Camp/audience/concession area) Fairgrounds. Only SERVICE animals will be allowed within the inner Fairgrounds during the CBA events June 14-21, 2015. The CBA will be happy to refer interested parties a copy of "Service Dog Laws: Civil Rights and Legal Responsibilities" upon request.

Two sad farewells: Jim Carr and Little Jimmy Dickens

By George Martin

Two members of the music community passed away in recent days. The one who got national coverage, including even an obituary and photo in the San Francisco Chronicle, was Little Jimmy Dickens, who died January 2 at the age of 94.

But before getting around to Little Jimmy, I want to add my voice to the many who have expressed their sadness at the passing of our own Jim Carr, who died December 30. I wasn't best pals with Jim, but we knew each other for at least 40 years, and played now and then at parties and jams. I always admired him because he had taken the time and made the effort to play Earl's tunes pretty much note-for-note, and when he took a break on a bluegrass song you knew the style was going to be solid and traditional. He knew a lot about fine instruments and only played the best. He had an old Martin D-45 for years. People kept offering him larger and larger sums of cash for it and he finally gave in and sold it to a collector in Japan, bought a new Martin for himself and kept the rest.

He was a gentle soul, and he



The late Jim Carr (right) teaches at Grass Valley.

seemed to know everybody in bluegrass, not only in California but he had lived in the East some years ago and had befriended a goodly number of the best pickers back there. A conversation with Jim would usually yield a little nugget of gossip from back in Nashville that made one feel like we were one of the "in" crowd ourselves.

He and his wife, Linda, seemed to be devoted to each other. It is very sad that he was taken away at the relatively young age of 69.

By contrast, Little Jimmy Dickens was a flamboyant character, larger than life in spite of only being about 4-feet, 11 inches tall. He was born in 1920 in a little town called Bolt in the coal fields of West Virginia. "All my people are coal miners, but I never wanted to go into the mines," he said. "From childhood on, I wanted to be an entertainer. And I set out to do that when I was still in high school."

Dickens' obituary in the Nashville Tennessean mentions that he played high school basketball in spite of his small size and 85-lb. weight. He also was senior class president in 1940. In spite of his small size he had a big voice, and in the days of small, inadequate sound systems, the crowd could always hear Dickens, even in the back of the room.

Dickens was brought to the attention of the Grand Ole Opry by Roy Acuff, who met him while on tour. Dickens was unusual in that he became an Opry member in 1948 before he had even made a record. The next year, though, he recorded "Take an Old Cold Tater (and Wait)," which made

it to Number 7 on the Billboard magazine country chart. The song provided him with a life-long nickname, "Tater," courtesy of Hank Williams Sr. Most of his hits were comedy and novelty songs such as "Sleeping at the Foot of the Bed," "I'm Little But I'm Loud," and his biggest hit, "May the Bird of Paradise Fly Up Your Nose."

In later years he was a folksy, avuncular, charming old fellow, but there was another side to Dickens that I found some months ago when I read Charlie Louvin's excellent autobiography, "Satan is Real." I highly recommend this book for its straight-talking, take-no-prisoners recollections of a tumultuous life in country music. It's largely the story of the difficulties Charlie's brother, Ira, had in life, starting with his brutal father, poverty-stricken childhood, and adult struggles with alcohol.

One caveat: Charlie uses a lot of salty language in telling his stories. If that disturbs you, give the book a pass. Here's the interesting story of a fight between Charlie and Ira (and a bit about Dickens), not long before they broke up their partnership. The brothers had been arguing and had agreed to "take it outside."

Here's the story as Charley writes it:

"As soon as I stepped out the door, he swung at me. I dodged, got him by the hair on his head and bounced his face off the ground. Then I jumped on him and started hitting him.

"We were really getting into it when Jimmy C. Newman and Jimmy Dickens came out the door. Back in Newman's younger days,

he was an extremely muscular man, and he just reached out and lifted me off Ira by the head. I mean, I was on top of Ira, putting his face through the ground, and he just reached down, got me by the crown of the head and lifted me straight up.

"Ira started getting up, and Newman looked at him. 'If either of you wants to whip somebody,' he said, 'you just try and whip me. I'd love to see either of you try it.'

"Neither of us wanted to fight Newman. We both knew that neither of us would have lasted a minute if we tried. But we all stood there cussing each other. We were really raising a ruckus, but we didn't figure anyone could hear us out there in back of the armory. Then all of a sudden we were lit up by headlights.

"We all stopped talking and looked up and saw it was just some guy trying to get out of the parking lot, and went back to cussing. Well, the next thing we knew, the guy threw his car into park and stepped out. He was at least six foot six inches tall, bigger even than Jimmy Newman, and he walked right over to us and said, 'Gentlemen, I got my wife out here in the car and I don't appreciate language like that.'

"Little Jimmy Dickens turned and stepped right up on him. I believe his nose came up to about that fellow's navel, but he didn't care. He stood right up to him and put his finger and thumb almost together and said, 'Mister, you're just about this far from having me all over your ass.'

"Well that old boy just looked down at Dickens for a minute, then he pushed him out of the way



Little Jimmy Dickens.

and walked back to his car and he and his wife spun their wheels getting out of there. That was it. We all started laughing and couldn't stop.

"That stuck with Dickens for all those years, too," Charlie writes. "You can go up to him any time and put your finger and thumb together and he knows exactly what you're talking about...."

"Dickens was mean, though. If he fought you, he could slip up between your legs and de-ball you before you knew what happened. He was a dangerous fighting man because he was so low-down. He whipped Webb Pierce once, I'll never forget that. Webb weighed over two hundred pounds and Dickens beat him up bad."

Rest in Peace, Jimmy. I trust you're not sleeping at the foot of the bed.

Jim Carr passes

By John Hettinger

Jim Carr, consummate banjo/guitar/dobro picker and jammer, passed over Jordan in Sacramento on December 30, 2014, due to complications from diabetes and congestive heart failure. He was 69, too young to leave us. Jim and his wife Linda had lived in the East Bay area for many years before moving to Sacramento about four years ago.

He was a regular at our Thursday night jams and always kicked them up another notch or two. In addition to his excellent musicianship in both bluegrass and folk genres, Jim was also a fine teacher and luthier,

especially for banjos.

He was a former DJ with KCSM in San Mateo and became a walking encyclopedia of the history of bluegrass music and the many bands in the field. Jim also served on the CBA board a number of years ago. Jim very graciously shared music from the early days of bluegrass with his many friends and will be missed by so many of us.

He was also a US Navy veteran.

If you would like to share any of your remembrances of Jim, you can send them to Linda Carr, 5064 Connecticut Drive, Sacramento, CA 95841.



Tom and Dixie Hall. Dixie Hall has passed at the age of 80. She was legendary and much loved. The Bluegrass Breakdown will honor her memory in our March issue.

DEERING®

The Great American Banjo Company

CALIFORNIA MADE SINCE 1975

Makers of Deering, Goodtime, Vega, Tenbrooks

The CBA Father's Day Bluegrass Festival line up

From page A-1

some of whom were on stage at that first festival.

David Grisman, certainly the most versatile mandolinist of his generation, will bring his David Grisman Bluegrass Experience to Grass Valley for the first time. Delving into the history of the folk revival and early, particularly northern, bluegrass, it is astonishing to see the number of seminal recordings on which Grisman has performed.

His first group was the Even Dozen Jug Band in 1963 with blues and ragtime guitarist Stefan Grossman, Maria d'Amato (later Muldaur), Joshua Rifkin (later a famed ragtime pianist and Scott Joplin interpreter), John Sebastian (later with the Lovin' Spoonful), Steve Katz (later with the Blues Project and Blood, Sweat and Tears) and Peter Siegel.

Grisman played on the classic Red Allen and Frank Wakefield album for Folkways in 1963 and later played in Allen's band. He was in Earth Opera with Peter Rowan, and joined Rowan, Vassar Clements, Jerry Garcia and John Kahn to form Old and in the Way. In the band Muleskinner he played with Bill Keith, the late Clarence White, Richard Greene and Rowan. More recently he has fronted his own quintet, playing more jazzy "Dawg Music" featuring many of his own compositions.

Grisman's bluegrass group features Keith Little on banjo, Jim Nunally on guitar, Chad Manning on fiddle and Samson Grisman on bass.

A new group featuring some familiar and very talented musicians called "Blue Diamond Strings," will be making its first Grass Valley appearance. The group is made up of two well-known duos, Jody Stecher and Kate Brislin and Eric and Suzy Thompson, and two guys named Paul: Paul Shelasky, one of the best fiddle players you'll ever hear, and renowned bassist and sound man, Paul Knight.

Quoting from the band's publicity: "Paul Shelasky was twice California State Fiddle Champ. Jody and Kate were twice Grammy Finalists and won several Indy awards for their influential duet recordings. Suzy and Eric are dedicated to the pursuit of weird and obscure old-time American music, adding a bit of Puerto Rican hillbilly music to the mix. Paul Knight is a bass player in demand for his tone, touch, and timing. He also hosts a wildly eclectic music series that has found him in the company of every imaginable style of musician, and it was he who brought the members of Blue Diamond Strings together as a band."

June will be a time of reunions at Grass Valley: Long-time favorites The Bluegrass Patriots, who have been inactive for a few years, will reunite for a rare appearance.

The Good Ol' Persons, who appeared on the Grass Valley stage that first year (though not in this exact configuration) will be present. The lineup next summer will be Kathy Kallick, John Reischman, Sally Van Meter, Paul Shelasky, Bethany Raines and Trisha Gagnon.

The Kentucky Colonels featuring Roland White, Roger Bush, Herb Pederson, Leroy MacNeese and Patrick Sauber (filling the Clarence White slot) will appear.

When you are ready for some top-quality Old Time music, you'll want to catch the Jumpsteady Boys, a group put together by fiddler-banjoist-bassist Bruce Molsky. He'll be joined by mandolinist Mike Compton, one of the founders of the Nashville Bluegrass Band, Italian-born (!) clawhammer banjo player Rafe Stefanini, and guitarist-banjoist Joe Newberry.

The other old-time slot will be taken by Carl and Judy Pagter and Friends. Their band, Country Ham, was at the first Grass Valley festival and they have performed there many times over the years.

Another Grass Valley favorite band, The Nashville Bluegrass Band, will bring Pat Enright, who played around the Bay Area back in the day with the Phantoms of the Opry. And from the Maritime Provinces of Canada, the Spinney Brothers will bring their smooth brother harmonies to the festival.

Keith Little and the LittleBand

will perform on Thursday, and Keith will bring in CBA Lifetime Members as guests on his Friday set. The two so far known are expected to be fiddler Ed Neff and singer Del (son of Vern) Williams. Keith plays guitar in his own band. His other members are Michael Witcher on Dobro, Josh Tharp on banjo, Luke Abbott on fiddle and Steve Swan on bass.

Molly Tuttle, who grew up on the Grass Valley stage as a Kid on Bluegrass, has since carved out a music career with a songwriting prize at MerleFest, an appearance on A Prairie Home Companion, a tour of Sweden and playing shows with banjo virtuoso Tony Trischka. Her "...and Friends" group will be fiddler John Mailander, banjo player Wes Corbett and bassist Sam Grisman.

On the edgier side of bluegrass, San Francisco newcomers Steep Ravine bring hot picking and a fresh approach to acoustic music. Bluegrass Unlimited said the band's CD, 'Trampin' On, weaves "threads of wistful heartache and longing into images of natural beauty and wonder, all infused with threads of bluegrass, swing, and even traces of pop/folk into a collection that's full of sweet surprises."

(Dave) Adkins & (Edgar) Loudermilk are riding a wave of national popularity on Sirius XM's bluegrass channel these days, and their CD, Nothing to Lose, is No. 12 on the Bluegrass Unlimited album chart. The group drew great response from



Molly Tuttle and Friends will perform on the main stage.

the crowd when they played at the outdoor festival in Raleigh, NC, during IBMA week.

The festival will also include many fine food vendors and sellers of craft items and apparel, the luthiers' building, full of beautiful custom-made instruments and repair people, and Vern's Stage where you can enjoy an adult beverage while watching a selection of fine bands. And the Pioneer Stage will feature performances of more traditional material.

CBA Youth Academy—2015 Registration Form

Note: Registration for the Youth Academy will begin January 1, 2015. In order to register a student, the guardian(s) must purchase a 40th Annual Father's Day Festival 4 day ticket. We require that a guardian(s) be present on the Nevada County Fairgrounds during the Academy. Guardians will be responsible for dropping the enrollee off for camp, for providing a bag lunch (we will provide snacks) and for picking the enrollee up after camp. The camper/guardians will attend the Festival during the four day camp period. The Academy will begin the day before the festival on **Wednesday**, June 17, 2015 and will end after an afternoon performance on Saturday, June 20, 2015. The registration fee of \$300 for the four day camp must be paid to the California Bluegrass Association Youth Program and verification of a festival ticket will be completed and then the registration process will be continued with a link to the Bluegrass Camps for Kids program (www.bluegrasscampsforkids.com). All health release forms, requests for and schedules for instrument Blocks and Camp materials will be handled by the Bluegrass Camps for Kids who will officially administer the Academy. Registration may be done on-line at www.cbaontheweb.org or sent to Darby Brandli, 2106 9th Avenue, Oakland, CA 94606. Upon completion and verification of registration, the guardian will be contacted and instructed on next steps. Any questions about registration process or the Youth Academy may be directed to Darby Brandli at darbycba@gmail.com or telephone 510 735-6364.

Name of Guardian _____

Name of child _____ Birthdate _____

Address _____

Town _____ State _____ Zip _____

E-mail or Fax _____

Phone, home: _____ cell: _____ work: _____

\$ _____ Tuition

\$ _____ Contribution to scholarship fund (optional--help a low-income camper come to camp!)

\$ _____ Total amount enclosed

Send this form with payment (checks payable to CBA Youth Program) to: Darby Brandli, 2106 9th Avenue, Oakland, CA 94606 and you will be directed to Step Two of the registration process.

It's Easy When You Know How (And We Can Show You How....At Music Camp)

From page A-1

sometimes you would wait for that moment when the line went really slack, letting you know the fish had picked up the bait, and whammo you would pick up your rod and set the hook. With a little practice on

how to read the line you and your buddies could spend all afternoon catching nice cooking-sized catfish; easy when you knew how. But it didn't really matter if the fish were biting. There was plenty of time to fool around with your friends while waiting for the fish to figure out

there was free food on the bottom of the lake.

While I am pretty sure we won't have workshops on catfishing, or how to make secret bait, at music camp I am sure that we will be able to show you how play a lot of good music and maybe tell you a

few bluegrass secrets. And yes, there will be plenty of time to fool around with your friends, picking all that music you're going to learn.

We have a really good lineup of teachers and some we haven't seen for many, many years. Jack Tuttle will be teaching Bluegrass Band II,

Kathy Kallick will be teaching Bluegrass Band III, while Bruce Molsky is going to be teaching Old-Time Band II/III.

The ever popular Bill Evans will be enlightening all those early stage 5-string prodigies with Bluegrass Banjo I, while Wes Corbett will be focusing on Bluegrass Banjo II/III and Joe Newberry of the Jump Steady Boys will be teaching the secrets of Old-Time Banjo II/III. Trisha Gagnon, a name familiar to many of our campers as bass player for John Reischman and the Jaybirds, will be teaching Acoustic Bass I while Sam Grisman, who already has a bluegrass, jazz, and you name it, bass pedigree will be teaching Acoustic Bass II/III. Since Geoff owns one of those guitars modified with a hubcap he is partial to the camp lineup for dobro. Mike Witcher will be teaching Bluegrass Dobro I/II while Sally Van Meter, who we haven't seen at camp for an awfully long time, will be teaching Bluegrass Dobro III.

Our fiddle Corps...oh fiddle sticks we don't have fiddle corps in bluegrass. Our Fiddle teachers are John Mailander, Beginning Fiddle I; Paul Shelasky Bluegrass Fiddle II/III; and Tom Sauber Old-Time Fiddle II/III. Jim Nunally is coming back to teach Guitar with Singing I/II, while Rafe Stefanini will be teaching Old-Time Guitar Back-up I/II, and Molly Tuttle teaching Guitar Solos II/III.

Between the music camp and the 40th Father's Day Festival we are going to experience Monster Mandolin Madness (imagine a deep echoing voice announcing that while you picture a giant mandolin spewing flames out of its headstock....forgive my flights of fancy here). John Reischman is at camp this year teaching Mandolin I, Chris Henry is covering Mandolin II, while Mike Compton will be off the starting line with Mandolin III.

Some of our most popular classes are the vocal workshops. Carol McComb will be teaching Traditional Singing Styles II/III while Keith Little & Laurie Lewis are teaching Harmony Singing. No music camp would be complete without Kathleen Rushing's Fungrass which is a music-based program for kids aged 4-10 involving song, dance, musical games, jamming, tie-dye and crafts, water and bubble play, and serendipitous moments of musical fun and learning!

Registration for the 2015 CBA Music Camp will open on February 7 come rain or shine. The 15th CBA Summer Music Camp will take place June 14th to 17th at the Nevada County Fairgrounds in Grass Valley, California. More information is available at the music camp website <http://cbamusiccamp.com>. And we would like to remind you that you can give CBA Music Camp as a gift for Thanksgiving, Hanukkah, Christmas, Kwanzaa, Graduation, Birthdays Valentine's Day, and even April Fool's Day. Check it out at our web site.

CBA Summer Music Camp — 2015 Registration Form

Camper's Name _____ Age, if under 18 _____
first nickname? last

Address _____

Town _____ State _____ Zip _____

E-mail or Fax _____

Phone, home: _____ cell: _____ work: _____

Morning Intensive Class Choice—check one, or indicate first and second choice.

Please see Instructors page of website for descriptions and prerequisites for each class.

<input type="checkbox"/> Bluegrass Band, level 1/2*	<input type="checkbox"/> Bass, level 2/3	<input type="checkbox"/> Old-Time Guitar, level 2
<input type="checkbox"/> Bluegrass Band, level 3*	<input type="checkbox"/> Dobro, level 2	<input type="checkbox"/> Guitar Solos, level 2/3
<input type="checkbox"/> Old-Time Band, level 2/3*	<input type="checkbox"/> Dobro, level 3	<input type="checkbox"/> Mandolin, level 1
<input type="checkbox"/> Bluegrass Banjo, level 1	<input type="checkbox"/> Fiddle, level 1	<input type="checkbox"/> Mandolin, level 2
<input type="checkbox"/> Bluegrass Banjo, level 2/3	<input type="checkbox"/> Bluegrass Fiddle, level 2/3	<input type="checkbox"/> Mandolin, level 3
<input type="checkbox"/> Old-Time Banjo, level 2/3	<input type="checkbox"/> Old-Time Fiddle, level 2/3	<input type="checkbox"/> Vocal Style, level 2/3
<input type="checkbox"/> Bass, level 1	<input type="checkbox"/> Guitar w/Singing, level 1/2	<input type="checkbox"/> Vocal Harmony, level 2/3

*your instrument(s) _____ *Sign up early for the best choice of classes!*

Please check if applicable:

I'm under 18. My parent's or guardian's name is _____

This is a gift from _____

I am a CBA member. If not, you can join online at <http://www.cbaontheweb.org/reasons.aspx>

This will be my _____ time at camp. I first heard about CBA Camp from _____
1st? 2nd? 10th?

Cost:

\$ _____ **Tuition** Postmarked by May 1st--\$350; after May 1st--\$400 (See FAQs page on website)

\$ _____ **Meals (optional)**--\$100 (includes Sun. dinner thru Wed. lunch) for scholarship information)

\$ _____ **Wednesday night lasagna dinner**--\$10 Check here for vegetarian meals

Name(s) of additional person(s) for meals, if any _____

\$ _____ **Tent Camping (optional)**--\$25 per adult

Name(s) of additional person(s) for camping, if any _____

\$ _____ **RV camping (optional)** \$60 per site, RVs & tent trailers

\$ _____ **RV with electrical (optional)** \$110 per site, RVs for entire week with electrical

\$ _____ **Camp T-shirt (optional)** Circle size: S M L XL 2XL 3XL 4XL & style: Men's Women's
 Cost is: \$18 for S, M, L, or XL, \$21 for 2XL, \$24 for 3XL, \$27 for 4XL

\$ _____ **Contribution to scholarship fund (optional--help a low-income camper come to camp!)**

\$ _____ **Fungrass enrollment fee(s)** for morning kids program--\$75 per child includes materials
 child's name(s) and age(s): _____

\$ _____ **Total amount** enclosed

Registration opens February 7th, 2015. Reg. forms received before then will be opened on 2/7/15.

Send this form, filled out, with payment (checks payable to CBA Music Camp) to: **CBA Music Camp**
 We will contact you **within a week, AFTER registration opens. Please wait one week!** **PO Box 765**
 then if you haven't heard back, contact us to confirm your registration status. **Bellingham, WA**

98227-0765

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

Questions? check the frequently asked questions (FAQs) on our website: www.cbamusiccamp.org

or contact directors Janet Peterson and Peter Langston at info@cbamusiccamp.org

Sonoma County Bluegrass and Folk Festival - March 14

From page A-1

the break from 4 to 5:30 pm.

The workshops are as follows:

Flatpicking Guitar Workshop with Dan Crary. It will focus on four main issues aimed at improving your playing involving adopting Dan's organize-your-practice plan, called "this time next year."

Song Writing with Steve Spurgin. Steve wants you to bring your questions and problems and expect pointed answers and helpful examples, presented with understanding and a bit of humor, by one of the most respected professional songwriters with decades of experience and success.

Bill Evans will be teaching what he calls, **Bluegrass Banjo Survival Skills**. This workshop is for all levels of players. Issues discussed will include, the role of the banjo in a jam, learning to hear chord changes and learning how to follow the guitar. It will also include vamping, roll patterns, and up-the-neck backup, and more.

Come and enjoy and celebrate the 15th annual Sonoma County Bluegrass & Folk Festival. Tickets and information may be obtained on line at www.cba-ontheweb.org, or www.socofoso.com. By phone you may call 707-861-9446 or 707-479-5529.

SCB&FF Schedule

- 1pm Bean Creek
- 2pm Anne & Pete Sibley
- 3pm Steep Ravine
- 4pm Break/Workshops
- 5:30 Si Kahn
- 6:30 Kathy Kallick Band
- 7:30 Crary, Spurgin & Evans

Notice:

The weekly North Bay Area bluegrass & old time music jam in Sebastopol will be moving. The new location will be the Community Market right across the street from our current location on HWY 12 in the Barlow Center. Our first day will be January 17 from 2-5 pm. The market has a larger space and plenty of parking. Most of all they are enthusiastic about us being there. For more information call 707-479-5529.

CBA CLASSIFIED ADS

LESSONS

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.

REDWOOD BLUEGRASS ASSOCIATES Spring 2015 Concert Series



Thank you very much for your ongoing support !

Individual show tickets: \$20/advance, \$25/door

Coming May 2nd,

Della Mae

Details to follow

February Show at First Presbyterian Church of Mountain View
1667 Miramonte Ave (at Cuesta Dr.)
Mountain View

March and April Shows at First Presbyterian Church of Palo Alto
1140 Cowper St. (at Lincoln Ave.)
Palo Alto

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

for more information:
www.rba.org
650-691-9982

February 7



Keith Little and the Little Band with special guest **Blaine Sprouse**

This collaborative ensemble is coming together to perform a diverse range of bluegrass-based music.

March 14



Claire Lynch Band
Long recognized and praised as a creative force in acoustic music, Claire Lynch is a pioneer who continually pushes the boundaries of bluegrass.

April 11



Crary, Evans and Spurgin
Innovative, powerful & unforgettable. Dan Crary, Bill Evans and Steve Spurgin, all of whom have deep roots in American music, are a new acoustic trio playing a combination of cutting edge bluegrass, folk, and Americana music.

To purchase tickets in advance:

- **By Mail:** RBA, PO Box 390515, Mountain View, CA 94039. Please enclose a self addressed stamped envelope with your check or money order and be sure to tell us how many tickets you want to order and for which shows. Any mail orders received less than 10 days prior to the show will be held at the door.
- **In-Person:** Gryphon Stringed Instruments, 211 Lambert Ave., Palo Alto (Cash, Check or credit cards are accepted.)
- **Online:** via our web site at rba.org or call Ticketweb at 866-468-3399

Bill Evans picks Straight Up Strings

By Amy Sullivan

Some folks say that “strings are strings,” but pros like Bill Evans can hear and feel the difference. After a few months of careful testing and evaluation, Bill decided to select Straight Up Strings for his banjo.

Bill has been key in the progressive bluegrass/new acoustic music movement since the 1980s, beginning with his Virginia-based band Cloud Valley, and he has been on stage with David Bromberg, David Grisman, Peter Rowan, J.D. Crowe, Hazel Dickens, Mike Seeger, Sonny Osborne, Stuart Duncan, Tim O’Brien, Rob Ickes, Mike Marshall, Darol Anger, Laurie Lewis, and Kathy Kallick — just to name a few.

Having toured widely, Bill is a recognized performer, as well as a teacher, writer, and composer. He is equally comfortable as a solo artist presenting his in-person documentary Banjo in America as he is when picking with the best of the best. His book Banjo for Dummies is highly regarded as the learning tool for folks interested in playing the banjo.



Veteran banjo player Bill Evans tests Siminoff’s new strings.

Each November, Bill hosts the California Banjo Extravaganza that typically features recognized five-string banjo players such as Tony Trischka, Sammy Shelor, Alan Munde, Bill Keith, Tony Fortado, and others.

Critical to Bill’s music are the sound and functionality of his banjo, a 1930 Gibson Granada, and strings are a vital component of how he plays and how his banjo produces tone. “Bill took an interest in the technology we were focusing on for the five-string banjo,” said Roger Siminoff, the designer behind Straight Up Strings. “We were keen on developing strings

with compensated down pressures that would complement the banjo’s three-footed bridge in which three strings sit over feet and two strings sit over arches.” Siminoff has been working on strings for over 30 years, and announced his new Straight Up Strings for Mandolin at CBAs Father’s Day Bluegrass Festival this past June and unveiled Straight Up Strings for Banjo at IBMA’s World of Bluegrass in Raleigh this past October. “The thing that excites me about having Bill aboard,” added Siminoff, “is that he is not just a great banjo player, but a main driving force in bringing the five-string banjo to the public. His Banjos In America presentation is superb, and his educational efforts through his books and teaching are critical to the continued growth and interest in this marvelous instrument.”

Bill tested the light, medium, and heavy Straight Up Strings and found the medium gauge to be ideal for his banjo and his attack. Evans reported, “From the first, I noticed that the strings were incredibly consistent in terms of the amount of energy it takes to play with the picking hand fingers. It was revelatory — it’s easier to get a great sound out of your picking hand because the strings aren’t fighting one another and the right hand is freed to use consistent attack. I realized after a few hours of playing on Straight Up mediums that I had been compensating over my many years of playing using regular kinds of strings.” When asked about his banjo’s sound, Bill responded, “The entire instrument is now working together in a much better way than it ever has before. I have them on my Granada and on a newer banjo — they’ve never sounded better!”

Originally from Norfolk, Virginia, Bill has been playing banjo for 42 years and now lives and in Richmond, California where he does his composing, writing, and teaching. For more information about Bill Evans, visit www.billevansbanjo.com. For more information about Straight Up Strings, visit www.siminoff.net.

Straight Up Strings are currently available from Sylvan Music (Santa Cruz), Elderly Instruments (www.elderly.com), Gruhn Guitars (Nashville), and Siminoff Banjo and Mandolin (www.straightupstrings.com). More dealers will be announced soon.

Duke of Pearl Honored by NAMM

Duke of Pearl in Grass Valley awarded with the NAMM Milestone Award for 50 years of service to the music products industry and to their community and for exemplary business practices that stand the test of time.

Grass Valley, CA (January 23, 2015) —The National Association of Music Merchants (NAMM) honors Duke of Pearl, LLC, in Grass Valley, CA with the Milestone Award for 50 years of service in the music products industry. The award recognizes retailers and manufacturers who have succeeded over the years through best practices and strong community standing to reach a landmark anniversary.

“Supportive parents, enduring friends, a devoted wife, hard work, long hours, and doing everything, even now, on a cash only basis were critical to success. But even more important is my personal relationship with Christ and a willingness to follow the wisdom and life principles found in the Bible”, said The

Duke.

Chuck Erikson began in 1965 as a custom banjo maker in Van Nuys, CA, but by 1967 had become involved in supplying other instrument makers with rare and hard to find materials such as ivory, tortoiseshell, rare woods, mother of pearl and high quality banjo hardware. After moving to Grass Valley, CA, in late 1979 Chuck narrowed the focus to processing nacreous marine shells (pearl oyster, abalone, sea snail, and others) into products used in ornamenting the world’s most beautiful musical instruments. Assisted by his wife of 30 years, Cheryl (“The Duchess”) they now administer the business from home while most production has been moved to South Korea and Indonesia, and sales are handled from their “Royal Nacretry” in Solomon’s Island, MD.

“NAMM is proud to recognize Duke of Pearl for his 50 years of service to his community, staff, and to the music and sound products industry,” said Joe Lamond, NAMM president and CEO. “Their hard work and willingness

to adapt, as well as their commitment to making this world a more musical place have helped them stand the test of time and will be the driver of their future success.”

Milestone Awards are presented to longtime industry leaders during the 2015 NAMM Show in Anaheim, CA. The NAMM Show is the world’s largest gathering for the music instrument and product industry. The annual event brings together 95,000 industry professionals to preview the latest gear, attend educational sessions and network with peers from 100 different countries.

Duke of Pearl has become a recognized world leader in fine shell inlay and craft materials (www.dukeofpearl.com), including being awarded 3 U.S. patents for the laminated shell sheets known as Abalam®. After almost 5 years in development, the company is also now launching production on DichroLam and OpaLam, radical new synthetic inlay materials already attracting interest from many of the top boutique guitar manufacturers and custom furniture shops.

Walker Creek Music Camp

By Ingrid Noyes

Registration is now open for the spring Walker Creek Music Camp, to be held April 9-12, 2015 at the Walker Creek Ranch, near Petaluma in the north Bay Area. This camp is open to musicians, singers, and dancers of all ages who enjoy bluegrass and oldtime music (and other related styles which tend to sneak in here and there). The program includes morning core classes (listed below); afternoon elective classes (instrumental, vocal, theory, dance, jams, etc); office hours with the instructors for additional one-on-one instruction; and in the evenings, dancing, staff and student concerts, an open mic, and lots of jamming. The instructors are mostly nationally known musicians, and all excellent teachers as well.

Joining us after a long absence is Alan Munde to teach the bluegrass banjo class. Ivan Rosenberg returns to teach dobro, and Sam Grisman bass. Blaine Sprouse is back to teach bluegrass fiddle, Scott Nygaard will teach flatpicking guitar, Jim Nunally rhythm guitar, Sharon Gilchrist bluegrass mandolin, and John Reischman early

bluegrass/oldtime mandolin.

There are two bluegrass jam classes to choose from: one for beginners with Keith Yoder, and one for intermediates with Jack Tuttle.

Our new jug band class was so much fun last fall that we’re bringing it back, with a new teacher, Morgan Cochneuer. Besides running his own jug band, the Skiffle Symphony, Morgan has performed with jug band gurus such as Jim Kweskin, Dan Hicks, Maria Muldaur, Devine’s Jug Band and more, and teaches an ongoing jug band class in Petaluma. This class is open to just about any instrument, including harmonica and percussion, jug of course, and vocalists.

Other classes for vocalists are vocal lab with Keith Little, and vocal harmony with Luke Abbott and Bronwyn Ciccone.

Oldtime music enthusiasts will be pleased to hear that Brad Leftwich will be teaching oldtime fiddle, and Tom Sauber oldtime banjo.

New this camp, there will be a dance class offered as part of the core curriculum. Taught by Evie Ladin, this class is open to all levels and will be a fun exploration

of the dance styles that accompany American stringband music: square dancing, clogging, partner dancing, dance calling, and more.

Last, and absolutely not least, Carol Spiker will continue to run the Music & More program for the youngest campers, featuring a lot of musical instruction and fun, as well as breaks for arts and crafts, nature walks, farm animal visits, etc.

Walker Creek Ranch is located in the beautiful rolling hills of Marin County, and besides being an excellent site for a music camp, also offers opportunities for hiking, biking, swimming, canoeing, ping pong, massage, and nearby exploration of the West Marin or Sonoma County areas. Meals are included with most registrations, and campers and staff both are repeatedly surprised and pleased with the high quality of the food at this site.

More information on all the classes, the rest of the schedule, the site, rates and registration details and more can be found on the camp website: www.walker-creekmusiccamp.org/ or by calling director Ingrid Noyes at 415-663-1342.

Hope to see you there!

Sell advertising for the Bluegrass Breakdown. Commissions paid.

Contact the editor of the California Bluegrass Association’s publication at mrvarner@ix.netcom.com

Phenomenal Bluegrass Fiddler

Blaine Sprouse

Sunday, March 1, 2015

Fiddle workshop 2:00 PM & Concert 3:15 PM

(Workshop is for intermediate to advanced fiddlers.)



Blaine Sprouse is an accomplished bluegrass fiddler and workshop instructor. He currently performs with Peter Rowan, the Roland White Band, and James Reames and the Barnstormers. He teaches workshops throughout the U.S.

Blaine has been on the Grand Ole Opry and played with Bill Monroe, Jimmy Martin, Osborne Brothers, Jim and Jesse, Charlie Louvin, Jerry Douglas, Bela Fleck, Roland White, and many Nashville session musicians.

At his workshop, you will learn new tunes and traditional bluegrass fiddling techniques to use in jam sessions. He will also teach Old-timey traditional Appalachian mountain tunes that he learned in West Virginia.

Website: www.BlaineSprouseMusic.com

**March 1, Hoover Middle School
Naglee Ave at Park Ave, San Jose**

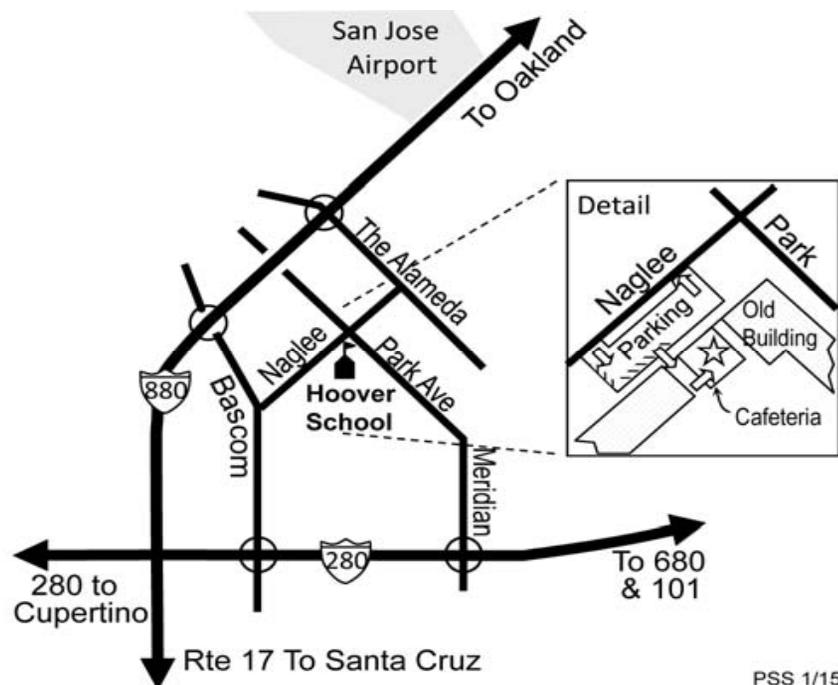
Adult member and non-member admission:

Jam & Concert: \$15; with workshop: \$25

**Youths 17 & under: Jam & Concert: \$5
with workshop: \$15**

→ Workshop attendance is limited to 30.

More details and general SCVFA info at
www.fiddlers.org
or call Richard Brooks at (650) 328-3939.



PSS 1/15

JULIAN Family Fiddle* Camp
* FIDDLE - Not just an instrument. IT'S AN ATTITUDE!

Fiddle ~ Mandolin ~ Guitar ~ Banjo
April 8 - 12, 2015

In beautiful Julian, California
(Camp Cedar Glen)

Master Instructors

 Enion Pelta-Tiller	 Katie Glassman
 Scott Law	 Chris Coole
 Luke Price	 Brian Oberlin

- Group & Master Classes
- Special Tutorials
- Evening Performances
- Instruction and *FUN* for all ages and levels
- For Individuals & Families
- Great Food ~ Great Atmosphere
- Jamming ~ Contra Dancing

Varied Activities:

Varied Accommodations:

See website for listing of all 2015 instructors.

www.familyfiddlecamp.com

The Julian Family Fiddle Camp is a fiscally sponsored program of Fractured Atlas, a 501 (c) 3 public non-profit organization.

CBA YOUTH ACADEMY

Father's Day Bluegrass Festival June 17-20, 2015
Grass Valley, California



PLOUGH & STARS
116 Clement Street, SF

CBA sponsored jam every 1st Wednesday

The Great 48 Jam - The gift that keeps on giving

From page A-1

to savor. It helps add flavor to personal interactions, doesn't it? It's like when you have a conversation at a cocktail party with a really interesting person. You wish you were as interesting, but there's a thrill sharing their orbit for a while.

I had this sensation over and over again at the recent Great 48 Jam in Bakersfield. I lapped it all up. I played with people of all skill levels, and every single jam had something I could admire and music that made me feel good that I made the trip.

Great feeling were the order of the day, every day. Every nook and cranny of the Doubletree had folks picking and grinning! It sounds like a cliché but it was literally true - folks were in circles, some standing, some sitting, picking bluegrass, and everybody was smiling. Some were truly gifted amateurs, and they strove to get everything right - getting the solos just right, and seeking a precise vocal harmony stack.

Others were not looking to polish anything - they were just in the moment, and so what if the jam had three mandolins, four guitars, two banjos, three fiddles and a pair of basses. Harmony stack? How about three parts lead, two parts tenor and three baritones. And mixed amongst the joyous cacophony, peals of laughter as friends revel in each other's company. There is a great to admire in this setting, believe me!

So, it's jam, jam, jam, and laugh - then repeat, repeat repeat until the hands of the clock meet at the top. You know what that means, right? Yes! It means finding Deb Livermore's Grilled Cheese Sandwich Factory! Ingest some carbs and curds and then get back at the jamming.

I don't know of any endeavor that brings so many people together, often for the first time, for such easy pleasure. Music is the conversation



Above: Greg Hoisington and Doc Wilcoxson jamming at the hotel ice machine (a hot spot). Doc is playing his new "Fat Strad" octave violin.

Below: Jake Davis, a mando picker, Tom Naiman, and Bill Barnhardt share goods times in Bakersfield.

Photos: Melissa Blas

that binds us all together, and we get to ignore that "real world" that can be so annoying - if only for a few days. For the CBA, and many of the other bluegrass associations in California, this event is a way to announce the thawing of our barely discernable winter, and whet our appetites for the festival season to come.



Concerts at Diesel, A Bookstore

February 27th

Avram Siegel will be joined by Blaine Sprouse (Fiddle and Banjo – the perfect band).

March 27th

Avram Siegel and Mike Witcher will be joined by Sharon Gilchrist.

Diesel, A Bookstore is at
5433 College Avenue,
Oakland, CA
(510) 653-9965

CHICO BLUEGRASS CONCERT SERIES, 2015

By Lucy Smith

As an Area Activities Vice President for the California Bluegrass Association, I am a vociferous advocate of bluegrass music. I do not hesitate to do everything in my power to "share the wealth", so as Area VP, I write monthly newsletters, host bluegrass jams, and when possible, bring professional bluegrass musicians to play in the Northern California area. So I am excited to tell you about THIS!

The Trinity United Methodist Church of Chico has a beautiful little chapel that they have agreed to let me use for bluegrass concerts this year. In fact, Pastor Dave was really excited about the prospect of filling the space with the music we all love! Our first concert of the season was on December 7, 2014, with Dale Ann Bradley and Steve Gulley putting on a great show for a welcoming room full of fans.

On Sunday, February 8, **Bill Evans** will present our next concert. Bill is one of the best banjo players in the country--period! An article in the January issue of Bluegrass Breakdown describes him as "an internationally known five-string banjo life force. As a performer, teacher, writer, scholar, and composer, he brings a deep knowledge, intense virtuosity, and contagious passion to all things banjo..."

Having just come off an 11-day tour with fellow banjo wiz, Alan Munde, Bill is ready to present his "BANJO IN AMERICA" show to Chico-and-surrounding-areas audiences. The date is Sunday, February 8, at the Trinity United Methodist Church of Chico, 285 5th St., Chico CA, at 7:00pm. Doors open at 6:30pm.

Bill will also be presenting his workshop, Bluegrass Banjo Survival Skill, from 2:00-4:00pm on Sunday, February 8, before the concert. Please call for details: 530-894-1449, or email me at lucyinchico@hotmail.com

On Sunday, March 1, we are having the bluegrass band, **Nu Blu**, in our 3rd concert in the series, in the chapel of the Trinity United Methodist Church. Hailing from North Carolina, Nu Blu consists of Caroline Routh on bass & vocals, Daniel Routh on guitar & vocals, Levi Austin on banjo & vocals, and Austin Koerner on mandolin. This band put on a great show in the CBA suite at IBMA in Raleigh last October, and I'm delighted that we get to see them in the North State! Check them out on their web site at www.nu-blu.com

There will be two additional concerts in the Chico Bluegrass Concert series: Kathy Barwick and Pete Siegfried on Sunday, April 19, and the California touring band, Rock Ridge on Sunday, May 17. More information to come. All the Chico Bluegrass Concerts will be in the chapel of the Trinity United Methodist Church of Chico, 285 E. 5th Street in Chico, CA. Concerts start at 7:00 pm, doors open at 6:30pm. A donation of \$15 is requested for adults, \$10 for teens and students, and free for 12 and under. This is a CBA sponsored event, and all proceeds from refreshment sales go to the CBA Youth Academy. For more information, please contact me at lucyinchico@hotmail.com

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**Come and join us for our 40th Annual Fathers' Day 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 14 through Wednesday, June 17 for a fee of \$20 per unit per night (lots of grass and big pine trees), on a first-come, first-served basis. Designated tent only camping area available. Guaranteed electric only sites available - see below for fee information.
- Limited number of campsites for handicapped persons. **Advance reservations required by May 1, 2015.**
- 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, 2015.** No member Discounts available at the gate.

Please send me the following Early Bird Discount tickets to the CBA's 40th Annual Father's Day Weekend Bluegrass Festival:

**Early Bird Discount Tickets
(11/1/14 - 2/28/15)**

CBA Member Tickets

4-Day Adult..... \$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
(3/1/15 - 5/31/15)**

CBA Member Tickets

4-Day Adult..... \$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 14. Camping fees are \$20 per night per unit (RVs), \$15 per night per unit (tents) on a first come, first-served basis from Sunday, June 14 through Wednesday, June 17.

Designated tent camping area available.

Special campsites with guaranteed electricity spaces @\$110 each with advance reservations (Monday thru Sunday).

Handicapped campers who need special accommodations must make advance reservations by May 1, 2015. Please see this ad next month for contact information and reservations.

GATE TICKET PRICES

4-Day Adult \$160
4-Day Teen (16-18) \$70
3-Day Adult \$130
3-Day Teen (16-18) \$55

Children 15 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS ON GATE TICKETS.

CBA Member Tickets

___ 4-Day Adult @ \$110
___ 4-Day Senior @ \$100
___ 4-Day Teen (16-18) @ \$50
___ 3-Day Adult (Th/Fri/Sat) @ \$90*
___ 3-Day Teen (16-18) (Th/Fri/Sat) @ \$40*
___ 3-Day Adult (Fri/Sat/Sun) @ \$90*
___ 3-Day Teen (16-18) (Fri/Sat/Sun) @ \$40*

Non-Member Tickets

___ 4-Day Adult @ \$135
___ 4-Day Senior @ \$125
___ 4-Day Teen @ \$55
___ 3-Day Adult (Th/Fri/Sat) @ \$115*
___ 3-Day Teen (16-18) (Th/Fri/Sat) @ \$45*
___ 3-Day Adult (Fri/Sat/Sun) @ \$115*
___ 3-Day Teen (16-18) (Fri/Sat/Sun) @ \$45*

*Please specify which 3 days

Single Day Tickets

___ Thursday Only @ \$35 ___ Teen @ \$15
___ Friday Only @ \$50 ___ Teen @ \$20
___ Saturday Only @ \$55 ___ Teen @ \$25
___ Sunday Only @ \$35 ___ Teen @ \$15

Camping Reservations:

___ nights Pre-festival tent camping @\$15 per night (first-come, first-served) for a total of \$_____
___ nights Pre-festival RV camping @\$20 per night (first-come, first-served) for a total of \$_____
___ Reserved space with guaranteed electricity @\$110 per space. (6/14/15 - 6/21/15)

CBA Member No. _____

Date of Order _____

Total for Tickets _____

Total for Camping _____

Total Enclosed _____

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

**CBA Festival Tickets
John Erwin
375 Las Vegas Street
Morro Bay, CA 93442-1548**

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ Email _____

Early Bird Discount Ticket Order Form -- Deadline 2/28/15

For Credit Card orders visit www.cbaontheweb.org. NO REFUNDS. Festival general info at 209-588-9214

CALIFORNIA
BLUEGRASS
ASSOCIATION

Father's Day Bluegrass Festival

40th Anniversary



June 18-21, 2015 ~ Grass Valley
Nevada County Fairgrounds

The David Grisman Bluegrass Experience
The Nashville Bluegrass Band
The Kentucky Colonels Reunion
Jumpsteady Boys
The Spinney Brothers
Adkins and Loudermilk
The Good Ol' Persons Reunion
The Bluegrass Patriots Reunion
Keith Little and the LittleBand
with Special Lifetime Member Guests

Blue Diamond Strings
Molly Tuttle and Friends
Carl and Judie Pagter and Friends
Steep Ravine
CBA Music Camp All-Stars
Kids On Bluegrass
CBA Emerging Artist
Chris Henry
& the Hardcore Grass
....and many, many, more acts to
be announced

The Father's Day Bluegrass Festival is produced by our volunteer members and promises four days of fabulous music on three stages, jamming, workshops, youth programs, the Kids on Bluegrass, Luthiers' Pavilion, Vern's Beer and Wine Garden and a large concession area with food, drink and crafts.

Information:

www.cbaontheweb.org

Old-Time Music Gathering



AT THE 40TH ANNUAL CALIFORNIA BLUEGRASS ASSOCIATION
FATHER'S DAY BLUEGRASS FESTIVAL
 June 18-21, 2015

Old-Time Music Gathering

AT THE 40TH ANNUAL CALIFORNIA BLUEGRASS ASSOCIATION
FATHER'S DAY BLUEGRASS FESTIVAL
 June 18-21, 2015

JUMPSTEADY BOYS

BRUCE MOLSKY, RAFF STEFANINI, MIKE COMPTON, JOE NEWBERRY - THURSDAY & FRIDAY

CARL AND JUDIE PAGTER AND FRIENDS

THURSDAY & FRIDAY

BLUE DIAMOND STRINGS

JODY STECHER, KATE BRISLIN, ERIC AND SUZY THOMPSON, PAUL SHELASKY, PAUL KNIGHT - SATURDAY & SUNDAY

VERN'S STAGE BANDS (TO BE ANNOUNCED)

SQUARE DANCES FRIDAY & SATURDAY NIGHT WITH
 JUMPSTEADY BOYS AND BLUE DIAMOND STRINGS

JAMMING AND WORKSHOPS (TO BE ANNOUNCED)

ALSO PERFORMING AT THE FESTIVAL:

David Grisman Bluegrass Experience, the Nashville Bluegrass Band, the Kentucky Colonels Reunion, the Spinney Brothers, Adkins and Loudermilk, the Good Ol' Persons Reunion, the Bluegrass Patriots Reunion, Keith Little and the LittleBand with Special Lifetime Member Guests, Molly Tuttle and Friends, Steep Ravine, CBA Music Camp All-Stars, Kids on Bluegrass, CBA Emerging Artist Chris Henry & the Hardcore Grass - and many more to be announced.



JUMPSTEADY BOYS



CARL AND JUDIE PAGTER AND FRIENDS



BLUE DIAMOND STRINGS

TICKETS
 AVAILABLE AT
WWW.CBAONTHEWEB.ORG



OR DIRECT YOUR
 SMART PHONE TO
 THIS HANDY Q.R. CODE!



CAMPING
 UNDER THE PINES - AT THE
 NEVADA COUNTY
 FAIRGROUNDS
 GRASS VALLEY

Bluegrass Confidential By Chuck Poling

It's great to be writing this column again after taking a year off. The sabbatical freed up some time, which I used to expand the bluegrass activities I sponsored as VP Area Activities Director for San Francisco. Among other things, I put together a series of events in April and May that did fairly well both in terms of attendance and in signing up and renewing CBA members. However, organizing and hosting these events required a lot of planning, staging, shopping, and haggling, and a lot more effort than I expected to expend.

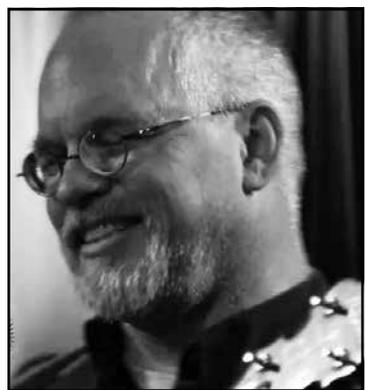
I realized that while I was ultimately effective in getting everything done for local CBA activities, being an event planner is not my strongest suit. I also missed writing the column and being a part of what I consider to be one of the best bluegrass music publications in the world – as much as I gripe about Boss Varner's ruthless deadline policies.

After some deep thinking about my bluegrass priorities, I decided to resign as VP and resume writing my column. I didn't make the decision lightly, as I felt that it was my responsibility to identify and recommend a competent replacement. Fortunately I was able to do so quite easily.

San Francisco bluegrassers, meet your new VP Area Activities Director – Ted Kuster.

Over the past five years or so, Ted has emerged as one of the most active and creative individuals in the San Francisco bluegrass community. He leads a bluegrass jam at Doctor's Lounge in the Excelsior District every third Thursday of the month and organizes jams at Sunday Streets, a city-sponsored event where a stretch of roadway is closed to traffic and turned into an impromptu playground for kids and grownups alike.

Ted joined forces with bluegrass Matt Lauer to produce three very successful 'Britgrass' shows at the Chapel and Slim's, which featured local bands playing bluegrass versions of British Invasion songs. He also plays banjo with the Beauty Operators.



Ted Kuster

Perhaps his most notable endeavor in the bluegrass realm is the J.D. Rhynes cookbook project. Ted enjoyed J.D.'s longtime Bluegrass Kitchen column in the Bluegrass

Breakdown and came up with the idea of creating a cookbook that includes recipes and stories from J.D.'s many years in the California bluegrass scene. Ted raised funds for the project via Kickstarter and is pushing ahead with what is sure to be a popular item for anybody who likes food, bluegrass, and a good yarn.

I first met Ted at Amnesia, a popular bluegrass spot in San Francisco's tragically trendy Mission District. His musical resume at that point included a little bit of bluegrass, and he had some trepidation about jumping into the jamming scene. Fortunately, he received the typical warm welcome that is extended to newbies at Amnesia.

"I heard about the Amnesia jam and I went there and met Dave Zimmerman," recalled Ted. "Everyone was very, very friendly. [Current jam host] Bruce Sadownick is a great ambassador for music. Patti Garber was the regular bass player then, and she was so patient, so saint like. I was motivated to stick around, and I tried really hard to learn a new song for every jam."

The positive experience increased his curiosity and led to the next step toward bluegrass immersion – CBA music camp and the Fathers Day Festival.

"I'd heard about Fathers Day when I first moved to California in the 90s," said Ted. "I'd been going to festivals as a casual listener. When I came to California I heard about Strawberry and Fathers Day. Everybody said, 'You ought to go to Fathers Day.'"

"I went to my first Fathers Day Festival in 2008 and took Bill Evans' beginning class. My daughter was in Roland White's mandolin class, which was pretty transformative for her too," explained Ted. "Both of us came back just on fire. Bill talked me into going out and getting a better instrument. After that I couldn't put it down."

"I met a few people at the first one – especially Dave Zimmerman and Bruce Sadownick, as well as Ingrid [Noyes, former music camp director], and just really got an unambiguously positive impression of all these people."

"I've missed one Fathers Day Festival since then because it was my parents' fiftieth wedding anniversary," he admitted. "I may have missed a Good Old Fashioned since then too."

OK, so Ted, like many of us, got hooked on bluegrass through the music, the fun, and the people. A familiar story. But I always find it fascinating to explore how someone's musical and life experiences lead them to bluegrass activism. So I sat down to talk with Ted over a cup of some awesomely good coffee that he provided.

So what's your story, Ted?

The son, grandson, and great-grandson of Lutheran ministers, Ted had an unusual childhood as his father first worked at an inner-city ministry in Chicago and

eventually landed in Peru, where Ted spent most of his childhood, right up to when he went off to college.

His family's musical tastes ran toward the Lutheran Hymnal and John Lomax's American Ballads and Folk Songs, which got a workout from the musically inclined family.

"By the time I was in high school it was a wreck," said Ted. "That book got handled more than the Bible did in our house, and that's saying something."

"My mom could also play piano and organ. And when my parents picked up and moved to the Third World where there were no organs, she learned guitar and did folk mass type of stuff. By the time I got old enough to get into trouble, that became my job because it kept both hands busy and it freed up my mom because she had a lot of other things to do."

Like many teenagers, Ted went through a stretch of conflict with his father, and for a while the two were barely on speaking terms. But bluegrass provided a bridge.

"My dad and I didn't get along very well," recalled Ted. "My brother had taken up the fiddle at some point and I would accompany him on guitar. My dad noticed this and he ordered a banjo from a catalog and said, 'All right boys, every week for an hour and a half we're going to play some bluegrass.' This was in the 70s, and of course the bluegrass explosion was happening and he caught wind of it and thought 'this is what the cool kids are doing.'"

"For an hour and a half every week we would sit in the living room and play music. It was literally the only time my dad and I would speak for the whole week. That whole thing blew over after a while, and he put the banjo away when he didn't need it anymore."

Ted's stay in Peru exposed him to other musical influences, like native Andean folk music that was experiencing a revival in the 1970s. He and his brother learned to play traditional instruments – flute and charango – from the many street musicians they encountered.

He and his siblings attended college at the University of Wisconsin, and soon Ted and his sister were playing in local clubs.

"At Wisconsin, my sister and I started up a folk band playing Latin American stuff," said Ted. "We found out that that when you did the Puerto Rican and Cuban stuff people danced, so we turned it into a salsa band. It was called Pepe y Los Gringos. There was one Latino guy and the rest of us were white."

Adding to the diversity of his musical experiences was his participation in several Klezmer bands. I asked what common thread he saw that connected his musical choices.

"The people who are the most oppressed are usually able to do something about it through music that they can't do any other way," he explained. "And the musics that

come out of them end up being the ones that are the most attractive."

Whether it's from the Andean Mountains, the Appalachian hills, or the shtetls of Eastern Europe, the music that moves Ted is "genuinely connected to human suffering. That's the stuff that lasts, that's the stuff that compels you to listen. Every aspect of what we do as bluegrass people is owed in some way to marginalized and oppressed people doing the best with what they had."

For many years after his family jam therapy sessions with his father, Ted didn't pay much attention to bluegrass, and it was only after moving to California and starting a family that the bluegrass siren called. His daughter planned to perform a Judy Collins song at her fifth-grade assembly, and Ted, happy to encourage musicality in his children, offered to help.

"I taught her the chords, and she stood up in front of the whole school and did it, and she wanted to keep on doing this kind of stuff. So I got out Dad's old banjo and started playing along with her," said Ted.

"She was twelve years old and we played together constantly after that. Every day for an hour or two. I taught her every song I knew and she wanted more. Nobody was more shocked than I was. She ended up taking up the mando. And now she's at UCLA studying ethnomusicology."

Given his previous experience, it's not surprising that Ted has quite eclectic tastes, even within the bluegrass genre. He's energized by newgrass and enjoys stretching out to merge classic rock and bluegrass, but he respectfully pays homage to the great first-generation founders of bluegrass, like Earl Scruggs.

"Earl was the first thing that blew my mind," said Ted. "There were two things about it. One was the tone when he played up close to the bridge. He would do that and it would just grab me and I couldn't look away. I could not turn it off."

"The other was the blue notes. He was playing this blues-dominated idiom and I was totally transfixed by it."

Since picking up the banjo, Ted's been all-in on the bluegrass front. I quickly noticed a kindred spirit and have enjoyed attending the many events he's organized. We've talked a lot about the future of the CBA, especially about expanding its presence in San Francisco.

We agree that the city offers both opportunities and challenges for an organization like the CBA. While there are thousands of folks in their 20s and 30s that attend bluegrass shows and express enthusiasm for the music, there are also myriad other types of music and activities that are available. There's a lot of competition for



Chuck Poling

their attention and their entertainment dollars here in San Francisco, and we've got to find a way to cut through the clutter and reach these people.

Ted sees a lot of interest from younger people in old-time music. This is clearly reflected at any square dance that one attends in the city, where twenty-somethings are the majority and Jeanie and I are routinely what we call the OPD – the oldest people at the dance.

There are also a lot of alternative artistic scenes like those associated with Burning Man that offer a potential source of new bluegrass fans. Wouldn't it be great, Ted mused, to have a bluegrass band at one of the city's big events like Bay to Breakers, the Chinese New Year parade, or the Pride parade to bring the music direct to consumer?

"There are communities out there that have disposable income, are into live music, and are really loyal," explained Ted. "Some of these people need to be introduced to bluegrass."

We both agree on a lot of imaginative ways to expose new audiences to bluegrass, but we also admit that while it's not too hard to get them to nibble at the bait, it's a little tougher to set the hook.

"How to turn fans into pickers is one way of looking at it. How do you get them from people who like it to people who are obsessed with it – like us?"

Like so many other hardcore bluegrassers, Ted was converted to a complete fanatic by the festival scene.

"Once you've walked around the parking lot at 11 o'clock at night at Fathers Day and stood on the outskirts of a jam and then another jam 30 feet on and another jam 30 feet on, you just feel like you're floating, you're not even walking. I think that's as close as you can get to being a kid at Disneyland."

Ted's enthusiasm and innovative thinking are just what we need to build the CBA's profile in San Francisco. I'm proud to have served as the Area VP for seven years and will continue being actively involved in CBA activities. I know I'm leaving this position in good hands with Ted, and I look forward to collaborating with him in his campaign to make San Francisco a bluegrass destination.

LOG CABIN MUSIC

By WAYNE ERBSEN

Dear Wayne...

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Wayne Erbsen

OK. I'll admit it. I'm hooked on reading "Dear Abby" in the morning newspaper. I often quickly scan many of the major news articles of the day because they're so darn depressing. However, I invariably read the "Dear Abby" column word for word. Why? Prob-

ably because I'm nosey and the column lets me peek into the flawed lives of everyday people.

Today's "Dear Abby" column especially caught my attention. A husband had taken up the guitar and at first, his wife encouraged him. Eventually, he thought he got pretty good on the guitar, but couldn't sing a note in a bucket. Every evening he expects his wife to sit silently and listen in rapt attention to him sing and play guitar. Of course, she is going bonkers, and in desperation asked Dear Abby for help.

Abby answered that her husband wants praise and validation and suggested that the wife suck it up and give it to him. However, she advised that she be frank and tactfully suggest that he find a vocal coach.

I think Abby was spot on in suggesting a vocal coach. However, I think she was flat out

wrong to suggest that as a dutiful and supportive wife, she needed to be his "audience" every night. Me thinks that Abby is a city girl, and has never heard of the expression "woodshedding." Let me take a stab at answering the wife's concern. I'll create a mock column right now called "Dear Wayne." Here goes.

Dear Supportive Wife.

It was a good thing for you to encourage your husband to take up the guitar. That is a great and noble thing to do. For that, you get the Supportive Spouse Award. However, it goes well above the call of duty to have to be his audience and cheerleader night after night. Let me introduce you to a new concept - woodshedding. This is the time honored practice of learning a musical instrument in your own separate space, far removed from the main body of the house. Nowadays, for obvious reasons, most people don't have actual woodsheds. However, now it's fashionable for husbands to create "man caves" for themselves. You should encourage your husband to carve out a space for himself in an extra room, basement, or garage where he can play to his heart's content. On special occasions, he can certainly ask you if you'd like to listen to a particular song or piece on the guitar that he is especially proud of. Hopefully, your husband will take the hint, and you can have some peace and tranquility in your household.

Wayne Erbsen has been dishing out advice on playing banjo, fiddle, mandolin and guitar for fifty years. If you have a burning question for "Dear Wayne," don't hesitate contact him via his web site www.nativeground.com



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Bluegrass Bard

- Cliff Compton



Cliff Compton

This music of ours

I'm making a living by the sweat of my brow
I couldn't be crooked cause I don't know how
I've lived in a shack, and I've ate from a can
Making a fortune for some other man

I was watching this video of a young fella in Guatemala or some-
place south of the border
He was walking about a shanty town in some dirty barrio
Somewhere nobody is aware of or pays attention to
With alive eyes and a faraway smile,
And he was playing some sort of stringed instrument that he'd
pieced together
From old cans and bailing wire that sounded something like
A cross between a hubcap full of ball bearings and the voices of
angels
And it touched me in a section of the heart
That has to be lived to be understood
And I thinking about this music we play
Forged in coal mines
And dirt farms
Sung first in unpainted cabins with cracks in the walls
And oilcloth table covers
Maybe written to the light of kerosene lamps
By people with worn clothes
And gaunt faces

This ain't rich folk music
Maybe it's played by them sometimes
But it's like dressing down for Halloween
It don't really mean nothing

And I've never picked cotton
Or dug coal
Never worked an oil rig
Or tried to scratch a living from rocky soil
But I've lived in a house with fourteen people
And three of them employed
And none of those with a job you'd want
Unless that's all you could have
And I've slept with a woman for warmth
Lived on bacon ends and top ramien
Burned pallets in a potbellied stove to keep from freezing to death
And shared a \$2.00 burger with four people
Because that was all we had between us.

We spent a month in a Baptist church
Cause we had a hard time finding work
Drank a lot of coffee busted a few clods
Fed our souls on the word of God

And this music here
Brought down from Appalachia
Roughly hewn from home made mandolins
And cigarbox banjos
The stark honesty of desperate living
Played fast and sung painfully high,
Because life is short and it hurts sometimes
And you gotta get some relief
Before you break
Gotta feel some joy
Gotta generate some hope
Before you go under
And heavens comes soon enough
But not without some ugly bumps and bruises

My bills are all due and the baby needs shoes and I'm busted
Cotton is down to a quarter a pound, but I'm busted
I got a cow that went dry and a hen that won't lay
A big stack of bills that gets bigger each day
The county's gonna haul my belongings away cause I'm busted.

And I'm thinking about that young fella with the homemade whatever
That ticket he holds in his hand out of the land of pain and suffering
That beautiful transport into joy unspeakable
Beyond circumstance and sorrow
And I feel the need to sing
And I'm changing strings
On my blessed martin
And I'm gonna beat on that sucker
And sing as loud as I can
Till the life comes back in my eyes



Tune Myths

“Soldier’s Joy”, one of the standbys of old-time music, has versions of a story that is told about the tune where a soldier is to be executed the next day, and if he can play a tune in the morning that his captors don’t know (or in some versions is the best from several players), he will go free. He does, is

released, and experiences joy.

Lots of old-time tunes have such stories connected to them, more all the time as folklore is discovered (or “discovered”) and mongered, like the best rumors. Let’s take a look at some you might not be familiar with, but not necessarily because they were just “discovered” or anything.

Sally Gooden

Originally titled “Sally Good-en-Plenty”, this tune was created as an homage to the inventor of the snack bar, and heiress to a multi-dollar melted butter fortune. The tune is meant to be played fast, for dancing or sliding along the floor over said melted butter. Lyrics include, “Overpriced popcorn / Fries taste

wooden / Cough up 20 bucks / It’s all for Sally Gooden”.

Sheep Shell Corn

The ancient myth of the god-sheep with opposable thumbs is the source for this tune. By day, they appeared to their shepherds as ordinary sheep who could do nothing more than follow each other. By

night, they transformed into dexterous creatures who originated agriculture, starting with the harvesting and processing of corn, resulting in The Niblet, a divine element in picnic salads since time began. This tune is played mostly in the Mid-western states, where both corn and sheep remain popular to this day.

Blind Steer In A Mudhole

Congress is in session. Enough said.

Whiskey Before Breakfast

The personal habits of old-time musicians create a fertile field for tune topics and titles. This cheerful tune contrasts with its dark subject: that self-destructive practice of far too many fiddle and banjo players; an abyss of slavish daily abuse of the body; the addiction to substances that are rationalized by their victims to be harmless; and the concealment of an obsession that must be satisfied constantly: Breakfast.

Money In Both Pockets / A Dollar’s All I Crave / Three Thin Dimes / New Five Cents / Boys My Money’s All Gone / Get No Supper Here Tonight (Medley)

These tunes, played in order, recall a long-ago time when playing old-time music was not nearly as lucrative as it is now. Glad those days are over. And if that ain’t a myth, I don’t know what is.

Over The Waterfall

In the lore of Appalachia, the tradition of the wilderness game Billy In The Barrel is the stuff of legend. In most tellings, Billy is challenged by his tormentors to allow himself to be enclosed in a barrel which is then sent over a waterfall. Down he plunges. Played in cross tuning, “AAAA!”, this tune is often medleyed with Billy In The Low-ground.

Take Your Foot Out Of The Mud (And Put It In The Sand)

The great Barry Shultz, Central California’s musical treasure, played this little C tune in my presence about 20 years ago. It has words, which apparently correspond in their entirety to the title, which makes life so much easier. There really is no story here, I just like the tune, and if you’ve never heard Barry play, you should. He’s a prolific Facebook poster of links to old tunes played in the old way. Thanks, Barry—long may you wave.

Possum Up A Gum Stump

Squirrels and skunks love to tell the story of this tune, which to them

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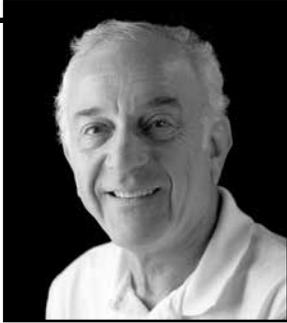
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Continued on A-27

The Luthier's Corner - Roger Siminoff



Roger Siminoff

Q: Is there a way to develop a mathematically correct location for the banjo bridge so that the intonation will be perfect?

A: This is a great question and it opens up several things to consider: First, I'd like to explain "intonation" for folks who are not familiar with the term. Intonation is the adjustment applied to a fretting scale, string scale, or both so that a string produces a true note (i.e., neither sharp nor flat) at all fretting positions. While perfect intonation is an ideal objective,

it is a virtual impossibility because of many factors which include, but are not limited to: location of bridge, location of all frets, action (string height above fretboard), trueness (flatness) of fretboard, contact point of string at nut and bridge, proximity of end of nut to edge of fretboard, elasticity and age of string, distance string is pulled to contact the fret, distance string is forced beyond the fret-contact point, width of finger tip (as it relates to how much of the string is being pulled towards the fretboard), where along the string's length it is pulled to the fretboard, and any choking (sideward movement of string) as string is being pulled toward fretboard.

While I am sure there is a way to develop a rather complex formula to account for each of these variables, the very fact that we don't draw the strings down in exactly the same way up and down the neck, would make the formula invalid.

So, instruments can be set up to have very good intonation in a somewhat global sense, but perfecting intonation at each fret, and perfecting it for each musician so that every string notes precisely correct for each string at every fret location is a somewhat difficult, if not impossible task.

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

A: Yes, it really matters. Whether you are gluing in a double-acting or standard truss rod, the goal is to secure the truss rod into its cavity by trapping it between the sides, top, and bottom of the truss rod slot so that the truss rod is locked into the truss rod's slot. Do not actually glue the rod or rod assembly in place – only glue the cover strip to the surrounding wood. If you glue the rod in place, it will not function properly. On single rod systems, place the rod in a plastic sleeve (soda straws work well for this) that will, in effect, create a tunnel for the rod to move within. Double rod systems usually have some covering or wrapping around them. The rod does not need to be glued in place; just held securely.

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

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

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

This can be done in a couple of ways. For example, the de-damping service we offer subjects the instrument to seven days of continuous excitation with a unique vibrating motor I designed that attaches to the bridge and allows me to adjust both the intensity and the frequency. In our process, we excite the instrument for about ten hours to each of the 12 different notes of the octave. The instrument is subjected to a consistent and rather intense vibration – more than a player could impose by just playing the instrument continuously for a few hours.

Instruments can be partially broken-in or de-damped by placing them in front of a speaker with reasonably loud music (about 100dB) for 30-40 hours. (Make sure your neighbors are not home!)

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

Q: In the December issue [of The Breakdown] you showed an illustration of pie-sawn wood that was cut off-center. It's hard to imagine they could cut pie-shaped pieces from a round log and not have them on center. Does this really happen?

A: Thanks for being so sharp. Yes, this really does happen and it has to do with how the "cant" (log section being cut) is locked up in the saw and rotated through its cuts.

Fig. 1 shows an example of one of these improperly cut pie-shaped sections. Take a close look at how the annual rings go through both sections. This otherwise great piece of European spruce would make a wonderful soundboard if it were not for the off-center cut and the fact that it was taken from a young tree.

Roger Siminoff is an honorary life-time member of CBA and was the founder of *Pickin' and Frets* magazines. Roger has written 10 books and several hundred articles on instrument set-up and construction. Most recently, Roger developed *Straight Up Strings*; a new string technology for banjos and mandolins. For more on Roger Siminoff, *Siminoff Banjo and Mandolin Parts*, *Straight Up Strings*, *Gibson and Lloyd Loar history*, visit his web site at: www.siminoff.net.

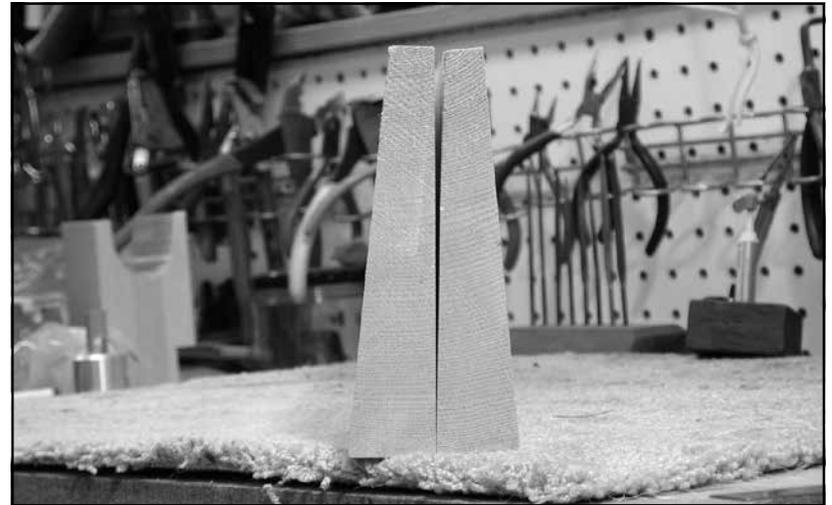


Fig. 1 These mandolin soundboard halves clearly show how cutting the pie-sawn pieces off center can cause a severe problem in mismatching the grain in both sections.

Regarding the off-center cut, notice that the annual rings do not pass through both halves at a similar angle to the centerline. This will result in the soundboard having a different appearance and different structure on both bouts (sides). If the cut was better aligned, this might have been an acceptable soundboard.

Regarding the young tree, notice the radius of the annual rings at the very top of both halves. The acute radius shows that this edge of the sections is nearing the center of the log. Counting up the annual rings, it appears that this tree was only about 110 years old. Trees of older growth provide annual rings with a less acute radius, and this leads to soundboard sections with straighter grain.

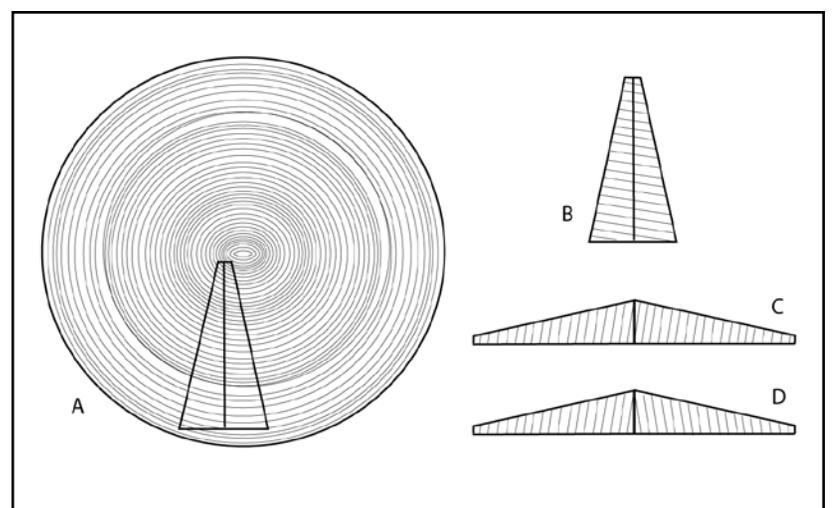


Fig. 2 This is the illustration I provided in the December issue of *The Breakdown* showing the pie-sawn sections not being cut on center.

I'm going to reprint Fig. 2 from the December issue of *The Breakdown* so that you can see how Fig. 1 relates to the illustration I provided of the pie-sawn section being taken off-center. Grain alignment and consistency is one of those important things we look for when choosing the ideal wood for soundboards and backboards.

See you next month...

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



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Joe Weed's Studio Insider

Recording fiddle

Ben Owen, a fiddler and home recordist in San Antonio, wrote and asked me about getting good fiddle recordings in his office/studio/spare bedroom. This topic comes up from time to time at my recording workshops, so I'll answer Ben and hope the information is beneficial to readers as well.

Ben wrote: "Using close mic techniques, I can record guitar, mando, and vocals that sound good, so I know I'm doing some things right. But my untreated 12x12' home office/studio/guest bedroom makes my fiddle stand out like a sore thumb in my recordings."

Ben, it's difficult to diagnose a recording problem without hearing the instrument and the room you're working with, but I'll offer some ideas. Remember that the room where you record is every bit as influential in obtaining a good

sound as is the instrument itself. In some home environments, you can treat the room to help it make the instrument sound better for recording. In other homes, treatments are difficult or impossible to install, and in that case I suggest moving the recording to a different room. I don't know your situation, so I'll provide suggestions for both alternatives.

I'll start with some general observations about recording fiddle, which I've found the most difficult instrument to record. That's partly because of how it produces its sound — it is driven by the bow on the string, which is amplified by the many parts of the instrument which then interact with the reflective surfaces in the room. If the room doesn't have good reflective surfaces, then the sound will die away and not have the volume or rich timbre that you expect. If many of the reflective surfaces are parallel, then

they may set up obnoxious flutter echoes as the sound bounces back and forth from one surface to the other, without any diffusion or absorption to tame them. The ideal environment for fiddle is an acoustically live, diffusive space that reflects the instrument's sound right back to it, where it reinforces what the instrument is doing and what we hear. Violins (fiddles) evolved as chamber instruments — that is, instruments that were played in chambers (rooms). Help your instrument's sound by giving it a good acoustically supportive chamber.

If your room has parallel walls, try placing bookcases and hard furniture around the room so that you don't have a significant amount of bare parallel (facing) walls. Place something large and with angles opposite a bare wall, so that the sound reflecting off the bare wall hits surfaces that scatter it, rather

than directing it back to the same spot. You can control the direction of reflections, because hard surfaces (wood, sheet rock) reflect sound like a mirror reflects light: the angle of the reflection is the same as the angle of arrival. If your door is a solid core door (best for blocking out sounds from other rooms) then you can attach a piece of plywood or paneling to it on the inside, but at an angle. Along the hinged edge, attach the panel directly to the door. Along the opening edge, place a 2x4 or 1x4 spacer, so that when the door is closed to keep out the noise of the cats or the kids, the side facing into the room is no longer parallel with the facing wall.

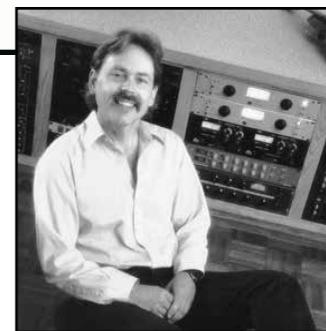
Recording fiddle in your office/spare bedroom/recording room

Remove the spare bed, if permissible, as it's a huge soft sound absorber. If not, consider covering it with hard objects when you want to record fiddle. Closed instrument cases and books are usually close at hand, and can help hide absorptive materials. Or use a sheet of plywood. Many years ago, when I was recording in a garage while my studio was being built, I laid two pieces of four by eight plywood in one corner, covering 64 square feet of the carpeted floor. I laid wood wall paneling down over the plywood for a nicer look. When recordings required the full floor to be carpeted, I could lift up the plywood and paneling and lean them on the wall, which gave me two benefits: first, it exposed more carpet; and second, it changed the angle of the reflective wall, since the plywood was leaning at an angle.

If you can treat your room, and it has parallel walls, but you don't have the right furniture to provide diffusion, you can try some diffusing panels. You can purchase wall-or-ceiling mount diffusing panels from several manufacturers, and there are large online retail companies with central US locations that can ship you good diffusers made of light weight materials. I would keep away from installing absorptive materials if your room is carpeted and has a bed in it. Place the diffusive panels opposite bare, untreated walls, so that they scatter the reflections sent to them by the bare walls.

In another room in your home

If you can't treat or modify your home office/spare bedroom, then consider recording the fiddle in a room that's typically more live and reflective than a bedroom. Kitchens, dining rooms, and large bathrooms often have wood or tile floors and lots of diffusion from the variety of work surfaces, cabinets, appliances and angles. These rooms also often contain windows (glass is reflective) and differently shaped walls and nooks that contribute a variety of rich reflections rather than the monolithic bounce from a long bare wall.



Joe Weed

Where should I put that microphone?

Once you've made the room as live and reflective as you can, the fiddle will sound its best. The next significant factor in getting a great fiddle sound is microphone placement. Much of what we hear when we listen to fiddle is the sound being shaped by the room. So pull the microphone away from the instrument enough to capture some of that room sound. I typically start with a placement about 12 - 18 inches above the fiddle's bridge. I've also encountered situations in which a microphone placed 12 - 18 inches under the violin captures a good sound. I even recorded my own fiddle that way once at the end of a session in 1994 (I was leaving in a hurry) and ended up keeping the tracks recorded that way. I often use a mic with a wide cardioid pick-up pattern pointing down at the fiddle and getting some of the reflections coming back up from the floor. I've used an omni mic in some rooms, and brought it a bit closer to the instrument. Condenser mics will typically record more realism and a more accurate high end, while the relatively dull sound of ribbon or dynamic mics can help tame the sound of a shrill fiddle. Try recording the same passage with the same instrument, varying the microphone placement for different takes. Listen to all the takes when you've finished, and choose the mic placement that gave you the best sound.

Good luck with your recording, Ben! And remember that Steve Palazzo calls the recording room the "humilitron."

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 scores for film, TV and museums. Joe's composition "Hymn to the Big Sky" was heard in "The Dust Bowl," a film by Ken Burns, which premiered nationally 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 joeweet.com.

Editor's note: This is Joe Weed's 200th column in the Bluegrass Breakdown. Thanks, Joe!

The French Connection

by Allan French



Allan French

New Name

I have never been fond of the column title "The Allan French Column, by Allan French"; but since I didn't volunteer anything better, that was the obvious choice for our editor to use.

If I had been named Albert Stein, this would be entitled "The Stein Way," even though I am not a piano aficionado. If I had been named George Bock and I was a web-based writer, my blog-site would be called "Bock Blogs Bluegrass." (Try to say that three times fast!)

When your last name suggests a language or a food (toast, fries, and bread), it's hard to come up with a clever column title. After six years without a real name, welcome to "The French Connection." The 1971 movie of the same name is a crime drama that takes place in New York City and Marseille, France. Since I am not a police officer or a heroin smuggler, the name is the sole tie-in of this column to that movie. The Breakdown columns serve to connect different parts of our musical community; that's the real meaning behind the new title.

Dulci-mentary

The 2013 film "Hearts of the Dulcimer" continues to be screened at various locales nationwide. While not exactly bluegrass, I think this dulcimer documentary would interest a number of us. It will screen on Jan. 31 in Woodside, Feb. 6 in Pacifica, and June 13 in Carlsbad. Details at www.dulcimer-muse.com. Much of the film focuses on Santa Cruz in the 1970s, so I

wouldn't be too surprised if Regina Bartlett appears in a scene or two. I attended a workshop where one scene was filmed, but I don't (yet) know if I made it into the finished product.

Too Old to Die Young

I posted a Christmas greeting on YouTube channel "AFrench2009," instead of mailing out greeting cards. I promised that I would put up a music video in memory of Regina. That project is underway now, and will be viewable by the time you read this. (Playing the music was a pleasant exercise; but editing the footage is not.)

On the day after Thanksgiving, my cousin's cousin died in his sleep, at age 50. He leaves behind a wife and four teenage / preteen children.

I told my cousin about Regina's unexpected passing. (He is a professional jazz guitarist and lives in the same region that she did.) As heart-wrenching as it was for those of us who loved her, it surely was the least unpleasant way to go, for her. Besides her various roles and achievements in the CBA and NCBS, she got to see her daughter grow up, and got to spend time with her grandchild. That is a privilege that was denied to her late husband, as well as the man I referred to above.

I kept replaying Mary McCaslin's "Old Friends" in my mind, right after Regina's passed away, because I had seen her perform it. After the passing of my cousin's relative, I kept thinking of a Moe Bandy song, where the singer prays,

"Let me watch my children grow, to see what they become. Oh Lord don't let that cold wind blow, till I'm too old to die young."

Rum-Runners and Sleigh Racers

During our Thanksgiving visit, I told my cousin about some of the typical themes in bluegrass music. (His new girlfriend was there, so I did not mention Willie whacking his lover and throwing her into the river.) I told how revenuers would search for illegal stills in the Appalachian woods; and how the moonshiners would try to evade the lawmen. In turn, I found out that NASCAR car racing grew out of people developing souped-up engines for this purpose.

I saw an article that explores the possible origins of "Jingle Bells." Two cities both claim provenance of the song. It appears to me that James Pierpont wrote it in a tavern in Medford, MA, but first performed it at a church in Savannah, GA, at Thanksgiving and then at Christmas! Outside the reverential confines of a church, however, it was used at Thanksgiving parties, as a drinking song. (People would jiggle the ice in their glasses while

Continued on A-22

BRENDA and the Reviews

Rob Ickes & Trey Hensley: Before the Sun Goes Down

Compass Records
916 19th Avenue South
Nashville, TN 37212
www.compassrecords.com
©2014

Song List: Before The Sun Goes Down, Lightning, I'd Rather Be Gone, Georgia on a Fast Train, My Way Is the Highway, Workin' Man Can't Get Nowhere Today, When My Last Song Is Sung, Pride and Joy, More Than Roses, Raisin' the Dickens, Misery, Little Cabin on the Hill, There Ain't No Good Chain Gang.

It goes without saying that any album featuring Rob Ickes will have wonderful dobro sequences and there are plenty to be found. The real delight is the pairing of the dobro with the heartfelt and expressive voice of Trey Hensley. Trey was "discovered" by Blue Highway as they prepared their last album and he sang "My Last Day in the Mine" on The Game. Joining the duo are Mike Bub on bass, John Gardner on drums, Andy Leftwich or Aubrey Haynie on fiddle, Ron Block on banjo and Shawn Lane, John Randall Stewart, and Dan Tyminski on vocals.

The title song, "Before the Sun Goes Down," begins with a fiddle and dobro passage that revives the old country sound and Trey's warm

baritone has echoes of George Jones or Hank Snow. "Lightning" has a fast-paced banjo underlying the story of a moonshiner framed with fiddle and dobro swirls. Trey's vocals soar in Merle Haggard's "I'd Rather Be Gone" that has to be one of Merle's best songs. Also included in the selection are Merle's "Workin' Man Can't Get Nowhere Today" that seems most appropriate these days, and "When My Last Song Is Sung." Trey's rendition of "More Than Roses" has his resonant baritone offering hope and regret on a love gone astray. Rob and Trey combine instrumental licks on a rousing guitar and dobro acoustic mix on Stevie Ray Vaughan's "Pride and Joy." Trey's vocal on the song has a righteous mixture of grit and punch. Rob and Trey combine their talents for a rousing rendition of the Buddy Emmons song, "Raisin' The Dickens." The Bob Wills song, "Misery," is given a bluesy tone and Aubrey Haynie's fiddle work is frosting on the cake. Folks may lament that the old days of country music are gone, but Rob and Trey have revived the old days with gusto.

Lonesome River Band: Turn on a Dime

Mountain Home Music Company
www.crossroadsmusic.com
©2014

Song List: Her Love Won't Turn

on a Dime, Gone and Set Me Free, Lila Mae, Don't Shed No Tears, If the Moon Never Sees the Light of Day, Teardrop Express, Bonnie Brown, Every Head Bowed, Shelly's Winter Love, Hurting with My Broken Heart, A Whole Lot of Nothing, Holding to the Right Hand, Cumberland Gap.

The Lonesome River Band has been in the forefront of bluegrass music for over thirty years, and this newest studio album shows that they are still one of the top bands in bluegrass. Heading the band is the stalwart Sammy Shelor who has many IBMA Awards as Banjo Player of the year. Other band members are Brandon Rickman on guitar and vocals, Mike Hartgrove on fiddle, Barry Reed on bass and Randy Jones on mandolin and vocals.

The title song opens the album, and "Her Love Won't Turn on a Dime" begins with a punchy guitar and banjo rhythm and the strong lead vocal of Brandon Rickman. This "material girl" has a heart that "don't see dollar signs." Several songs focus on lesser woman who have faults revealed by the singer: "Lila Mae," "Bonnie Brown," and "Shelly's Winter Love." More inspirational and heaven bound songs are the powerful "Gone and Set Me Free," "Every Head Bowed," and "Holding to the Right

Hand." Sammy's banjo style opens "Teardrop Express" and leads a compelling instrumental version of "Cumberland Gap." The album highlight is "A Whole Lot of Nothing" that has some bright mandolin interludes and a lyric that sums up a lifetime: "she got it all and all I got was free." The Lonesome River Band has always had strong instrumentation with Sammy Shelor's banjo and an inspired lead vocalist/songwriter (remember Ronnie Bowman? Dan Tyminski? Darrell Webb?), and this band continues that fine tradition.

Night Flyer: Rail River & Road

Kang Records/Hayes Productions
www.nightflyerband.com
©2014

Song List: Train Train, Old River, Coos County Jail, Lonesome Wind, White Lightning Blues, Life Is a Train, Train Whistle Blowing, You Don't Have To Go Home, Gospel News, The Road to Glory, The Man I've Come to Know, Keep It in The Middle of the Road, Seven Devils Ridge.

Nightflyer's second album again shows a cohesive, polished band with fine and varied vocals, crisp instrumentation and an abil-



Brenda Hough

ity to choose songs with substance and meaning. While the songs all relate to traveling, trains, and loving and leaving, the rhythms vary and the band's multiple lead singers give the songs different flavors. Band members are Tim Jackson on dobro and vocals, Rick Hayes on mandolin and vocals, Tony Kakaris on bass and vocals, Ronnie Stewart on banjo and lead vocals, and Richard Propps on guitar and lead vocals.

The opening song, "Train, Train," sets the tone for drive and punch. Banjo and mandolin propel the rhythm followed by dobro and Richard's lead vocal has that gruff country lead that speaks of experi-

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

The Kids on Bluegrass program, under the direction of Frank Solivan, Sr., takes place at the CBA Fathers Day Bluegrass Festival in Grass Valley, California and under the title of Kids on Bluegrass, at the CBA's River City Festival and at Larry and Sondra Baker's "Bluegrassin' in the Foothills" festival in Plymouth, California.

Frank Solivan, Sr. has been directing this program for approximately 19 years and he and his kids consistently delight audiences with high quality and highly talented young people.

This program is open to children ages 3 to 17. The children must be able to sing and/or play their instrument WITHOUT parents or guardians help. Songs MUST be completely memorized (again without help). Children must have good enough understanding of their instrument to have good timing, know their chords and be able to change chords quickly, easily play 2 or three songs and the ability to play in a group.

Rehearsal takes place many hours during the day for several days at each festival and culminates in a stage production on the main stage at each festival. Parents and children must be ready to commit to all of the rehearsals.

To find out if your child is ready to participate in this wonderful program, visit Frank Solivan, Sr. at his campsite at any one of these festivals.



Frank Solivan, Sr.

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...every note of every chord

Engineered with compensated down pressures for balanced tone
Banjo: Light, medium, and heavy - Chromium stainless wound fourth string
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BRENDA and the Reviews

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ence. Ronnie's lead vocal on Hazel Dicken's "Old River," has that soaring, bluesy, lonesome sound that helps define bluegrass. Rick takes the lead vocal on "Lonesome Wind," and the band joins in with some fine harmony vocals. "Gospel News" is an upbeat gospel song with glorious harmonies and gospel message highlights. Another gospel

song, "The Road to Glory," features some fine dobro solos and harmonies. It's always satisfying to hear a band use contemporary songs and polish them with a bluegrass luster.

Phil Leadbetter:
The Next Move
Pinecastle Records
www.unclephilonline.com
©2014

Song List: I'm A Ramblin' Rolling Stone, I've Never Seen A Love That Wasn't Blind, Baptism, Just Joshin', Jesus, My Old Dog and Me, Hole in the Earth, Georgia on My Mind, Leadbelly, Pull the Trigger, I'm a Modern Day Interstate Gypsy, Sweet Georgia Brown, When the Roll Is Called Up Yonder.

Phil Leadbetter has won the

IBMA Dobro Player of the Year Award in 2005 but his greatest victory will be over the cancer that has been with him the last three years. While he was recovering, Phil made a dream list of musicians that he would invite to play on his next recording project and this album is the fulfillment of that dream. Joining Phil are Jerry Douglas, Rob Ickes, Mike Bub, Shawn Camp, Marty Raybon, Sam Bush, Bela Fleck, Kenny Smith, Dale Ann Bradley, Jim Hurst and many more.

As might be expected, Phil's dobro shines on all of the songs, but most notably the tone and tasteful playing that is his hallmark is featured on the solo spiritual "When the Roll Is Called Up Yonder." Bela Fleck's banjo, Buck White's piano, Kenny Smith's guitar and Sierra Hull's mandolin join Phil for a rousing version of "Sweet Georgia Brown." Fellow dobro masters Rob Ickes and Jerry Douglas join Phil in "Just Joshin'," a tribute to pioneer dobro player Josh Graves. Marty Raybon's heartfelt vocal in "Baptism" is matched by Phil's melodic dobro and Steve Thomas' fiddle. Steve Wariner sings his original "Hole in the Earth" and the perils of working in the mines is balanced by the love of family. Con Hunley gives a bluesy rendition to "Georgia on My Mind" and Phil's dobro adds a strong supporting undercurrent. Hopefully, Phil's health will continue to improve and he will have more opportunities to share his dobro mastery in the years to come.

Larry Stephenson Band: Pull Your Savior In

Whisper Dream Music
1937 Upper Station Camp Creek Rd.
Cottontown, TN 37048
www.LarryStephensonBand.com
©2014

Song List: Amazing Grace, Pull Your Savior In, Come to Jesus Moment, If You Want to Live Forever, Great Speckled Bird, Born Again, How Great Thou Art, Thank God I'm On My Way, Let the Lower Lights Be Burning, Morningtime Always, Prettiest Flowers Will Be Blooming, Will You Meet Me Over Yonder.

Larry Stephenson started playing mandolin at age 5 in his native Virginia, and later played with Bill Harrell and the Virginians and the Bluegrass Cardinals before starting his own band in 1989. Larry's clear and precise tenor voice has been part of his band's sound for 25 years and he has been acclaimed as one of the premier traditional bluegrass voices in the business today.

Current band members are Larry on vocals and mandolin, Kenny Ingram on vocals and banjo, Colby Laney on vocals and guitar, and Danny Stewart on vocals and bass. Their sound is cohesive and solid, and the gospel songs in this collection are presented with care and conviction. The opening song is the classic "Amazing Grace" and Larry is joined by Jimmy Fortune, David Parmley and Dale Perry in a stunning a cappella rendition. The title song, "Pull Your Savior In," was written by Larry and the band puts full instrumentation with banjo and rhythm along with a full harmony chorus. Randall Hylton's "If You Want To Live Forever," has been done by other groups, but the lead guitar and blended harmonies here is top notch. Larry's voice soars on the classic "Great Speckled Bird" and "How Great Thou Art." Lester Flatt's "Thank God I'm On My Way" and the Louvin Brothers' "Born Again" are given a fresh revival and prove again that Larry has a magical connection with gospel songs. This is only the fifth gospel album that Larry has produced and it's a gem of the genre.



To be reviewed

Send your materials to:
Brenda Hough
PO Box 20370
San Jose CA 95160
or contact Brenda at:
hufstuff2003@gmail.com

CBA thanks its supporters.

New Members

Matt Bohn
Rocky Chisholm
Michelle DiGiovanni
Michael Hamilton
Troy Hetherwick
Robert and Chiraporn Tatum

Renewals

Luke Abbott and Bronwyn Ciccone
Jim Allison
Sara Anna and Gilbert Cobb
Steve Bakaley
Bill Barnhart
Carol Barra
David Bergren and Bettina Rekow
Mary Ann and Philippe Berthoud
Jim and Mary Blakemore
Don and Deborah Boles
Timothy Boles
Alan Bond
Peter and Rachel Braccio
John Bradley and Kelly Berger
Jack and Nancy Brose
Merilee Buster
Jean Butterfield
Larry Carlin
Tom Coffman and Connie Johnson
Cactus Bob Cole and Christine Stevenson
Mike Crater
James and Marilyn Currie
Kathy DuBois and Josie Agrunt
Thomas J. Dunlap
Dan and Patti Elkerton
Paul and Yesenia Elwell
Bill Evans
James Field and Pat Buckley
Jerry and Linda Findley
Don and Alice Forsyth
John Gallagher
John Garner
Christopher Gayle and Louisa Knabe
Curt and Sindy Gibson
Lee and Charla Hardesty
Steve and Cindy Hogle
Robert and Monica Holler
Charles and Alina Hurd
Gary Jacuk and Renee Kavon
Judy Jenkins
Lois Johnson
Virginia Johnson
Robert Jones

Gary and Emely Jordan
Daniel Kasser
Randall and Deanna Kerr
Tom Kingsley and Laura Quinn
Kent and Susan Kinney
Eileen and Gary Kleinschmidt
Mary and Philip Koehring
Bill Lancaster
Russell and Judith Loop
Lynn MacDonald
David and Connie Manning
Mike and Kathy Marlow
Debby McClatchy
Michael McDonald
Mick and Linda Melvin
David Menefee and Karin Anderson
Anne Merrifield
Monroe Crossing
James and Jean Myers
Rick Nagle
George Nethercutt and Margaret Henschel
Jim Nunally
Jacob Ofman
Dick Olsen
Donald and Judy Pemberton
Bob Pepper
Barb Pesavento
Leola Porter
Bruce Pritchard
Barbara and David Provost
Emily and Stuart Riddell
Betsy Riger and Rodney Lee
Harlen and Sharon Rippetoe
Arnold and Elaine Rodriguez
Mike and Travis Rubel
Bruce Sexauer
Vernon Silva and Desiree Forde-Silva
Forrest D Smith
Wes and Cynthia Spain
Dan and Cindy Stacey
Dan and Michelle Stark
Jon and Wendy Burch Steel
Duane and Jean Street
Paul Supton
Lachlan Thronson
Jim Tompkins and Kristi McCullough
Kent Torke
Johnnie and Marie Upton
Cory Welch
Artie and Rose West
Kay Wilkes
Linda Wrxall

The French Connection by Allan French

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they sang.) The other city, Medford, was known for high-speed sleigh races, as well as for rum-making; and in the pre-automotive era, sleighs were used to transport wintertime moonshine.

Bells were attached to sleighs for safety reasons, as sleighs glide quietly when in snow. Besides jingling bells and jiggled ice, the song refers to people using a fast horse

and lightweight sleigh ("a one-horse open sleigh") and racing each other. Typical outcomes included crashing and/or getting stuck in the snow. ("We got into a drifted bank, and we got upsoot.") Additionally, courtship appears to be part of the story, as Miss Fannie Bright "was seated by my side."

It seems that Doctor Elmo's song (about Grandma being run over by a distracted driver and his reckless reindeer) may be close to the truth.

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS

- February**
- 02/02/2015 - The Alabama Bowties will play at Amnesia, 853 Valencia St, between 19th and 20th, San Francisco - For more information, call or visit <http://amnesiathebar.com>.
- 02/04/2015 - Blue & Lonesome will play at Zodiacs, 256 Petaluma Blvd. North, Petaluma - For more information, call (707) 773-7751 or email info@zodiacspetaluma.com or visit <http://www.zodiacspetaluma.com>.
- 02/06/2015 - John McCutcheon will play at The Palms Playhouse, 13 Main St, Winters - For more information, call Dave Fleming at 530-795-1825 or email palms@palmsplayhouse.com or visit <http://www.palmsplayhouse.com>.
- 02/07/2015 - Blaine Sprouse 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 or email bsignal@comcast.net or visit www.rba.org.
- 02/07/2015 - The Coffis Brothers will play at The Fillmore, 1805 Geary Blvd, San Francisco - Man's Whiskey (performing Paul Simon's "Graceland") For more information visit <http://thefillmore.com>.
- 02/08/2015 - Bill Evans' The Banjo in America will play at Trinity United Methodist Chapel, 285 East 5th Street, at Flume St., Chico - Bluegrass workshop available earlier with enough interest. Contact Lucy, asap For more information, email Lucy Smith at lucyinchico@hotmail.com.
- 02/08/2015 - Erin English will play at Freight & Salvage, 2020 Addison Street, Berkeley - For more information visit <http://www.thefreight.org>.
- 02/13/2015 - The Beauty Operators String Band will play at Great American Music Hall, 859 O'Farrell Street, San Francisco - Shelby Ash Presents "Hillbilly Robot" A Tribute to 1969 For more information email shelby@shelbyashpresents.net or visit <http://www.shelbyashpresents.net>
- 02/14/2015 - Blue & Lonesome 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 visit <http://sonomapub.com>.
- 02/14/2015 - Eliza Gilkyson with Nina Gerber will play at Auburn Placer Performing Arts Center, 985 Lincoln Way, Auburn - For more information, call 530-885-0156 or visit <http://www.livefromauburn.com/>.
- 02/14/2015 - Laurie Lewis & Tom Rozum will play at Dance Palace Community Center, 503 B Street, Point Reyes - KWMR Benefit.
- 02/14/2015 - Red Dog Ash with AJ Lee will play at West Side Theatre, West Side Theatre 1331 Main Street Newman, CA 95360, Newman - For more information, call West Side Theatre at (209) 862-4490 or email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>.
- 02/20/2015 - G Burns Jug Band will play at The Plough & Stars, The Plough and Stars Irish Pub 116 Clement Street (at 2nd Avenue), San Francisco, CA <http://www.theploughandstars.com>, San Francisco - Shelby Ash Presents "Hillbilly Robot" For more information email shelby@ShelbyAshPresents.net or visit <http://www.ShelbyAshPresents.net>.
- 02/20/2015 - Marley's Ghost will play at Auburn Placer Performing Arts Center, 985 Lincoln Way, Auburn - For more information, call 530-885-0156 or visit <http://www.livefromauburn.com/>.
- 02/21/2015 - Peter Rowan Bluegrass Band will play at The Osher Marin JCC, 200 N San Pedro Rd. San Rafael, Ca Ample FREE Parking 1/4 mi E off the 101, San Rafael - Legend and Grammy-award winner brings his band of outstanding musicians for an exceptional night of Americana music THE PETER ROWAN BLUEGRASS BAND The Kanbar Center for the Performing Arts at the Osher Marin JCC Saturday, Feb. 21, 2015: 8pm (Dec For more information, call Linda Bolt at 415-444-8000 or email lbolt@marinjcc.org or visit www.marinjcc.org/arts.
- 02/25/2015 - High Country will play at Albany Taproom, 745 San Pablo Ave Albany, CA 94706, Albany - Join us for a night of some favorite bluegrass standards and truly exceptional beers at Albany Taproom. For more information visit <http://www.albanytaproom.com>
- 02/27/2015 - Avram Siegel will play at Diesel, A Bookstore in Oakland, 5433 College Ave at Kales (near Manila), Oakland - There is a \$10 cover charge to attend this event and all proceeds go to the musicians, who deserve it. The doors open at 8:30pm and the show starts at 9. Seats fill up fast so get here early! For more information, call 510-653-9965 or email oakland@dieselbookstore.com or visit <http://www.dieselbookstore.com/event/oakland-diesel-bookstore>.
- 02/28/2015 - Adkins & Loudermilk will play at Morgan Hill Grange Hall, 40 East 4th Street, Morgan Hill - For more information, call Tim Edes at 408-595-4882 or email t.edes@verizon.net or visit <http://www.cbaontheweb.org>.
- 02/28/2015 - 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 - 1st and 3rd Saturday jams For more information, call Phil Willis at 510-651-6858/510-574-1880 or email info@missionpizza.com or visit <http://www.missionpizza.com>.
- 02/28/2015 - The Del McCoury Band will play at Sweetwater Music Hall, 19 Corte Madera Avenue, Mill Valley - For more information, call (415) 388-1100 or visit <http://www.sweetwatermusic hall.com/>.
- March**
- 03/01/2015 - Nu Blu will play at Trinity United Methodist Chapel, 285 East 5th Street, at Flume St., Chico - NUBLU is a progressive bluegrass band from North Carolina that features the powerful vocals of Caroline Routh, recently featured in a duet with Sam Moore (of Soul duo "Sam and Dave") in their current song on the Bluegrass Charts, "Jesus & Jones". For more information email Lucy Smith at lucyinchico@hotmail.com or visit <http://www.nu-blu.com/>.
- 03/12/2015 - 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>.
- 03/13/2015 - Claire Lynch Band will play at Freight & Salvage, 2020 Addison Street, Berkeley - For more information, call Freight & Salvage at 510-644-2020 or email info@freightandsalvage.org or visit <http://thefreight.org/>.
- 03/13/2015 - Kathy Kallick Band will play at St James Church - Woodshed Concert Series, 1565 Lincoln Ave in the Willow Glen area, San Jose - For more information, call 408-692-4484 or visit <http://www.woodshed.org/>
- 03/14/2015 - Claire Lynch Band will play at First Presbyterian Church of Palo Alto, 1140 Cowper Street, Palo Alto - For more information, call 650-325-5659 or visit <http://fprespa.org/>.
- 03/14/2015 - Red Dog Ash and The David Thom Band will play at West Side Theatre, West Side Theatre 1331 Main Street Newman, CA 95360, Newman - For more information, call West Side Theatre at (209) 862-4490 or email info@westsidetheatre.org or visit <http://www.westsidetheatre.org>.
- 03/14/2015 - The Infamous Stringdusters will play at Oakland Fox Theatre, 1807 Telegraph Ave, Oakland - For more information, call (510) 302-2250 or visit <http://www.thefoxoakland.com/>.
- 03/15/2015 - American Nomad will play at The Addition, 1330 Fillmore St., San Francisco - For more information, call 415-655-5600 or visit <http://www.theaddition.com>.
- 03/19/2015 - Kirk Sutphin will play at Freight & Salvage, 2020 Addison Street, Berkeley - Experience the West Coast Premiere of "A Celtic Appalachian Celebration," featuring an ensemble of award-winning artists who will explore the deep musical lineage connecting Ireland and Appalachia. For more information visit <http://www.thefreight.org>.
- 03/19/2015 - Mr. Sun will play at The Addition, 1330 Fillmore St., San Francisco - For more information, call 415-655-5600 or visit <http://www.theaddition.com>.
- 03/21/2015 - Laurie Lewis will play at Freight & Salvage, 2020 Addison Street, Berkeley - For more information visit <http://www.thefreight.org>.
- 03/27/2015 - Avram Siegel will play at Diesel, A Bookstore in Oakland, 5433 College Ave at Kales (near Manila), Oakland - There is a \$10 cover charge to attend this event and all proceeds go to the musicians, who deserve it. The doors open at 8:30pm and the show starts at 9. Seats fill up fast so get here early! For more information, call 510-653-9965 or email oakland@dieselbookstore.com or visit <http://www.dieselbookstore.com/event/oakland-diesel-bookstore>.
- 03/28/2015 - Front Country will play at Willows Memorial Hall, 525 W Sycamore Street, Willows - This is a benefit for the Glenn and Butte County Court Appointed Special Advocates (CASA) for children in foster care For more information, call Maria at 530-934-4784 or visit www.NVCSS.org.
- FESTIVALS**
- February**
- 02/26/2015 - 03/01/2015 Wintergrass in Bellevue, Washington - Hyatt Regency Hotel, Hyatt Regency Hotel 900 Bellevue Way NE Bellevue WA 98004. Bands Include: The SteelDrivers, Birds of Chicago, Blueberry Hill, Caleb Klauder Country Band, Dale Ann Bradley, Del McCoury, Della Mae, Don Julian & Billy Strings, Dust Bowl Revival, Cahalen Morrison & Eli West, G Burns Jug Band, I Draw Slow, Jayme Stone & the Lomax Project, Jeff Scroggins & Colorado, Laurie Lewis & The Right Hands, Kathy Kallick & Laurie Lewis, Matuto, Mr. Sun, Patchy Sanders, Sarah Jarosz, The Steel Wheels, The SteelDrivers, True North, Faast & Blair, For more information, call (253) 428-8056 or visit <http://www.acousticssound.org/index.html>.
- March**
- 03/06/2015 - 03/08/2015 - Bluegrass on the Beach, Lake Havasu City, AZ - Lake Havasu State Park, 699 London Bridge Road
- 03/14/2015 - 03/21/2015 - Sonoma County Bluegrass & Folk Festival - Sebastopol Community Cultural Center at 390 Morris St, Sebastopol, for more information visit <http://www.socofoso.com>
- 03/20/2015 - 03/21/2015 - Brookdale Bluegrass Spring Festival, at Costanoa Lodge & Campground, Highway 1, 25 miles north of Santa Cruz in Pescadero. Bands to be announced, for more information visit <http://222.brookdalebluegrass.com>.
- April**
- 04/11/2015 - Cloverdale Fiddle Festival at the Citrus Fairgrounds, 1 Citrus Fair Drive in Cloverdale, for more information contact Mark Hogan at 707-829-8012 or 707-479-5529, email at hogiemoon@comcast.net or visit <http://cloverdalefiddles.com>.
- May 2015**
- 05/02/2015 - Santa Cruz Bluegrass Fair - at San Lorenzo Park, Duck Pond Stage at 137 Dakota Street, Santa Cruz, admission is free. The Santa Cruz Bluegrass Fair has been held each May since 1986 and is the longest-running event staged by the Northern California Bluegrass Society/Santa Cruz Bluegrass Society. For more information visit <http://www.scbs.org/2012/04/26/2012-ncbss-cbs-santa-cruz-bluegrass-fair-at-duck-pond-stage-may-5/>
- 05/08/2015 - 05/10/2015 - Parkfield - Parkfield Bluegrass Festival, 25 miles NE of Paso Robles, alongside Parkfield Cafe, at town center -- for directions, see website or call us (don't trust MapQuest!). Bands Include: To be announced at a later date. For more information, call Ed Alston at (805) 725-3060 or email bmscc12@gmail.com or visit <http://www.parkfieldbluegrass.com>.
- 05/21/2015 - 05/25/2015 - Strawberry Spring Music Festival - at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley - mark your calendars, details to follow. For further info visit <http://www.strawberrymusic.com/home.aspx>
- CAMPOUTS**
- None on calendar

CBA Calendar of Upcoming Music Events

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WORKSHOPS & MUSIC CAMPS

03/03/2015 – 03/06/3015 – Pete Wernick's Jam Camp, held at Costanoa Lodge & Campground, Highway – 25 miles north of Santa Cruz. For information visit www.brookdalebluegrass.com.

04/08/2015 – 04/12/2015 – Julian Family Fiddle Camp, Camp Cedar Glen (Family retreat center) in the hills east of San Diego. For information contact R. Avery Ellisman at 760-522-8458, email info@familyfiddlecamp.com or visit www.familyfiddlecamp.com.

04/09/2015 – 04/12/2015 – Walker Creek Music Camp, Walker Creek Ranch, 1700 Marshall-Petaluma Rd near Petaluma. For more information contact Ingrid Noyes at 415-663-1342 (after 9 a.m. please), email info@walkercreekmusiccamp.org or visit www.walkercreekmusiccamp.org.

06/14/2015 – 06/17/2015 – CBA Summer Music Camp, held at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley, registration opens February 7/2015, for more information visit www.cbaonline.org

06/17/2014 – 06/20/2015 – CBA Youth Academy, held at the Nevada County Fairgrounds, 11228 McCourtney Road, Grass Valley. Registration is now open! For more information contact Darby Brandli at 510-735-6364, email darbycba@gmail.com or visit the website <http://www.cbaonlinetheweb.org/youthacademyregistration.aspx>.

07/05/2015 – 07/18/2015 – California Coast Music Camp, located in the hills east of Auburn in Placer County. CCMC runs two independent, week-long sessions each July with beginning, intermediate and advanced classes for adult musicians, including singers. For more information call 650-306-0399, email info@musiccamp.org or visit www.musiccamp.org.

REGULAR GIGS

If there are additions, updates or deletions to the regular performances please email candy.sponbalz@gmail.com for changes to the calendar listings, both in the Breakdown and online.

Albatross Pub, Whiskey Brothers on the 1st and 3rd Wednesdays, 1822 San Pablo Ave, 2 blocks north of University Ave, Berkeley: For more information visit <http://www.albatrosspub.com>.

Amnesia every Monday, 853 Valencia St, between 19th and 20th, San Francisco. For more information, call 415-970-0012 or visit <http://amnesiathebar.com>

1st Monday: Front Country
2nd Monday: Toshio Hirano
3rd Monday: Windy Hill

4th Monday: The Earl Brothers

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

Every Saturday: Craig Ventresco & Meredith Axelrod

Catos Ale House, 3891 Piedmont Ave in Oakland, traditional bluegrass played by Mountain Fire Band every 3rd Sunday at 5:30 p.m., for more information check their website at www.mountainfireband.com or visit <http://www.catosalehouse.com>.

Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit off 680 between 680 and Paseo Padre Parkway, Fremont – Mill Creek Ramblers play every Thursday. For more information, call Phil Willis at 510-651-6858/510-574-1880 or email info@missionpizza.com or visit <http://www.missionpizza.com>.

Pacifica Moose Lodge every 4th Friday: The Dim Lights at 776 Bradford Way, 94044, Pacifica, from 6:30 to 9 p.m... Great, cheap food & drinks. All ages welcome! For more information, call Vicki Frankel at 650 740-0181 or email vicki.frankel@gmail.com.

Rough & Ready Grange Hall every Sunday: The Fruit Jar Pickers, Rough & Ready Highway about five miles west of Grass Valley in Rough & Ready: For more information, call 530-272-4320 or visit www.roughandreadychamber.com.

Sam's BBQ every Tuesday & Wednesday, 1110 S Bascom Ave, San Jose: For more information email sam@samsbbq.com or visit <http://www.samsbbq.com>.

1st Tuesday: Bean Creek
1st and 3rd Wednesday: Sidesaddle
2nd Tuesday: Carolina Special
2nd Wednesday: Dark Hollow
3rd Tuesday: Cabin Fever
4th Tuesday: Windy Hill
4th Wednesday: Carolyn Sills Combo

San Gregorio General Store, Highway 84 and Stage Road, San Gregorio: For more information, call or visit <http://www.sangregoriostore.com/>.

2nd Saturday: Harmony Grits
3rd Sunday: The Circle R Boys

The Liberty Café; Karen Celia Heil, many times with a guest, plays Old-Time songs and tunes, one Friday per month at The Liberty Cafe, 410 Cortland Ave, downtown Bernal Heights, San Francisco. Exact Friday to be announced on oldtimesf. Located in the cottage behind the main restaurant, 7:00 to 9:00 PM; full Cafe menu available. 410

Cortland Ave. SF, CA 94110 | 415.695.8777 <http://www.the-libertycafe.com>

The Station Grill every Saturday, Dusty Shoes Gospel Band, 170 W Grand Ave, Grover Beach. For more information, call (805) 489-3030 or visit <http://dustyshoesbluegrassgospelband.org/>.

The Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach at noon every Sunday with JimBo Trout & The Fishpeople, Savannah Blu, Ed Neff Trio, Dark Hollow and Robert Hart Trio: For more information, call 415-868-0434 or visit <http://www.strinsonbeachrestaurant.com>.

Willowbrook Ale House every Thursday, 3600 Petaluma Blvd N, Petaluma a weekly gig featuring three life time CBA honorees. Usually it is Blue & Lonesome personnel, sometimes we have audience participation. Sometimes we call the band Ed Neff and Friends. We have stellar sit ins when a regular member cannot make it For more information or reservations, call Ed Neff at 707-778-8175 or email ed@edneff.com or visit www.edneff.com. For more information, call (707) 775-4232

JAM SESSIONS SUNDAY

Altadena - Coffee Gallery Backstage, 2029 North Lake Blvd. For more information or reservations, call David Naiditch at 626-794-2424 or email davidnaiditch@charter.net or visit <http://www.coffeegallery.com>.

Berkeley - Freight and Salvage Coffee House, 2020 Addison Street Berkeley 94702. Slow jam session from 1 to 4 pm on the 2nd and 4th Sundays of every month. For details, call Ran Bush at 520-525-8156 or email ranbush@gmail.com For more information or reservations, call Box Office at 510-548-1761 or visit <http://www.freightandsalvage.org>.

Castro Valley - Cafe 4 Coffee Shop at 3 Crosses Church, 20600 John Drive. Cafe is inside the church, Every First Sunday, Mostly Gospel Bluegrass Jam from 4 to 6 p.m., in the Cafe 4 Coffee house at 3 Crosses Church For more information or reservations, call Rich & Debra Ferguson at 510-219-7752.

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

Columbia - Jack Douglass Saloon, 22718 Main St. 2nd Sunday Irish Music jam from 2-6 p.m. For more information or reservations, call T Drohan at (209) 533-4176 or call 209.532-1885 or visit <http://www.jackdouglass-saloon.com>.

Cotati - Redwood Cafe', 8240 Old Redwood Highway. For more information or reservations email knccarney@yahoo.com or jdfiddler@yahoo.com or visit <http://www.redwoodcafecotati.com/>.

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/>.

Fairfax - The Sleeping Lady, 23 Broadway. For more information or reservations, call (415) 485-1182 or visit <http://sleepingladyfairfax.com/home>.

Folsom - Lockdown Brewing Company, 718 Sutter St. Suite 200, upstairs. For more information or reservations, call 916.358.9645 or email info@lockdownbrewingcompany.com or visit <http://www.lockdownbrewingcompany.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.

Livermore - Community Living Center, 4951 Arroyo Rd Building 90 Veterans Affairs.

Madera Ranchos - Madera Ranchos Cafe, 37193 Avenue 12. This jam is the first Sunday of each month from 3 - 5 PM This jam is mostly old time and Celtic music. 1st hr slow jam, then full speed. For more information or reservations, call Kelly O'Neill at 559-283-6093 or email kellyoneillappraisals.com.

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

Nipomo - Nipomo Community Presbyterian Church, 1235 N Thompson Rd at Los Berros Rd, just east of the Rt. 101 exit. In the Community Room, comfy chairs available, bring music stand a music. For more information or reservations email captainc@slonet.org.

Nipomo - SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). Bluegrass Jam 5:30 to 8:30 pm. For more information or reservations, call Roger Siminoff at 805-474-4876 or email siminoff@siminoff.com.

Nipomo - South County Regional Center, 800 West Branch Street. For more information or reservations, call Mike Morgan at 805-837-2238.

Orangevale - Orangevale Grange Hall, 5805 Walnut Ave., Orangevale, CA 95662 Walnut connects between Madison Ave. and Greenback Lane. From Sacramento take Highway 50 East to Hazel Ave. exit and turn right

on Madison, then left on Walnut (just past the traffic light at Pershing). . Hosted by California State Old Time Fiddlers' Association, District 5. 2nd Sunday jam beginning at 1 p.m. Desserts available at the snack bar. Donations accepted For more information or reservations, call 916-989-0993 or email r.standiford@comcast.net or visit <http://www.cbaontheweb.org>.

Oroville - Feather River Senior Citizens, 1335 Myers Street. Food & Drink available - Potluck For more information or reservations, call Jimi Beeler at 925-282-3205 or email zeke103@digitalpath.net.

Palo Cedro - Millville Grange Hall, 22037 Old Forty-four Drive. Old time fiddle concert and open mic.

Paso Robles - Old Carnegie Library, City 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. For more information or reservations visit <http://www.folkjam.org/recurring-jam/us/ca/paso-robles/carnegie-haul>.

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

San Francisco - The Lucky Horseshoe, 453 Cortland Ave. For more information or reservations visit <http://www.theluckyhorseshoebar.com>.

San Jose: Hoover Middle School, 1635 Park Ave. Santa Clara Valley Fiddlers Association jam session, 1 to 5 pm on 1st Sunday of every month. \$6 members, \$8 non-members, youths 17 and under are free. For more information call Richard Brooks at 650-328-3939 or visit <http://www.fiddlers.org>.

Santa Cruz - Ocean View Park, Oceanview Park at 102 Ocean View Ave. (Ocean View Ave is off Broadway between Ocean St. and Branciforte.). A bluegrass and old time jam on the 4th Sunday of every month. This jam has three separate circles: slow jam, advanced bluegrass jam, old time jam. Please go to <http://groups.google.com/group/santacruzjam> for more information! For more information or reservations, call Jessica Evans at 831-359-1864 or email santacruzjam@googlegroups.com or visit <http://groups.google.com/group/santacruzjam>.

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.

Sunnyvale - Heritage Park Build-

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Meet Me In the Kitchen By Eileen Kleinschmidt



Eileen Kleinschmidt

Happy February and welcome to my kitchen! Sitting here at my desk this morning, I can't help reminiscing about Valentine's Day during my childhood. I couldn't wait to pick out just the right package of cards for my classmates and then the thrill of opening those addressed to me and stuffed into the folder we spent most of the week constructing. Times have changed over the years and now my gift-giving involves *love from the oven!* Valentine's Day is an excuse to eat truffles and other rich food. According to Survey Monkey the most popular gifts are a meal and a greeting card. Here is a sampling of what I consider to be dishes rich in taste and full of love.

What better way to start out Valentine's Day than with a delicious breakfast. This recipe was my kid's favorite, especially for a special occasion.

Cinnamon Batter-dipped French Toast

Vegetable oil
2 cups Bisquick
1-1/4 cups milk
2 tsp. ground cinnamon
1 tsp. vanilla
2 eggs
10 slices firm bread

Heat oil in a 10" skillet over medium-high heat until hot. Beat remaining ingredients except bread with wire whisk until only small lumps remain.

Dip bread into batter, drain excess batter back into bowl.

Cook over medium high heat until golden brown, 1 to 2 minutes on each side; drain. Serve warm with syrup or powdered sugar.

This rich seafood lasagna is perfect for a special occasion and is sure to please your family or guests. It's a keeper!

Seafood Lasagna

1 green onion finely chopped
2 Tbsp. canola oil
2 Tbsp. plus 1/2 cup butter, divided
1/2 cup chicken broth
1 bottle (8 ounces) clam juice
1 pound bay scallops
1 pound uncooked small shrimp, peeled and deveined
3 (6 ounces each) cans lump crab
1/4 tsp. white pepper, divided
1/2 cup all-purpose flour
1-1/2 cups milk
1/2 tsp. salt
1 cup half and half
1/2 cup shredded Parmesan cheese, divided
9 lasagna noodles, cooked and drained

In a large skillet, saute onion in oil and 2 tablespoons butter until tender. Stir in broth and clam juice; bring to a boil. Add scallops, shrimp, crab and 1/8 tsp.

pepper; return to a boil. Reduce heat; simmer, uncovered, for 4 to 5 minutes or until shrimp turn pink and scallops are firm and opaque, stirring gently. Drain, reserving cooking liquid; set seafood mixture aside.

In a large saucepan, melt the remaining butter; stir in flour until smooth. Combine milk and reserve cooking liquid; gradually add to the saucepan. Add salt and remaining pepper. Bring to a boil; cook and stir for 2 minutes or until thickened.

Remove from the heat; stir in half and half and 1/4 cup cheese. Stir 3/4 cup white sauce into the seafood mixture.

Preheat oven to 350 degrees. Spread 1/2 cup white sauce in a greased 13 x 9 inch baking dish (use the red one!). Top with three noodles; spread with half of the seafood mixture and 1-1/4 cups sauce. Repeat layers. Top with remaining noodles, sauce and cheese.

Bake, uncovered, for 35 to 40 minutes or until golden brown. Let stand for 15 minutes before cutting.

(Adapted from *Taste of Home*)

This recipe for Chicken Pot Pie is by far the best I have ever tasted. It is from one of my favorite cookbooks, *A Year of Pies* by Ashley English. I will keep this recipe in my collection forever.



Chicken Pot Pie

For the crust:

Use your favorite recipe for a one crust pie, chilled (I think every cook has their favorite way to make one)

1 tsp. celery seed

Filling:

1 stick unsalted butter
1 medium onion, diced
3 carrots, peeled and cut into 1/4 inch rounds (I use Heirloom Rainbow carrots for a punch of color)
1-1/2 cups sliced mushrooms (I leave these out and add extra carrots—I have a non-mushroom lover in the

household!)
1 stalk celery, trimmed and diced

2 cloves garlic, minced
1 cup frozen peas, thawed
1/2 cup all-purpose flour
2 cups chicken stock
1/2 cup white wine (or additional chicken stock)
1/2 cup half and half
2 tsp. chopped fresh thyme
1 pound meat from a roasted chicken, shredded into bite-size pieces

Egg Wash:

1 large egg yolk
1 Tbsp. cold water

Prepare the crust:

Remove the chilled pie dough from the refrigerator and roll it out into a 12-inch circle on a lightly floured surface (I use a silicone pie mat—can't live without it!). Sprinkle the celery seeds across the surface of the dough and roll over it lightly several times with the rolling pin until the seeds are imbedded in the dough.

Transfer the dough circle to a flat cookie sheet and refrigerate while preparing the filling.

Prepare the filling:

Melt 2 tablespoons of the butter in a medium-size saucepan over medium-low heat. Add the onion, carrots, mushrooms, celery and garlic and saute for 15

minutes, stirring frequently until softened and lightly browned. Add the peas and cook for 5 more minutes, then remove from the heat and transfer to a medium-sized bowl. Set aside.

Preheat the oven to 375 degrees. Melt the remaining 6 tablespoons butter in the same saucepan, then add the flour. Stir constantly for about 2 minutes until the mixture turns a sort of blond color.

Little by little, stir in the chicken stock, whisking with each addition to create a creamy sauce. Whisk in the wine (if using), half and half, and thyme, then cook, stirring frequently, 10 minutes longer until thickened. Return the vegetable mixture to the

saucepan, along with the shredded chicken and stir until everything is fully coated with the sauce.

Assemble the pie:

Pour the chicken and vegetable mixture into the prepared baking dish or pie plate and cover with the chilled piecrust. Fold the dough overhang over on the edge of the dish and crimp decoratively as desired.

Whisk the egg yolk and water in a small bowl, then use a pastry brush to brush the wash over the edges of the crust. Cut four to six 2-inch slits in the crust, creating steam vents. You'll need to work quickly while doing this as the warm chicken and vegetable mixture will heat up the dough, potentially causing the fat within it to melt.

Set the baking dish on a rimmed baking sheet and bake for 30 minutes, until the crust is golden brown.

Cool at heat 20 minutes before serving.

1. Rinse with hot water—and no soap—while it's still warm.
2. Scour away any crusty bits with coarse salt or a plastic bristle brush.
3. Dry it thoroughly, including the handle and bottom (don't use your best hand towel; it'll get marked up).
4. Rub a few drops of vegetable oil on the inside of the cookware with a paper towel. You don't need a lot here—just enough to restore the sheen, not to be sticky.

I like this recipe for a skillet casserole. It only takes a couple of minutes to put together and it makes an

excellent addition to a potluck event. You can add just about anything you want to change it up a bit.

Cowboy Skillet Casserole

1 pound ground beef
1/2 onion, chopped
2 red bell peppers, cut into 2 inch pieces
1 (15 ounce) can baked beans (I like Bush's Grillin' Beans)
1 Tablespoon dry fajita season (or a combination of your own—cumin, chili powder, garlic, etc.)
1 (8.5 ounce, i.e. Jiffy) package corn bread mix
1 egg
1/3 cup milk

Preheat the oven to 350 degrees. Crumble the ground beef into a large cast-iron skillet over medium-high heat. Cook, stirring frequently, until beef is evenly brown. Drain the grease and add the onion. Cook and stir until the onion is translucent. Add the red peppers, beans and seasoning; cook and stir until heated through. Spread out in an even layer on the bottom of the skillet.

Mix the package of cornbread mix according to the directions using the egg and milk. Spoon over the ground beef mixture and spread evenly.

Place the whole skillet in the oven and bake for 20 minutes, or until a toothpick inserted into the cornbread layer comes out clean. Cool for a few minutes before serving. (Don't forget—THE PAN IS HOT!)

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Above left: creamy Chicken Pot Pie. Above: savory Cowboy Skillet Casserole sounds like it would please J.D. Rhynes.

photos: Eileen Kleinschmidt

CBA Calendar of Upcoming Music Events

From Page A-24

ing, 550 East Remington Drive (southwest corner near the orchard). Sunnyvale Bluegrass Jam, 3rd Sunday of each month from 1-5 p.m. The jam is held outside on a covered patio at the Heritage Park Building, jam moves indoors during poor weather. There is a \$5 per person facility fee. For more information contact Tegan McClane at the 408-730-7725 For more information or reservations, call Tegan McClane (Sunnyvale Performing Arts Coordinator) at 408-730-7725.

Sunnyvale - Heritage Park Building, Sunnyvale Community Center 550 East Remington Drive (southwest corner near the orchard). 3rd Sunday of each month from 1 to 5 pm. This is a great location near the orchard. Play outside in the shade or inside. All levels welcome. \$5 fee per person pays the City for the space. If you have questions, contact Paul or Sue, 408-737-2521 or 775-720-2400 or email Paul at paulcc@nbell.net.

MONDAY

Bakersfield - Rusty's Pizza, 5430 Olive Drive (in the Von's Center). First Monday of each month at 6 p.m. a bluegrass jam open to all skill levels. For more information or reservations, call Slim Sims at 760-762-6828 or email to slim1070@msn.com.

Culver City - Industry Cafe & Jazz, 6039 Washington Blvd. For more information or reservations, call Jeff Fleck at 310-390-4391 or email jfleck47@ca.rr.com.

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>.

Oakland - The Stork Club, 2330 Telegraph Ave. For more information or reservations, call (510) 444-6174.

Oroville - Bolt Tool Museum, 1650 Broderick Street. Instruction and shared music time aim to encourage musicians to perform in groups. For more information or reservations, call 530-282-3205.

San Francisco - Amnesia, 853 Valencia St, between 19th and 20th. For more information or reservations, call 415-970-0012 or visit <http://amnesiathebar.com>.

TUESDAY

Berkeley - Berkeley Fellowship of Unitarian Universalists (BFUU), 1606 Bonita Ave. at Cedar St. in North Berkeley. We play Bluegrass standards kinda slow, support each others' learning, and have some laughs. My job is to act as the Jam Lifeguard when songs start to unravel, and do

some coaching. Email me if you have questions. For more information or reservations email ranbush@gmail.com.

Dublin - Dublin Heritage Center, 6600 Donlon Way in the old 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.

Merced - The Coffee Bandits, 309 w Main St. Bluegrass, old-time, Americana For more information or reservations, call Marc Alvira at 209-58-3852 or 209-383-1200.

Modesto - Queen Bean Coffee House, 1126 14th Street. 2nd & 4th Tuesday of EVERY month, 7 to 9 p.m. Flavor of music is bluegrass, gospel, fiddle-tunes, old-time and traditional country. For more information or reservations, call Rainy Escobar at (209) 985-9282. or email InamMec@aol.com.

Paso Robles - 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 (805) 234-0809.

San Francisco - Durty Nelly's, 2328 Irving Street between 24th and 25th Avenues. 1st, 3rd and 5th Tuesdays For more information or reservations email dinahbeatrice@gmail.com.

Santa Maria - La Maria Trailer Park, 1701 S Thornburg - When you turn in off Thornburg, go right and follow on around to a little right turn in the street, go to the left and you can see the club house on the left. If you are a musician [string instruments (violin/fiddle, guitar, mandolin, bass, banjo, ukulele), accordion, harmonica and want to participate, please come join us for jamming.

Sebastopol - Subud Hall, 234 Hutchins Ave off Highway 116 on the south side of town near The Aubergine. Regular jam on the 1st and 3rd Tuesday of each month. For more information or reservations email davidacarlson62@hotmail.com.

Ventura - Milano's Italian Restaurant, 1559 Spinnaker Drive Ste 100. For more information or reservations, call (805) 658-0388 or email michaelrubin1@earthlink.net or visit <http://home.earthlink.net/~generubinaudio/>.

WEDNESDAY

Atascadero - Last Stage West BBQ, 15050 Morro Road. For more information or reservations, call Bern Singen at 805-595-1970 or visit <http://www.laststagewest.net>.

El Cerrito - Music Works, 11225 San Pablo Avenue. The jam is upstairs, accessible through the door just north of the store entrance, 11231 San Pablo. Near the Del Norte Bart station and

bus lines.. Open bluegrass jam at the Music Works music store in El Cerrito. All levels welcome, two larges rooms available. No food or drink except water. For more information or reservations, call (510) 232-1000 or visit www.ecmusicworks.com.

Fresno - Santa Fe Basque Restaurant, Friends of Kenny Hall Regular Jam at 3110 N Maroa Ave., Fresno, CA

Martinez - Alameda Arts & Wine Fair, 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.

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.aquscfe.com>.

San Francisco - Plough and 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>.

Sand City - Sand City City Hall, 1 Sylvan Park in Sand City, regular bluegrass jam on the 2nd and 4th Wednesday of each month, from 7 to 9 p.m., for more information contact Chuck at churdley@att.net.

Scotts Valley - Coffee Cat, Coffee Cat. This is an invitational bluegrass jam, patterned after the Taco Jam that is held in Oakland. If you are interested, please send an email to Steve Rosen (steverosen@polarlight.com) to request a spot on the list. For more information or reservations, call Steve Rosen at 831-566-6828 or email steverosen@polarlight.com or visit <http://www.TheJavaJam.com>.

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.

Vacaville - Vacaville Winestyles, Vacaville Winestyles 11-B Town Square Place Vacaville, CA 95688 . Regular Jam, 3rd Wednesday of each month, from 7 to 9:00 pm Jam is intermediate and above. Each participant needs to be able to lead three songs For more information or reservations, call John Erwin at (707) 447-9463 or visit <http://www.winestyles.net>.

www.winestyles.net.

Woodbridge - Woodbridge Grange Hall, 1074 E Academy St in Woodbridge, 2nd Wednesday of every month from 7 to 9 p.m., regular bluegrass jam that welcomes a variety of traditional and contemporary secular and gospel music, for more information contact Tim Christensen at christensent@rocketmail.com or visit <http://www.woodbridgegrange482.org/pages/music3.htm>.

Woodbridge - Woodbridge Grange Hall, 1074 E Academy St in Woodbridge, 4th Wednesday of every month is a Starry Night Open Mic Showcase from 6:30 to 9 p.m. that welcomes a wide variety of acoustic music. Musicians/vocalists have the opportunity to showcase their music with control over the presentation, for more information contact Tim Christensen at christensent@rocketmail.com or visit <http://www.woodbridgegrange482.org/pages/music3.htm>.

THURSDAY

Corte Madera - Marin Lutheran Church, Marin Lutheran Church 649 Meadowsweet Corte Madera, CA. Bluegrass jam 1st and 3rd Thursdays from 7:30 to 10:00 p.m. For more information or reservations, call Emily Riddell at 415 331 8989 or email emily.riddell@att.net or visit uimfamilyministry@earthlink.net.

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>.

Murphys - Figaro's Pizza, 164 E Highway 4 Murphys, California (next to Murphys Suites Hotel). Bluegrass and acoustic jam on the 1st and 3rd Thursdays from 6 to 9 p.m. at the Growler Craft Brewery aka Figaro's Pizza For more information or reservations, call 209-728-1162.

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. For more information or reservations, call Pat Calhoun at (707) 255-4936 or email patcal@napa.net.

Sacramento - Various locales in the Sacramento area, Various homes and churches in the Sacramento area. Jams held every Thursday from 7 to 10 p.m. Contact John by phone or e-mail for the location of the next jam. For more information or reservations, call John at 916-990-0719 or email bluegrass@shaunv.com.

FRIDAY

Hanford - Yarnall's Pizza - back room, <http://www.yarnalpizzeria.com> 820 W Lacey Blvd. Hanford, CA. All are welcome!

Young and old. This is a regular jam of mostly old time fiddlers. For more information or reservations, call Stacey Snodgrass at (559) 836-0068 or email ssnodgrass@gmail.com.

Placerville - Main Street Music, 263 Main Street at the corner of Center. For more information contact the number below. For more information or reservations, call 530-622-1357.

Sonora - Mi Pueblo Restaurant, 126 S Washington St. Down the steps and next to the creek, held 2nd and 4th Fridays unless there is a major bluegrass event that day. For more information or reservations email billschneiderman@gmail.com.

Woodbridge - The Woodbridge Grange, 1074 Academy St. Youth acoustic music jam held every 2nd Sunday of the month from 2 to 4 p.m. For more information or reservations email davidvoytek@gmail.com.

SATURDAY

Chico - Cafe Flo, 365 E 6th St. \$2 cost per person. For more information or reservations, call Lucy Smith at 530-894-1449 or email lucyinchico@hotmail.com.

Chico - Centerville School House, 13548 Centerville Rd. For more information or reservations, call Lucy Smith at 530-894-1449 or email lucyinchico@hotmail.com.

Chico - Upper Crust Bakery, 130 Main Street. Folk Music Jam, 1st Saturday of every month. For more information or reservations, call Steve Johnson at 530-345-4128.

Crowley Lake - McGee Creek Lodge, 12 miles south of Mammoth Lakes and 20miles north of Bishop. Take 395 to the McGee Creek Exit. First place on the left.. Open jam for pros to beginners! For more information or reservations, call Jeff Meadway at 760 914 1089 or email meadwayjeff@yahoo.com or visit none.

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.

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>.

Lafayette - Lamorinda Music Store, 81 Lafayette Circle Lafayette, CA 94549. Sponsored by Mighty Fine Guitars "A Bluegrass and Old Time Music Jam takes place every 1st Saturday of the month, using the Parking Lot Picker Se-

Continued on A-27

Shelby Ash Presents Hillbilly Robot!

San Francisco's newest music festival, Hillbilly Robot, returns for round two -- February 2015. The festival, I mean event, runs every weekend in February and features a variety of urban-flavored Americana; from classic country to alt-country to traditional bluegrass to outlaw bluegrass to raw-n-roll blues to indie-pop with hints of twang. No matter what your listening pallet may be (city or country) we've got a little something for everyone. So break out your bestest overalls, spit-shine your boots, and head on down to Hillbilly Robot for some good old-fashioned downhome music.

HILLBILLY ROBOT #2
An Urban Americana Music Event
Every Weekend in February 2015
www.shelbyashpresents.net
www.facebook.com/hillbillyrobot

Feb 6: The Vivants + Jon Emery & The Dry County Drinkers
@Plough & Stars, 116 Clement, SF. 9pm / \$10-\$15 / 21+

Feb 7: The Mountain Men + No Good Redwood Ramblers + Bearcat Stringband
@Plough & Stars, 116 Clement, SF. 9pm / \$10-\$15 / 21+

Feb 13: "Songs of '69" with Misisipi Mike & The Midnight Gamblers + The Beauty Operators + The Creak + American Nomad with Vandella
@Great American Music Hall, 859 O'Farrell, SF. 9pm / \$15 / all ages

Feb 20: The Earl Brothers + G Burns Jug Band
@Plough & Stars, 116 Clement, SF. 9pm / \$10-\$15 / 21+

Feb 21: "Portland Invasion" with Casey Neill & The Norway Rats + Hopeless Jack & The Handsome Devil @Slim's, 333 11th Street, SF. 9pm / \$15 / all ages

Feb 27: "Honky-Tonk Showdown" with The Blacklisted + The B-Stars + The Branded Men @Thee Parkside, 1600 17th Street, SF. 9pm / \$15 / 21+

Feb 28: "CD Release Show" with Bliss B + Rin Tin Tiger + Big Jugs @Slim's, 333 11th Street, SF. 9pm / \$15 / all ages

CBA Calendar of Events

From Page A-26

ries Songbook. All players and singers of various skill levels are welcome. Come join us for some fun For more information or reservations, call John Gruenstein at 925-268-8226 or email stevie@mightyfineguitars.com 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 old-time 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/>.
Nipomo - 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 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.

Paso Robles - Matt's Music, 617 12th St. Matt's Jam every Saturday from 11 a.m. to 1 p.m. at Matt's Music in downtown Paso Robles For more information or reservations, call 805-237-0054.

Redding - Round Table Pizza - Redding, 900 Dana Drive. Free old time fiddle concert & open mic after the concert

Santa Clara - Edward Peterman Museum of Railroad History at Santa Clara Depot, 1005 Railroad Avenue - Santa Clara Amtrak Sta-

tion (Santa Clara Depot) across from Santa Clara University . A friendly bluegrass music jam, intermediate to advanced. Sunny days, jam outside on the SW corner next big shady tree. Rainy days - jam inside the museum. Free parking in front of the museum. Paid parking (not checked often) to south and west of museum For more information or reservations, call Mary M. Kennedy at 408-241-5920 or email kennedydmk@comcast.net.

Sebastopol -North Bay Area bluegrass and old-time music jam, held at Community Market, 6762 Sebastopol Avenue #100, 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.

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

**CBA Spring Campout
April 13-19
Stanislaus County Fairgrounds,
Turlock**

"Bluegrass on the Beach" - Lake Havasu in March

Sondra & Larry Baker

It's that time of year to remind y'all about "Bluegrass on the Beach", Lake Havasu City, AZ. March 6,7,8, 2015 Gates open for early camping arrival, Monday March 2, 2015.

You may use your Credit Card or download an order form by visiting our website, <http://www.landspromotions.com>.

Again, we feel we have done a great job with our 2015 line up: Blue Highway; Junior Sisk & Ramblers Choice; Spinney Brothers; Larry Efaw & Bluegrass Mountaineers; Karl Shiflett & Big Country; Monroe Crossing; Red Dog Ash; Sonoran Dogs; Adkins & Loudermilk (1 set, Friday only); Nu-Blu (1 set, Saturday only)

Sure Hope To See You There! L&S Promotions can be reached at 209-785-4693 or 209-480-4693.

The Old Time Rambler

From Page A-18

is hilarious, but possums find quite insulting. It seems a possum was lured up a gum stump, fell asleep, and upon awakening, couldn't figure out how to get down. Nearby squirrels and skunks jeered, "IT'S A STUMP!". That's it. Doesn't take a whole lot to insult a possum.

describes a particularly unsavory hotel mattress, home to a good number of bedbug hatchlings. It has the most off-color verses of any old-time tune, making Rye Straw sound like a Raffi number. No one living can stand to sing them, listen to them, think about them, or read about them. Hey, where are you going?

Same Time Today As It Was Yesterday

This was one of Albert Einstein's favorite old-time fiddle tunes, relatively speaking. He played it quite fast, some say close to the speed of light. He played it in the very unusual EMCC tuning. (Take a minute.) He was quite a busy man, but always found both space and time to play his fiddle.

Grub Springs

Travelers in the old days (Remember them?) often had to suffer less than comfortable overnight accommodations. This tune

Getting George Bush Upstairs

Okay, now this is a real tune. No, really. It appears on Rounder Records' "Traditional Fiddle Music Of Kentucky", Volume 1, track 8, played by Perry Riley, who was born February 3, 1893. It was recorded August 29, 1973. As the notes point out, that would have been when G.H.W. Bush was "merely ambassador to China" and not yet our Skydiver-In-Chief. Unfortunately, any lyrics, myth, folktale, story, or legend will have to come from your own imagination, because I'm out of room.

Meet Me In the Kitchen

From Page A-25

Fun Valentine's Day Trivia

About 1 billion candy hearts will be produced this year; that's enough candy to stretch from Rome, Italy to Valentine, Arizona 20 times and back again!

Men buy most of the millions of boxes of candy and bouquets of flowers given on Valentine's Day.

In the middle ages, young men and women drew names from a bowl to see who their valentines would be. They would wear these names on their sleeves for one week. To wear your heart on your sleeve now means that it is easy for other people to know how you are feeling.

Richard Cadbury invented the first Valentine's Day candy box in the late 1800s.

In Medieval times, girls ate unusual foods on St. Valentine's Day to make them dream of their future husband.

This year I'm sure that Gary and I will celebrate Valentine's Day with a meal and a card. After almost 43 years of marriage it is still our favorite way to celebrate. Enjoy your special day with your special someone and I'll see you next month in my kitchen.

"I'm going to spend Valentine's Day with my true love...Food."
-Anonymous

15th ANNUAL

SONOMA COUNTY BLUEGRASS & FOLK FESTIVAL

SATURDAY • March 14, 2015
1PM to 8PM • Doors open at noon
Sebastopol Community Ctr • 390 Morris Street • Sebastopol, CA



• SI KAHN • ANNE & PETE SIBLEY •
• KATHY KALICK BAND •
DAN CRARY, STEVE SPURGIN & BILL EVANS
• STEEP RAVINE • BEAN CREEK •

**WORKSHOPS
RAIN OR SHINE**

• BRING YOUR INSTRUMENT TO JAM •
• FOOD & BEVERAGE CONCESSION ON SITE •



GENERAL ADMISSION
\$30 adv. \$35 door

SOCOFOSO/CBA Members
\$27 adv. \$32 door
 please present current membership card



Children 11 years old and under are free when accompanied by an adult admission.

TICKETS AVAILABLE JANUARY 1: on-line at <http://www.cbaontheweb.org>
TICKETS ALSO AVAILABLE JANUARY 15: Peoples Music, Sebastopol Last Record Store, Santa Rosa
For further information: www.socofoso.com • 707-829-8012 • 707-861-9446 • hogiemoon@comcast.net

Please send me the following tickets to the Sonoma County folk and Bluegrass Festival

Member No. _____

CBA SCFS (Check Association)

\$ _____ General Admission @\$30 each

\$ _____ CBA/SCFS Admission @\$27 each

\$ _____ Total Enclosed

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Mail order blank, payment and self-addressed stamped envelope to:

Sonoma County Festival c/o Mark Hogan
3980 Monika Ct, Sebastopol, CA 95472