



www.cbaweb.org

**CBA FALL CAMPOUT
OCTOBER 16-22**



New members: Come out!!

Lodi Grape Festival Grounds

Father's Day 2018 Vern's Stage Call for Vern's Stage acts

By Ron Esparza

Vern's Stage Coordinator

Vern's Stage, 2017: Another great festival has come and gone and so time for some reflection and to look forward to next year. First, I would like to thank some folks who were instrumental in making Vern's stage a great success this year. I want to thank my staff, Robin Fishcher and Yennie Breicheisen. Also from the CBA, David Brace, Deb Livermore, Tim Ides, Jim Ingram and especially Ted Kuster. Of course the sound by Paul Knight and Tesser was exemplary, as usual. And of course all the bands that performed

onstage. I had a very tight schedule and all the bands were very professional, on time and ready to go. They listed to instructions and we had a very smooth transition from band to band thanks to their cooperation.

Now, we need to look forward to next year. The deadline for Vern's stage submission for next year is November 1st of this year. That's only a few short months away! To that end, I want to continue our search for those up and coming California bluegrass bands to take

Continued on A-17

Bluegrass and Old-Time Music Come "Out of the Closet" in California

By Steve Goldfield

On June 25, about 200 CBA members and supporters marched with our float in the San Francisco Pride Parade. In the internal debate in the CBA, some of those who opposed the project, proposed by San Francisco Area VP Ted Kuster, argued that it would be political and divisive and in conflict with CBA's mission to promote bluegrass, old-time, gospel, and traditional music. In fact, what the float did was to present our music to about a million very supportive people in a context which was not political at all. Our contingent received tremendous support from parade onlook-

ers. Despite a roughly 2-hour delay in getting started and weather which turned from cool to hot very quickly, our group was beaming with smiles all day. Five of us on motorized vehicles (I was on a scooter because I left Grass Valley with a minor leg injury) led the CBA Bluegrass Pride contingent, and we had a great view of the receptive crowds along the route. On the street where we started, there were groups from Walmart and Oracle. Right behind us was an actress in a Wonderwoman costume. The Pride parade has become very mainstream with many state and local officials on the reviewing stand and a very large number of

corporate floats among the 250 in the parade. On both sides of Market Street, we had volunteers passing out "swag" which were bluegrass pride stickers and a bluegrass pride special edition of the Breakdown. We waved small flags with a banjo superimposed over the rainbow symbol of togetherness, inclusiveness, and celebration.

Three great bands alternated on our float. A band of younger musicians was led by Dana Frankel. Laurie Lewis led a bluegrass band, and Suzy Thompson led an old-time band. The three bands also played at a very

Continued on A-25

CA bands on the 2018 FDF Main Stage

Father's Day Bluegrass Festival opportunities for CA bands

By Maria Nadauld

This is the time of year when the California Bluegrass Association begins the process of selecting California Showcase Bands. The first step in the process is to let all non touring California Bands know that between now and October 1st they need to get their submissions in for consideration. Band packets should include promo materials plus a CD in which the band indicates which cuts they want the selection committee to listen to. Bands may also burn a CD with just the three selections they want heard. Submissions must be post marked or emailed by October 1st.

Please no videos. This is supposed to be an anonymous process.

MP3 submissions may be sent to, Maria Nadauld, at marianaduld@pacbell.net.

Regular submissions may be sent to CBA c/o Maria Nadauld 1853 Highland Blvd., Hayward, Ca. 94542.

For a detailed description of the selection process go to www.cbaweb.org. For those of you that would like to be one of the 12 people selected to participate in the selection process please contact Maria at the above mentioned email address. For questions call 510-828-6961.



View from the front the CBA Bluegrass Pride contingent.

photo: Erik Yates

Time to renew your membership? Check out the date on mailing label below.

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A NIGHT AT THE GRANGE 2018

**Turn it up for VOLUME FIVE!
February 24, 2018
Morgan Hill Grange**

The Great 48 Hour Jam - Bakersfield

By Jack Pierce

WE ARE BACK and happy to announce the coming of our Great 48-hour 2018 jam event. Jam, jam and more jamming! Did I mention Jamming????? The Great 48 Hour Jam 2018 is set to take place during the 2nd week of January 2018 beginning on Thursday, January 11 and ending Sunday, January 14, 2018. Once again, our event will be hosted at the Marriott Convention Center, 801 Truxtun Avenue, Bakersfield California, 93301. Fortunately, the Marriott is within walking distance of the Amtrak and adjacent to numerous eateries in newly renovated downtown Bakersfield. According to last year's surveys, several folks attending the 2017 jam took advantage of Amtrak services, which made travel to Bakersfield a positive experience. The Great 48 Hour Jam is an amazing place to kick off the 2018 bluegrass season. Literally, indoor, non-stop jamming to the wee hours.

Bluegrassers from all over the country, including beginners to advanced, make the annual trek to Bakersfield, California

Continued on A-16

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California Bluegrass Association's

GOLDEN OLD-TIME CAMPOUT

No Advance Tickets Necessary!

Poker Flat Campground
Lake Sonoma
August 24-27, 2017

POKER FLAT CAMPGROUND Next to Park Headquarters
Enjoy our wonderful new site! There is green grass to camp on under many large shade trees. Toilets and potable water are available. The CBA will provide two screened solar showers. Lake swimming is only about a mile away by road. There are picnic tables and shade structures scattered about. More birds - fewer yellow jackets! There are no hookups, but there is space to park RVs and trailers in one of the parking lots. Cloverdale is about 15 minutes away. Healdsburg is slightly farther.

DIRECTIONS
FROM 101 NORTH, take the Dry Creek Road exit and turn left, just north of Healdsburg, for 12 miles. It changes name to Skaggs Springs Road as you approach the lake on a sharp curve and later to Rockpile Road. Watch for the sign for Park headquarters, turn left, and look for the campout. The visitor center is across the road, and we will be recruiting volunteers to jam there on Friday and Saturday.
FROM 101 SOUTH, take the Dutcher Creek Road exit, just south of Cloverdale. Turn right when it ends at Dry Creek Road and follow the directions above.

ACTIVITIES Information about workshops will be announced later.

TICKETS Available only at the gate. \$8 a day for CBA members. \$10 a day for non-members.

Happy Campers!

The Splendor of Poker Flat

Tunes in the golden light

CBA's

NewGen News

Musical youth in California.

2nd Place Win, Alameda 4th of July Parade

By Darby Brandli

Participation in community events is on the CBA "agenda" this year. These are free (relatively) opportunities to introduce the public to our music and to our Association. In the last month we have surprised ourselves with both a huge and professional showing at SF Pride and with a float in the annual City of Alameda parade.

Participating in the Alameda Parade (the longest in the US) was the brainstorm of our Bay Area activities guru, Ted Kuster. This parade was held two weeks after the Bluegrass Pride event and there was a sound engineer lined up and the possibility of supplies from the San Francisco event. Marielena Quale and Peter Barnato (both from Alameda) took up the challenge and our float committee was born.

We wanted to feature our CBA Youth Program musicians (and fans) on this float at this family friendly event. How many musicians can be crammed onto a 24 foot long trail-

er was the challenge. Finding musicians wanting to participate was not a challenge. The photos of the roughly two dozen musicians playing music perfectly depict the beauty of the CBA events. We are multi-generational. The young musicians and "old" musicians were perfectly matched and their delight in playing together showed.

The "extra" musicians became marchers, scooter and bicycle riders and handed out Bluegrass Breakdowns and parade treats. Bubbles were blown. Candy was delivered. Our youngest participant was 3 years old and our oldest was 73 years old. Everyone had a blast and we won an award!!

If there is an event or parade or festival happening in your area this year, contact your Area Activities VP and we will assist you with participation. Let us introduce our music to our communities. Community events are a perfect place to start. You will find others in your community willing to participate.



A fun-loving bunch performs on the Alameda 4th of July. Looks like Max Schwartz is calling out a five chord.

At the 2017 Father's Day Bluegrass Festival...



2017 Kids On Bluegrass on the main stage. Better every year!

Photo: Mike Melnyk



Jake Patty from Mayfield Kentucky (third from left) joined the Blue J's for their set at the Father's Day Bluegrass Festival. Zach "Wingman" Sharpe sat in for Jake Gooding on bass. Photo: Mike Melnyk



Another sell out for the CBA Youth Academy. The New Generation is ready to pick!

Photo: Chris Palmer

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www.cbaweb.org



2016/2017

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Website Welcome Columnists

First Monday—President's Message
Second Monday—Marty Varner
Third Monday—Bert Daniel
Forth Monday—Vacancy
First Tuesday—Dee Rosser
Second Tuesday—Ray Gorman
Third Tuesday—Dave Berry
Fourth Tuesday—Charles Brady
First Wednesday—Bruce Campbell
Second Wednesday— Bruce Campbell
Third Wednesday— Bruce Campbell
Forth Wednesday— Bruce Campbell
First Thursday—Dave Williams
Second Thursday—George Martin
Third Thursday—John Baldry
Fourth--Thursday—JD Rhynes
First Friday—Brooks Judd
Second Friday—Cliff Compton
Third Friday—Deanna Kerr
Forth Friday—Vacancy
First Saturday—Vacancy
Second Saturday—John Karsemeyer
Third Saturday—Cameron Little
Forth Saturday—Robin Clark
First Sunday—Bruce Long
Second Sunday—Bert Daniel
Third Sunday—Geoff Sargent
Forth Sunday—Vacancy

If you'd like to write a Welcome Column for the CBA website you'll notice that we have some vacancies for writers. Contact Rick Cornish for info on how to join the group: 209-588-9214 or rickcornish7777@hotmail.com

Director of Operations - Rick Cornish
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FROM THE PRESIDENT'S DESK - Darby Brandli, CBA President

Camps, Festival, Concerts Campouts, Parades

How do we do it? Our relatively small (2800 member) organization has produced multiple events attended by thousands in the last month. We do it by the direction of our annually elected Board of Directors, the work of our regional activities coordinators, our year-round volunteer coordinators and by interested and willing to work volunteers. We should pat ourselves on the back and also ask ourselves how to get more people volunteering and then everyone in our communities would know about bluegrass and old time music and our Association. Our events are also FUN.

From mid-June to mid-July we were especially busy introducing our music to the public. We produced two music camps in Grass Valley, put on a world class

festival, marched in a parade attended by a million people, won second place in a smaller community parade and found time to make money for the CBA Youth Program scholarship fund by hosting a concert. Oh yes, we are also organizing an annual trip to the International Bluegrass Music Association convention in Raleigh in September and getting ready for our annual election and membership meeting.

The next big event for the CBA is our Annual Old Time Music Campout in Sonoma County. This event has been produced by Board Member Steve Goldfield and is a weekend dedicated to making music and socializing with friends. This is a low key musical event for all old time music aficionados and pickers. Steve has relocated it to a shady camping area near Lake Sonoma and I recommend it. Heck, pitch a tent

and spend the day at Lake Sonoma or the Russian River or touring wineries or touring the countryside and relax at night listening to music being played. Anyone can attend. Bring the kids.

Next month all our candidates for Board positions will be posted. All candidates must have submitted a petition to run by AUGUST 1. Voting will begin by posted dates and this election is always important so please do your research and vote. Three current Board Members are retiring: Chairman Ted Edes, Entertainment Director Jim Ingram and Old Time Music Coordinator Steve Goldfield. All three have made enormous contributions to the Association and all three have reached an age where they are moving aside to let others govern. All three will continue to volunteer but not at the high level of previous years. Thank them the next time you see them at an event.

There are some big shoes available to fill.

Vaughn and Glenda Lew have been our campout directors for the last few years and they are going to retire after the Fall Campout. If you are interested in volunteering for this important role contact Board Members Geoff Sargent or David Brace. We have a "formula" for these events so the person(s) stepping up do not have to create events from scratch. Our week long campouts are held spring and fall and are extremely popular and well attended. We are actively looking for Glenda and Vaughn's replacements so think about this seriously and they can mentor you at the Fall Campout in Lodi. Please remember to thank the Lews when you attend the Lodi event, their last event.

We can only serve when we have an active membership. I personally know many people who



Darby Brandli

have let their membership lapse (or who have never been members) and I urge you to join the Association. Joining or renewing is easy to do online at our website www.cbaweb.org. We have inexpensive dues (\$25 single/\$30 couple) and we count on you to keep your membership active. We count on your dues. We show our "reach" to our advertisers. If you attend our events, please please renew or join the CBA.

Minutes of the April 22, 2017 - California Bluegrass Association Board Meeting

CALL TO ORDER

Chair Tim Edes called the meeting to order at 10:00 AM on Saturday April 22 at the Stanislaus County Fairgrounds in Turlock.

ROLL CALL

Board Members Present:

David Brace, Tim Edes, Mikki Fee-ney, Jessica Furui, Steve Goldfield, Dave Gooding, Mark Hogan, Jim Ingram, Larry Phegley, Geoffrey Sargent

Board Members Absent:

Maria Nadauld

Officers, Coordinators and Members Present:

Darby Brandli, Rick Cornish, Valerie Cornejo, Montie Elston, John Hettinger, Colleen Hogan, Ted Kuster, Carl Pagter, Kim Smith, Lucy Smith, Bruno Brandli, Emil Nishi, Christine Wilhoyte, John Gooding, Joshua Gooding, John Erwin, Jim Fissori, Chuck Poling, Jeanie Poling, Bob Schwartz, Kelly McCabe, Ryan Breen, Stan Allen, Steve Tilden, Randy Murillo, Dan Aguayo, Rowan McCallister, Jena Fiamingo, T.J. Carskadan, Faye Downs, Bill Downs, Jacob Gooding, Hailey Pexton, Yoseff Tucker, Nina Weisman, Rich Evans, Stuart Sims, Charlene Sims, Jack Pierce, Rich Ferguson, Jennifer (Yennie) Brecheisen, Frank Solivan, Diana Donnelly, Dave Nielsen, Jonathan Bluemel, Maria Meza-Murillo, Mary Tildon, Randy Shelton, Ron Esparza, Bill Norman, Hideaki Mizuno, Bruce Sadownick, Mark Haskett, Cliff Compton, Whit Washburn, Sharon Elliott, Brandon Godman, Amy Scher, Eryest Gudel, Tom Diamant, Larry Crisman, Glenda Lew, Vaughn Lew, Jeremy Pollock, Jennifer Flores, Scott Gates, Safiyah Outlaw, Tessa Schwartz, Helen Lude, Randy January, Dennis Lawson, Larry Burch

SETTING OF THE AGENDA

The meeting agenda was approved with one addition.

APPROVAL OF THE MARCH BOARD MEETING MINUTES

The March 12, 2017 minutes were approved as written.

PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

-- The Campout Coordinators were acknowledged for putting on another successful event.

-- It was announced that it is no longer necessary for patrons to enclose a self-addressed stamped envelope with their FDF ticket purchase since most tickets are sent via email.

OLD BUSINESS

Pride Parade Update:

-- Fundraising has already exceeded the \$10K goal

-- Funds not needed to support the Pride Parade will be used for the July 4th parade in Alameda

-- The float itself will display three logos: CBA, IBMA and Bluegrass Situation

-- There will be a live feed on the float, sponsored by Bluegrass Situation

-- There are several concerts planned, including one on Thursday 6/22 at the Swedish American Hall in San Francisco, co-sponsored by Bluegrass Situation and No Depression

-- An afterparty is planned at SOMA Street Food Park at the foot of Market Street

An organized discussion ensued in which 31 members on both sides of the issue spoke for a maximum of 2 minutes each. The board did not comment during the discussion. At the end, they thanked everyone for remaining focused and respectful while people voiced their opinions.

Pride Parade Reconsideration:

The Chairman Emeritus thanked those who addressed the board and commented that the orderly way in which the discussion took place displayed the essence of democracy. He expressed concern that the CBA's participation in the Pride Parade divides the membership; however, there was no motion to rescind the decision made in January.

FDF 5 Year Plan Update:

The planning committee is in conversation with several different designers regarding potential logo redesign. They are on track to present their top pick to the board later in the summer.

2017 FDF Update and Golf Carts:

The wording of the 3-year contract that the Nevada County Fairgrounds created was not entirely satisfactory so the CBA signed for 1-year only.

It was determined that the CBA will allow the use of golf carts for handicapped individuals with certain stipulations:

-- They must carry \$100K in liability insurance

-- They must be licensed to drive the golf cart

-- The carts are only allowed in designated areas

Humane Society Booth Proposal:

The board agreed to move forward with a proposal to hold a dog adoption booth at the FDF working with Sammie's Friends, a nonprofit animal shelter in Grass Valley.

IBMA KOB Update:

In addition to the four kids chosen by the KOB Selection Committee, the producer of IBMA's Kids on Bluegrass program is talking to several additional CBA kids about

performing.

Comp Tickets:

Comp tickets will be emailed this year instead of mailed to cut down on costs.

Mercantile Trailer:

The board approved the cost to replace the logo on the mercantile trailer.

NEW BUSINESS

CD Donation for FDF Tickets:

As in prior years, the CBA accepted an in-kind donation of several large boxes of CDs in exchange for (2) FDF tickets. The CDs are used in raffles and giveaways.

Alameda Fourth of July Float Proposal:

A youth-themed float is planned for the 4th of July parade in Alameda. The truck and trailer have been donated and the superstructure from the Pride parade float will be re-used. This was approved in January as part of an overall outreach effort using excess funds raised for the Pride parade.

2018 FDF Logo:

The board agreed on the graphic designer to develop the 2018 FDF logo.

Bluegrass Breakdown:

A suggestion to reduce print production of the Breakdown to bi-monthly instead of monthly was tabled until a time when the board can consider an overall strategic plan.

Entertainment Contracts:

Artists cannot bring their own sound equipment to the Father's Day Festival but the board agreed that reference to the specific sound company that the CBA uses should be more generic in the contract.

Minutes by Collen Hogan, CBA Secretary

Jim Ingram announced that this will be his last year as Entertainment Coordinator for FDF, which includes the job of contract review. He will write an article for the Breakdown announcing the open position and hopes to start training someone during the 2017 festival.

2018 Great 48:

The 2017 Great 48 was a success with over 222 guests staying in the host hotel for a total of 525 room nights and many others staying nearby. Surveys showed that 97% of the attendees were happy with the Marriott. There were a few concerns that will be resolved next year. The 2018 budget was approved with one opposed.

Discussion ensued about the intent of the 48 Hour Jam and whether the CBA should get involved with concert promotion at the event. In the end, the board agreed to financially support the concert in 2018 and see if it will attract the numbers that the committee anticipates. The concert budget was approved with one opposed.

REPORTS

Executive Committee Report:

The Executive Committee approved donating FDF tickets to raffle at the Cloverdale Fiddle Festival.

Membership Report:

Membership is up to 2,770. The CBA has seen a marked increase in new membership and renewals.

Treasurer's Report:

The treasurer emailed the financial reports to board members before the meeting. She invited di-

Daves Evans passes

By John Lawless

Bluegrass music lost one of its most iconic characters and soulful mountain-style singers with the passing of Dave Evans on Sunday evening, June 25. He was 65 years of age.

Evans had given much of his life to bluegrass, developing a love for the sound of the banjo as a boy. Though his dad was an old-time banjo player, young Dave was fascinated by the Earl Scruggs style and he quickly became proficient in reproducing it. As a teen he began singing as well, and writing his own bluegrass songs.

After finishing school, Evans accepted his first professional job playing banjo for Earl Taylor and the Stoney Mountain Boys. He returned home to Ohio when his mother passed in 1969, and remained in Columbus working clubs and theaters for a time. His big break came in 1972 when he was hired by Larry Sparks as a Lonesome Rambler. Dave often said that singing tenor with Sparks was what helped him define his own vocal style, one that has been compared to that of the great Ralph Stanley.

Evans spent about 3 years with Sparks and then worked with several other touring acts like The Goins Brothers, Red Allen, and The Boys From Indiana before starting his own group in 1978, billed as Dave Evans & River Bend. They recorded initially for Vetco, and he cut 9 memorable albums for Rebel Records either with his band, or as a solo artist.

His singing conveyed such passion and his songs such conviction, that listeners came to feel that they knew him personally. There was always a strong connection between Dave and his fans.

Larry Sparks remembers Evans as a strong singing partner.

"Dave had probably one of the best tenor voices I've had with the band. He had a lot of feeling in his singing. He had a real powerful, loud voice and he really added to what I did. Our voices blended good, just like me and Ralph's voice blended. It was a good experience for both of us.

Dave Evans had a recognizable voice, an identity of his own. He did the right thing for himself, to go off on his own.

I hadn't stayed in touch well with Dave over the years, but I sure am sorry to hear he's gone."

By 2010, problems with diabetes and arthritis had taken their toll, and Dave retired from performing. His health continued to deteriorate over the next few years, and he underwent quintuple bypass surgery in 2011.

Dave had a rough life by some standards, including a stint in prison from 1989-95 for assault, but his family, friends, and fans remember him as a kind, warm-hearted man who would do anything for you if you needed help. He will be deeply and profoundly missed in the bluegrass world.



Dave Evans: a unique voice in bluegrass music.

Rosalie Sorrels: folk music loses a great

By William Grimes

New York Times

Rosalie Sorrels, a singer and storyteller who drew on her own tempestuous life in songs of struggle and heartache that inspired a generation of rising folk musicians in the 1980s, died on Sunday in Reno, Nev., at the home of her daughter Holly Marizu. She was 83.

The death was announced by family members. Ms. Marizu said that the cause of death had not been determined, but that her mother had been suffering from dementia and colon cancer.

Ms. Sorrels (pronounced sore-ELS) first came to widespread attention at the 1966 Newport Folk Festival, where she performed traditional songs from Idaho, her native state, and Utah, where she lived with her family.

She soon began writing her own material, about life on the road, her marital difficulties and the challenges of raising children. She then broadened her scope to include social issues like prison reform, suicide prevention and women's rights.

As a singer, Ms. Sorrels was influenced by Billie Holiday, and her jazz-inflected phrasings often perplexed her accompanists. But she delivered her songs with a throbbing intensity that came straight from the folk tradition. The critic John Rockwell, describing her voice in *The New York Times* in 1979, wrote, "It's full and rich, with a plaintive vibrato that thins out delicately on top, unless she's pushing for volume, in which case it becomes — if such a thing is possible — an evocative, stirring bray."

Ms. Sorrels developed a storytelling approach, surrounding her songs with tales of her childhood, her parents and grandparents, and the early settlers of the West. The effect could be incantatory.

"It's usually a big dark room, and there's this woman onstage with this beautiful, rich, velvety voice who's telling you this story or singing you a song, and then she stops and she tells a little story, and then the song continues, and she stops," the singer Christine Lavin told NPR in 2003. "It's like you're sitting around a campfire and there's this great wise shaman. And it completely transports you out of yourself."

Although she performed before multitudes at Woodstock in 1969 and the Isle of Wight Festival in 1972, Ms. Sorrels didn't break through to fame and fortune. She once estimated that she had never earned more than \$20,000 in a single year. She spent most of her career in small clubs and often performed, gratis, at benefits for a variety of social causes.

But her personal songwriting style and intimate way with audiences influenced younger folk artists like Ms. Lavin, Mary Chapin Carpenter and Nanci Griffith, whose song "Ford Econoline" paid tribute to Ms. Sorrels' travels around the country with five children in tow.

"I think she's influenced a lot of people who don't even know her name," Ms. Lavin told *The Boston Globe* in 2003.

The music historian Elijah Wald, writing in *The Boston Globe* in 1985, called Ms. Sorrels "a legend in folk music circles," adding: "She traveled around the country while raising five children. She drinks strong men under the table and is the first one up in the morning, bright and cheery and planning one of her famous dinners. And she can make the noisiest barroom crowd shut up and listen when she sings."

She was born Rosalie Ann Stringfel-



Rosalie Sorrels.

low on June 24, 1933, in Boise, Idaho. Her father, Walter, was an engineer for the state highway department. Her mother, the former Nancy Ann Kelly, ran the Book Shop in downtown Boise.

Both loved song and poetry. Rosalie, capitalizing on her father's offer of 50 cents for each "chunk" of poetry she could recite, once pocketed three dollars by memorizing Sir Walter Scott's "The Lady of the Lake."

She sang and played leading roles in high school drama productions. At 16 she ended a pregnancy with an illegal abortion. After being accepted to the University of Idaho on a drama scholarship, she was raped and became pregnant again. Sent to a home for unwed mothers in Los Angeles, she gave birth to a daughter, whom she put up for adoption.

While performing at the Boise Little Theater, she fell in love with a fellow actor, Jim Sorrels, a telephone lineman by trade. They married in 1952 and moved to Salt Lake City, where their house became a magnet for visiting artists, singers and writers.

Ms. Sorrels began tuning in to the folk-singing traditions of the West. She took classes with the folklorist Wayland Hand, learned to play the guitar, gathered folk songs from quilting bees sponsored by the Daughters of the Utah Pioneers, and studied folk songs that her grandmother had pasted into a scrapbook.

"I got myself a tape recorder and started accosting perfectly nice old folks who were minding their own business, asking them for their old songs and stories," Ms. Sorrels told the folk-music magazine *Sing Out!* in 2004. "I collected a couple of hundred old Mormon songs."

The Smithsonian Institution's Center for Folklife and Cultural Heritage recorded her performing a selection of Western folk songs, accompanied by her husband on guitar, and released it in 1961 as "Folk Songs of Idaho and Utah." That year she also recorded "Rosalie Sorrels Sings Songs of the Mormon Pioneers," accompanied by her husband and the Singing Saints.

Turning manager, Ms. Sorrels brought Joan Baez and Jean Ritchie to Salt Lake City. Ms. Ritchie returned the favor by inviting Ms. Sorrels to sing at Newport.

It was a pivotal moment. That year she left her husband and recorded the album "If I Could Be the Rain." Released in 1967, it included six of her own songs and six by the folk singer Utah Phillips, whose career she revived.

She made good on the record's prom-

ise in 1972 with the album "Travelin' Lady," whose title song, about leaving her husband and heading out on the road, became her signature. Its personal, urgent songwriting reflected the influence of Malvina Reynolds, the writer of "Little Boxes" and other songs, whom Ms. Sorrels sought out in San Francisco.

"There was really a sense at the beginning of the '60s revival that it was the province of the male society to write the songs; that Judy Collins and Joan Baez were very fine, but basically girl singers using male songs," Ms. Sorrels told *The Boston Globe* in 2000. "Malvina helped teach us how to take our personal feelings into our songs; that you recognize what's funny or meaningful about you as a woman singing about these issues and put that into your songs."

She lived a vagabond life, moving from town to town and staying with friends, often parking her children as she went on tour.

"When you said, you know, the kind of generic, 'How are you?' you were braced for this kind of litany of trials and tribulations and everything," the singer and songwriter Loudon Wainwright III told NPR. "She'd say, 'This one's in jail, and that one burned down the building, and she had an operation. But I wrote two songs last week.'"

Ms. Sorrels recorded two dozen albums, including "Miscellaneous Abstract Record No. 1" (1982), a collection of her favorite traditional songs, as well as "What Does It Mean to Love?" (1994) and "Borderline Heart" (1995). Two of her albums were nominated for Grammy Awards: "Strangers in Another Country: The Songs of Bruce 'Utah' Phillips" and "My Last Go-Round: Rosalie Sorrels and Friends" (2004), a live recording of a tribute concert.

Ms. Sorrels moved back to Idaho in 1983 and settled into a cabin that her father had built on Grimes Creek, near Idaho City.

In addition to her daughter Holly she is survived by another daughter, Shelley Ross, a son, Kevin, a brother, Jim, five grandchildren and two great-grandsons. Her oldest son, David, committed suicide in 1976, an event that inspired her song "Hitchhiker in the Rain." Her daughter Leslie died in 2016.

Speaking to Idaho public television in 2005, Ms. Sorrels summed up her career:

"I'm an actress. I'm a troubadour. I take the news from place to place. I do it with music. I do it with poetry and stories, and I try to connect."

BRENDA and the Reviews

Wayne Erbsen Book and CD Compilations

www.nativeground.com

Wayne Erbsen's song collections have become a great source for Americana songs and stories, and some of his books featured Civil War songs or cowboys, and this month's selections focus on songs of the singing rails, heroes, and tales and stories that will leave the reader with a laugh and a sense of railroadin' wonderment.

Singing Rails – Railroadin' Songs, Jokes & Stories

ISBN 978-1-883206-26-0

Singing Rails – 14 song collection on CD NG-CD-910

Song List: Cannonball Blues, Railroadin' on the Great Divide, On the Dummy Line, Nine Hundred Miles, John Henry, Death of the Edward Lewis, Freight Train Boogie, Lonesome Pine Special, Train on the Island, Railroad Bill, Railroadin' and Gamblin', Swannanoa Tunnel, Poor Casey, Midnight Special.

While the book and CD are sold separately, both complement each other and Wayne's renditions have guitar, banjo, fiddle, dobro and mandolin backing the vocal. All the verses are sung so it would be easy to learn the songs by playing along with the CD by following the melody line and guitar chords in the book. Wayne's version of "Nine Hundred Miles" has a minor modal introduction on the banjo and he blends "Gospel Plow" to give the song a chorus. Wayne also morphs "Casey Jones" into "Freight Train Boogie."

The book includes 28 songs as well as stories about railroad gamblers, robbers, ghosts and train wrecks. Wayne has also gathered stories: James Harms and his gold bar discovery, the ghostly Lincoln's funeral train, and laws not allowing jack rabbit shooting from the rear platform.

Railroad Fever – Songs, Jokes & Train Lore

ISBN 978-1-883206-31-4

Railroad Fever: Songs of America's Railroads

Song List: Rock Island Line, Drill Ye Tarriers, Jordan Is a Hard Road to Travel, Railroad Blues, Death of John Henry, Working on the New Railroad, Reuben's Train, Nine Pound Hammer, Down at Dinah's Diner, Blue Train, All Aboard, Red and Green Signal Lights, Kansas City Railroad, The Longest Train.

The music collection features Wayne, Bucky Hanks, David Holt and Bob Willoughby and a full range of instruments: banjo, guitar, fiddle, mandolin, harmonica, Jews harp, National Steel Guitar and piano. Some of the songs are standard folk songs like "Rock Island Line" and "Drill Ye Tarriers," but others are more obscure like "Red and Green Signal Lights" and "Down At Dinah's Diner." The book also has 16 songs with a melody line and guitar chords and an amusing collection of facts and

fancies about railroading and trains. Wayne includes a list of train lines by their alphabetic codes so you can learn that the L, K, and W was the Leavenworth, Kansas and Western line or the "leave Kansas and walk." Railroad men would hang their red lanterns outside during a bordello visit making that location a "red light district." There's also Robert Benchley's quote, "traveling with children corresponds roughly to traveling third-class in Bulgaria." Find more fun facts and stories in this 64 page book – it's a great gift for yourself or a railroad fan.

New Recordings

Molly Tuttle: Rise

www.mollytuttlemusic.com

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Song List: Good Enough, You Didn't Call My Name, Save This Heart, Lightning in a Jar, Friend and a Friend, Super Moon, Walden.

California bluegrass fans have been watching Molly Tuttle sing and play guitar since she wasn't much bigger than her guitar. Her first album was released when she was 13, and this latest project displays the awe-inspiring voice and instrumental talents that won her the International Bluegrass Association's Momentum Award. Her guitar playing is crisp and focused and she can lay out guitar passages that are surpassed by few others. Molly has appeared on the cover of Acoustic Guitar Magazine and has been an instructor at numerous guitar workshops across the country. Now that she has moved to Nashville she has been able to immerse herself in the acoustic scene there and has released this album of 7 original songs.

Joining Molly on the songs is John Mailander on mandolin and fiddle, Wesley Corbett on banjo, Darrell Scott on guitar and pedal steel, and Todd Phillips on bass. With such a stellar cast of instrumentalists, the instrumental backdrop for the songs is outstanding, and Molly's instrumental "Super Moon" has her signature flowing guitar passages. Molly's vocals have an emotional connection to her lyrics and there are touches of Gillian Welch and Allison Krauss in her delivery. "Walden" was one of the first songs that Molly wrote and her tribute to Thoreau has the thought provoking "long after we're gone still the earth will turn round and round, and all we've created will crumble into the ground." Her other songs have depths of meaning and go beyond the simpler themes of some bluegrass songs. The opening song, "Good Enough" has a positive message when "it gets so hard but I'm not giving up, there comes a time to say that's good enough." The push and pull of relationships is explored in "You Didn't Call My Name" and "Save This Heart" with the singer trying to connect amidst "static on the line" and a lover who silently watches the singer walk away. The temporary capture of lightning in a jar is a wonderful metaphor for a fleeting moment of love. The life of a road

musician in "Friend and a Friend" is captured with all of its "you never know what you're going to get" and the little details of coffee cups in the van and a worn out D18. Molly also infuses the joy of camaraderie between friends and musicians in this album highlight song. Molly Tuttle has grown beyond the traditional bluegrass boundaries; the songs have intricate instrumental blendings of guitar, banjo, mandolin and lap steel and insightful lyrics all delivered with Molly's heartfelt vocals. The album debuted at #2 on the Billboard charts, and Molly Tuttle's star is just beginning to rise!

Song List: The Bridges That You've Burned, A Lot More Love, Still Small Voice, 640 Battlefield Drive, How Many Rivers, Troublemaker, Gypsies on Parade, A Fool and Her Heart, Surround Me With Love, Good Hearted Woman, Knockin' on Heaven's Door.

Sometimes a band has a signature sound, and Nu-Blu has the wondrous voice of Carolyn Routh. Her forthright soprano has been deemed "caramel-coated," but she can lean back and belt out a song to the top of the rafters. Her version of Bob Dylan's "Knockin' on Heaven's Door" has a power and punch that draws the listener into the magic. Joining Carolyn is her husband Daniel who plays guitar and sings the other lead vocals, Clint White on fiddle and mandolin, and TJ Honaker on vocals and banjo. It's a well-blended sound with the intertwining instrumentals underlying the vocals.

"Surround Me With Love" begins with a gentle fiddle, and Carolyn's voice soars through a love song that will melt your heart. "A Lot More Love" is a song for our times with the refrain that "we could use a lot less hate, and a lot more love" despite different opinions and views of the world. The bittersweet story of sons at war is told in "640 Battlefield Drive" with a mother quietly reading the letter that announces the death of her sons in battle. "The Bridges That You've Burned" is a bluegrass barn burner with the fiddle and banjo propelling a lesson for an errant lover. "Troublemaker" is a powerful song that focuses on relationships and domestic abuse with the refrain "hit a girl and you're bound to change her." Nu-Blu brings powerful story telling songs to the forefront and wraps them in a musical setting that shines with a mindful message.

Sarah Jarosz: Undercurrent

Sugarhill Records

www.sugarhillrecords.com

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Song List: Early Morning Light, Green Lights, House of Mercy, Everything to Hide, Back of My Mind, Comin' Undone, Take Another Turn, Lost Dog, Take Me Back, Still Life, Jacqueline.

This fourth album from Sarah Jarosz won a Grammy this year, and it showcases her growing talents as a

singer and songwriter as well as her instrumental prowess on mandolin and guitar. Sarah has moved to New York City, and her lyrics are showing more of a relationship exploration in a singer songwriter style, and are not in the traditional country or bluegrass vein. The lyrics have multiple layering and contrast and careful listening will reveal paradoxes and points to ponder. Sarah's voice injects a power in the lyrics, and duets with Jedd Hughes, Aoife O'Donovan, and Luke Reynolds have a magical blend.

One song that received a lot of airplay has been "House of Mercy," and Sarah's octave mandolin and lead vocal are matched with Jedd Hughes' guitar and harmony vocal. It's a powerful metaphor of a house standing alone against the intrusion of a visitor – "this house isn't meant for strangers." Sarah switches to banjo on another duet with Jedd, "Lost Dog." It's another searching for connection song with Sarah hoping to offer a home to a dog but wary that the animal may run away again – "if I open my door, make you my friend, are you gonna run out and get lost again?" Two guitars frame "Back of My Mind," with its gentle message of sustaining memories of love. Tim Lauer's B3 organ provides a swirling backdrop to the chunky guitar rhythm in "Comin' Undone" that proclaims "the song in my head keeps me marching on" to the litany of the world's troubles. This is a carefully crafted collection of songs that deserved their Grammy awards.

Sam Bush: Storyman

Sugarhill Records

www.sugarhillrecords.com

©2017

Song List: Play By Your Own Rules, Everything Is Possible, Transcendental Meditation Blues, Greenbrier, Lefty's Song, Carcinoma Blues, Bowling Green, Handmics Killed Country Music, Where's My Love, It's Not What You Think, I Just Want to Feel Something.

Sam Bush has had a 40 year career in the music business (so far) and his tenure with the New Grass Revival helped develop the new grass and jam grass styles. While his instrumental innovations are well-known, his ability to write songs with "stories" is given the spotlight on this collection of songs written with others. The album opens with a strong mandolin introduction, and "Play By Your Own Rules" has an upbeat message and tempo and a mantra that should be part of everyone's life: "be a shining light, be a helping hand, be a giving heart." The positive vibe continues with "Everything Is Possible" and the bluesy "Transcendental Meditation Blues" has a fine interplay of mandolin and banjo. Sam and Guy Clark wrote "Carcinoma Blues" and the rollicking piano and mandolin underscore the determination that "cancer, you ain't rulin' me." "Bowling Green" celebrates Sam's homeplace and family music jams with



Brenda Hough

fiddle tune interludes as a bonus. Sam was part of Emmylou Harris' Nash Ramblers and their "Handmics Killed Country Music" laments the change in country music from singers with guitar playing chops to the modern singers standing alone holding microphones. Sam's band flows into a groove on "I Just Want to Feel Something" and Scott Vestal's banjo, Stephen Mougin's guitar, Todd Parks' bass, and Sam's mandolin continue to push the newgrass style on the album's two instrumentals, "Greenbrier" and "It's Not What You Think." After seven years, it was time for a new Sam Bush collection, and this one was worth the wait!

Eddy Raven with Carolina Road: All Grassed Up

www.pinecastlemusic.com

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Song List: All Grassed Up, Too Wet to Plow, Good Morning Country Rain, Bayou Boys, Thank God for Kids, Rollin' in My Sweet Baby's Arms, I Should Have Called, I Got Mexico, Who Do You Know in California, Island, Operator Operator, Sooner or Later.

Eddy Raven has been a songwriter and singer since the 1980s with several hit songs. His recording of "I've Got Mexico" was his first number one song, and his "Thank God for Kids" was a popular song done by the Oak Ridge Boys. Eddy's expressive baritone warms up with a story and his lyrics and melodies have a timeless universal message. Lorraine Jordan's Carolina Road band has been a staunch follower of traditional bluegrass, and the combination of Eddy's voice and songs "all grassed up" is a delight, and country and bluegrass fans will applaud the songs all over again. Carolina Road is Lorraine Jordan on mandolin and vocals, Josh Goforth on guitar, mandolin, and fiddle, Ben Greene on banjo, and Tommy Long on guitar.

"I've Got Mexico" has a bouncy rhythm with mandolin and banjo and a happy lifestyle not unlike the Margaritaville of Jimmy Buffet. "Bayou Boys" is another banjo-driven good time song with a Cajun beat, and "I Should Have Called" has a drifter's list of places he's been and considered a phone call to a love left behind. While many of the songs have a similar instability in relationships, Eddy delivers "Island" and "Operator Operator" with a charm that would sway a woman's heart toward forgiveness. Combined country and bluegrass

Continued on A-19

CBA's 2017 IBMA Fundraiser Drawing



TONY RICE MODEL DREADNOUGHT GUITAR

SCGC Tony Rice Model. This guitar delivers exactly what the contemporary flatpicking artist needs: substantial treble and midrange for rapid single-line lead, clean note separation for definition and the traditional bass boom without the woofy bottom end of some of the venerable Pre-war dreadnoughts. Master grade Indian Rosewood and old Sitka Spruce give this instrument a professional presence at an attainable price. Value: \$5,150.00.



5th String Music Store
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Cremona

CREMONA SB-2 PREMIER STUDENT OUTFIT - BASS 3/4

Set-up to MENC Standards at our Cremona workshop in California, the SB-2 is our top selling upright bass for more than 15 years. Correct string height string spacing and neck relief for accurate finger positions and intonation. Select spruce top and maple back and sides for strength and durability, lightweight construction for better tone. Ebony fingerboard for beauty and playability. Nylon gigbag. Value: \$1495.00



SAGA,
the source.



KENTUCKY KM-756 DELUXE F-MODEL MANDOLIN

Since the very beginning, the name Kentucky has been considered one of the best-valued, quality brands of mandolins on the market. The KM-756 mandolin has all the same features one would find on any vintage instrument costing thousands more. Includes gig bag. Price: \$1,374.95



Steve Joynes

The Fiddle Guy

Cremona



CREMONA SV-75 PREMIER NOVICE FULL SIZE VIOLIN OUTFIT.

Every Cremona student violin comes with US-made Prelude strings, the educator's preferred strings for students. Properly fitted hardwood pegs and quality lightweight composite tailpiece with four smooth fine tuners for easy tuning. Low profile Kaufman-style chinrest, oiled neck for better feel and well balanced bow for ease of playing. Correct string height and string spacing for accurate finger positioning and intonation. Hardwood fittings, hand carved solid spruce and solid maple body, lightweight construction means quality workmanship. Includes rosin and case. Value: \$179.95



DEERING EAGLE II BANJO

The Eagle II banjo is a whole new breed of banjo. It features the ground breaking, patent pending Twenty-Ten Tone Ring which is a completely original Deering design that is unlike any other traditional tone ring. It produces a high quality sound that is versatile for many styles of playing. While the sound is uniquely Eagle, it represents a refinement in the quality of banjo tone, something that allows the player to soar to new heights. It is perfect for the player who wants a professional quality banjo that he can use for playing many styles of music. Played by Winston Marshall of Mumford & Sons. Value: \$2300.00

CBA Instrument Drawing Ticket Order Form

Please send me the following tickets for the CBA Fundraiser drawings.

When purchasing multiple tickets, please indicate how many tickets you want for each instrument.

No. of Tickets Purchased		No. of Tickets	Instrument
<input type="checkbox"/> 1 Ticket	\$5.00	_____	SCGC Tony Rice Model Guitar
<input type="checkbox"/> 6 Tickets	\$25.00	_____	Deering Eagle II Banjo
<input type="checkbox"/> 14 Tickets	\$50.00	_____	Kentucky KM-756 Mandolin
<input type="checkbox"/> 21 Tickets	\$75.00	_____	Cremona SV-75 Violin Outfit
<input type="checkbox"/> 30 Tickets	\$100.00	_____	Cremona SB-2 Upright Bass

Please Print:

Name: _____
 Address: _____
 City: _____ State: _____ Zip Code: _____
 Phone: _____ Email: _____

Send this order form and check payable to the California Bluegrass Association (CBA) along with a self-addressed stamped envelope by October 1, 2017 to: Tickets, P.O.Box 1070, Boron, CA 93596 Drawing to be held at the CBA Fall Campout in Lodi on Saturday, October 21, 2017.

Need not be present to win.

Bluegrass, She Wrote By J. Rose

Straight Up Sisters

June 19, 2017. One more notch on my Father's Day Festival belt. Another list of moments that I will never forget and conversations that I will never remember; both of equal importance. Recap: eight nights of life-changing picking, countless festival laps, my second performance at the Kentucky Twister's camp (followed by one late night hot dog), one more chapter added to all of my festival friendships, my first ever soak in a hillbilly hot tub (think pickup truck bed filled with water), one epic shift in the beer booth, lot's of Handsome Ladies business and somewhere in the middle of it all, a quiet afternoon interview with the "Siminoff Sisters."

Despite the heat and the bustling Saturday festivities, we had managed to find an empty circle of brown metal chairs that sat at the base of a towering pine tree in the middle of a grassy meadow. The three of us laughed as we casually bantered and leaned back into our chairs. Occasionally, we could make out the commotion of the cheering audience at the nearby stage; but for the most part, it was a nice break from the Saturday afternoon shinanery. I cleared my throat and sat up straight in my chair before I asked my first question. "Kali and Amy,"



The Siminoff sisters carry on a family tradition.

I said with a smile, "Tell me about your history with Roger."

Roger Siminoff of Siminoff Banjo and Mandolin Parts has been

a pioneer on the forefront of mandolin and banjo parts since the release of his first catalog, promoting custom parts in 1960. Most commonly known as the "Siminoff Sisters," Kali Nowakowski and Amy Sullivan are Roger Siminoff's stepdaughters. For years, they worked as a team, helping Roger to develop his online store as well as attend festivals as reps for the Siminoff products. The most recent of their endeavors was the release of Straight Up Strings. First for mandolins and now for guitars and banjos, Straight Up Strings are "engineered with compensated torque for optimum balance and feel." In other words, they rock.

After Roger's official retirement last year, Amy and Kali transitioned into co-owners of the Straight Up Strings brand and product line.

"Anytime the next phase is right," Amy explained her thoughts on what the transition had been like. "The timing couldn't have been better" Kali added. "Roger was ready, we were all ready." Kali nodded, "it was perfect timing." As I listened to them, I watched their dynamic as a team unfold before me. Each one of them, careful not to speak over the other, thoughtfully listening before adding to the conversation. The interview began to feel more natural as we all settled in. Sirens sounded somewhere in the distance reminding me that there was a world outside of the festival.

"As far as running your own business as women in an industry where, you know . . ." I searched for the right words, wishing I could have stated the question with more grace and added, ". . . maybe speak on some of the struggles you've had?" They both listened patiently as I fumbled through the question before Kali began to speak on the subject. "Well, for instance, we [only] had male endorsers until just a few months ago," she continued to explain but stopped short a couple of times looking for the right words. We all knew we were in sensitive territory but wanted to approach the subject with as much honesty and grit as possible. "It's a difficult...I'll be..." Amy joined and began with the same hesitation, "We had to stop and say who are we looking at, who are the leaders in the industry, how can we support women in the industry?" She smiled and added "we had a stern talking with ourselves I would say" with an honest laugh "It's incumbent upon us to enrich women, and everybody right? But we needed to open our gates a little bit wider and make more of an outreach effort." Now, in the few months since their "stern talking to" Straight Up Strings is proudly endorsed by Michaela Anne and Kaia Kater, both incredibly talented singer/songwriters that are blazing their own trails through the country and folk music scenes.

I scanned my notes to find my next question. The crowd cheered in the distance as if they were all on the same rollercoaster. I had written my next question more like a queue, "On having a family and a career" the note said. Both Nowakowski and Sullivan are married with children. I am always curious about this aspect of parenthood. We began to talk about how they balance health, family and work as the co-owners of a successful business, but also as parents. Nowakowski and Sullivan workout together three days a week. Every Tuesday, they have a post workout work meeting at their local coffee shop and to top it all off they do "meal swap" as they call it. "Meal swap?" I asked intrigued and excited. Two days a week, Nowakowski and Sullivan cook enough food for the other's family. This means that there are two days out of every week that they don't need to cook, but they're families still sit down to a



J. Rose

home-cooked meal. "Genius!" I exclaimed. "So this [running your own business] has also been a way for you to find balance as a mother, a business owner, and wife?" Both sisters nodded with me as I named off their rolls and before I could finish, Kali began to add "and as a person" to which Amy finished her sentence "who likes to do stuff." I laughed and nodded back "Right."

"Okay, what's your biggest piece of advice for females in the business?" Kali spoke first, "For us, building our own relationships has been really important." Amy agreed and added, "I would also say, decide what you want." I repeated her statement slightly mesmerized. "Decide what you want." This particular point struck me. It sounds so simple, but this is often the hardest part of any endeavor. Getting what you want is never the problem; it's the knowing what you want that is the hardest. Once you know what you want, then gall-darnit, you just go get it. Amy changed her tone slightly as she spoke "and I have to add, we're total relative newcomers," I listened intently "any advice comes with complete humility and openness to advice from others" She prefaced "once we stepped into integrity, who we are and what our values are" finished her thought. "Once you knew what YOU wanted" I chimed in. "Exactly!" they both emphasized in unison. "What do you want to support; what do you want even a brief legacy to be?"

Sullivan's words were still hanging in the air as I posed the last question. The sun was shining sideways as our afternoon turned into evening. The pine trees cast their endless shadows across the festival like the latticework of a pie crust. "What about being sisters and working together?" I asked. "Everyone was really concerned when we decided to do this" Kali said with an animated smile. "I would say, it's been great though. Our disagreements don't turn into fights. It's more just like we take some time to think about it and then get back to the other." She finished as Amy began, "and we're clear on each other's strengths. Something that we're focused on internally in the next bit is also helping each other improve on our weaknesses." I listened as they elaborated. Instead of automatically defaulting to one another in their learned strengths, they planned to let the other "take a stab at it first" in hopes to "turn a challenge into a growth opportunity." Then Kali added, "and she's a great travel buddy."

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2017 Fathers Day Bluegrass Festival Wrap-Up

photos by Mike Melnyk



Above: a view from the rear of the main stage area. Above right: California legends - Tom Bekeny (left), Keith Little and Molly Tuttle. Right: The Piedmont Melody Makers. Bottom right: Ella Warde and Sarah Eblen of Glad To Be Here pose back stage. CBA founder and member number one chats with festival emcee, and CBA board member, Dave Gooding.

Father's Day Festival Wrap-Up

By Kara Kundert

Well we're all back home from a wonderful week at Grass Valley, and already missing the hot days, long nights, cold showers, and tight harmonies. I don't know about you, but I just feel so grateful to be part of such a large community of generous, compassionate, and supportive people. How lucky am I that I got to spend the last week playing hours of music each day with my friends, old and new, improving on my skills and taking risks and being lifted up by this extraordinary bluegrass family.

But beyond the picking and the incredible bands serenading us, I also was fortunate enough to bear witness to overwhelming love and enthusiasm for this project. We've started something bigger than ourselves in Bluegrass Pride. There were more than a few moments where I felt my heart swell with joy and pride this weekend. I saw hundreds of people wearing Bluegrass Pride shirts and waving our rainbow banjo flags. I watched gay couples slow dancing by the main stage, heard stories about how people were trying to support their loved ones, and witnessed new friendships being born from this movement.

One particular moment that lingers with me comes from our craft table. During our second day there -- as though we had emitted some kind of beacon -- we became a convergence point for many of the LGBTQIA kids in attendance. Some knew each other, some didn't, some were newbies to the festival and some had been coming every year since they were born. Around our little glittery and technicolor tulle covered table, we watched these kids bloom in front of our eyes. They made armbands and tutus and hairpieces in their pride colors, helping each other choose sequins and arrange ribbons. They asked each other for their pronouns and they talked about their partners, something they'd never felt safe enough to do at a festival like this before.

Their smiles just about cracked my heart open, y'all. I couldn't stop thinking: this is why we do this. If we just can help these kids feel truly and fully accepted in this community, then it will have been worth it.

This is the first chapter in their story. If we empower them and welcome them, who knows what they will accomplish? What will they do for our community, for the world?

This is the first chapter of our story. We're only just beginning.



CLASSIC BREAKDOWN - LAST RAN IN MARCH, 2006

J.D.'s Bluegrass Kitchen

Howdy, Howdy, Howdy!

Well here we are in the month of March already! Are you ready for "the Ides of March"? I'm sure that we've all heard this at least once in our lives, but I got to wondering just what is an "Ide"? Sooo, out comes my Webster's dictionary, and lo and behold the only definition of Ide that I can find is, "a small fish, a relative of the Carp family," and the word Ide is Norwegian in derivative. I guess pretty soon the "Carps of March" will be upon us? How do I get onto such subjects? Too much time alone here in the mountains? Cabin Fever? Thirteen years of retirement starting to catch up with me? All of the above? Probably, but what the heck, now we all know what an Ide is!

This winter so far hasn't been all that bad here on the mountain, but I'm definitely ready for springtime! The only constant we have in our lives is change. Springtime brings the change that to me is the most beautiful and dramatic here in the mountains. A lot of wildlife returns from hibernating or from the southern climes.

The Swallows return as well as the Bluebirds and Western Fly Catchers to name a few. The Black Oaks out back will start sprouting a new canopy of leaves to provide

a cool, shady spot for my outdoor kitchen, where I will spend many an hour with family and friends this summer and fall. (Meals cooked and eaten outdoors just seem to taste better, don't they?)

And to top it all off, Festival season is almost upon us, so get ready to saddle up, for yet another year of Bluegrass Fun! Tie your pony up to the Oak tree by the back door, and come on in here where the coffee's pot. Pour yourself a big cup and let's get started palaverin' over some vittles!

About 11 years ago I came across this first recipe for Muscat Chicken on a bottle of Orange Muscat Wine. I tried it and you talk about good! Wow! I even featured it here in November of 1994. Well, I ran across it last week in my recipe box, so to Trader Joe's I went to get some Muscat Wine. I whipped up a big Dutch oven full of this dish when my pard Don Evans came over the hill from Nevada to spend a couple of days with me. We probably resembled two great white sharks on a feeding frenzy the way we went after that pot of chicken! Kinda reminded me of when they feed lions at the zoo, too! Between the two of us we only lost 2 1/2 fingers!

Here's how to fix some of the best chicken you'll ever have!

Muscat Chicken

8 Chicken thighs, skinned
1 cup Olive oil
1 head Garlic, separated, peeled and sliced
1 Lb. Button Mushrooms
1 bottle Muscat Wine
Kosher salt and fresh ground pepper to taste
Chopped Parsley for garnish

Use a large cast iron pot with a lid. Heat the oil, sauté mushrooms and garlic; remove from pot. Add chicken and brown well. Remove chicken and keep warm. Add the wine to the pot and bring to a slow boil. Put the chicken, mushrooms and garlic back in the pot. Season with salt and pepper; cover and simmer for one hour. Sprinkle with parsley.

Serves two big ol' country boys or four normal people.

Now there's some of the best eating you'll ever lay a lip around. Serve this up with some creamy mashed potatoes, fresh green peas in cream sauce and you are "Country Boy Heaven"! Top it off with some hot buttermilk biscuits and it don't get no better than this. Now there's a Sunday supper to write home about! Wow-!

Now this next recipe for some of the best soup I've ever fixed came about as a result of fixing that big pot of Muscat Chicken that Evans

and I devoured the night before. Upon arising the next morning, I headed to the kitchen to build a big pot of cowboy coffee. My big cast iron pot was on the stove and there was about a half to three-quarters of an inch of sauce and mushrooms left over from the chicken. I said to myself, "self, I'll bet that would make some real good soup!" I started hunting stuff to throw in the pot and here's what I ended up with. I call it:

Country Chicken Vegetable Soup

Leftover sauce from Muscat Chicken
1 can Chicken broth
8 cups water
8 Chicken bouillon cubes
4 Chicken thighs, skinned, boned and chopped
2 medium Red potatoes, diced
6 Roma tomatoes, sliced
2 Turnips, peeled and diced
2 Parsnips, peeled and diced
4 stalks Celery, diced
1 bunch Italian Parsley, chopped
3 large Carrots, peeled and chopped
6 cloves Garlic, minced
1 medium Onion, diced
Kosher salt and fresh ground pepper to taste

Put all ingredients in a big pot and bring to a boil. Reduce to a low simmer, cover and cook for four hours. Serve with French bread and a good bottle of red wine.

Don and I both agreed that this was the best soup we'd ever had! So just plan on making a big pot of this after you fix the Muscat Chicken. We had enough for lunch and supper and then I had a huge bowl for an early supper the following day. Where upon I immediately retired to my resting place right next to my wood stove in the ship and snoozed for 1-1/2 hours. Ah, the attributes of retirement are sweet at times!

Now here's the last item that was on the menu that day and a tasty one at that! As my good friend and connoisseur of fine dining Larry Kuhn would say, "a good meal is a great meal when you have dessert!"

My friends here is a recipe for a great dessert. This one is rich and moist and is best when served with some fresh whipped cream or better yet, some homemade ice cream! (There were also copious amounts of grunting and growls during the consumption of two large dishes of said dessert!)

You might call this a "spring tonic" dessert, seeing as how it's made with fresh apples. This is one recipe I've had since I was a little bitty red neck. Momma simply called this one:



J.D. Rhynes

Apple Cake

1 cup white Sugar
2 cups brown Sugar
3 Eggs
3/4 cup Oil
3/4 cup melted Butter
6 cups Apples, peeled and sliced
3 cups Flour
1 tsp. Salt
2 TBSP Cinnamon
2 1/2 tsp. Nutmeg
3 tsp. Baking soda
1 tsp. Vanilla

Combine sugars, eggs, oil, butter and vanilla in a larger mixing bowl. Sift together flour, salt, spices and soda. Mix with the sugar and egg stuff. Add apples and mix well. Turn into a greased 9X13" pan and bake at 350° for 60-70 minutes. You can sprinkle the top with chopped nuts if you wish before baking. It is yummy with walnuts.

Serve this up good and hot from the oven with whipped cream or ice cream and you'll get rave reviews from no on. (Don said he'll expect it from now on when he comes to visit! We'll see.) I'll bet a bunch of Baptists down n Nashville, Tennessee would love to sample some of this cake at their next potluck dinner. Go ahead Dot, lay it on 'em! I double dog dare you! But don't blame me if they follow you and Les home.

Well folks, there you have the entire menu of January 25th and 26th from right here on Bluegrass Acres! I hope you all enjoy it.

When springtime brings a change in the weather and everything starts growing anew, wild flowers especially remind me of how we should nurture and renew our old friendships with those we love and care about, for like a wild flower, they are here and then they are gone all too soon. I guess I start thinking more about things of this nature the closer I get to my 68th birthday. (The 21st) But, I ain't ready to quit, so cinch 'er down tight and hang on. We're rolling now baby!

Keep all of our servicemen and women in our prayers. God bless America, and may He grant us all peace and health!

Yer friend,
J.D. Rhynes

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LOG CABIN MUSIC BY WAYNE ERBSEN

Diamond Joe

© by Wayne Erbsen

I've always been a sucker for a good ole cowboy song. This isn't because I was born and raised on a cattle ranch in Texas; I'm actually a native of southern California. Growing up in the late forties and early fifties, I was raised on a diet of TV westerns like Hopalong Cassidy, The Lone Ranger, Maverick, Rawhide, The Rifleman, Bonanza and Have Gun - Will Travel. Actually, I was listening to The Lone Ranger and Gunsmoke on the radio before they became popular TV shows. My favorite movies were Shane and High Noon.

Of course I also watched some of the movies that featured Gene Autry, the singing cowboy. Even though I admired some of his songs like "Back in the Saddle Again, I wasn't too keen on the fact that he was a little too "cleancut" for my tastes. His white hat and freshly starched shirts never had a speck of trail dust on them. I don't recall him ever getting into a gunfight where someone got shot or even slightly wounded. And predictably, at the end of each program, he always got the pretty girl. That's what really ticked me off. I preferred my western heroes to be much rougher around the edges, unlike Gene Autry, who always had every hair tucked perfectly in place.

In the early sixties I got bit hard by the folk music bug that was sweeping the nation. One my favorite performers from that period was Ramblin' Jack Elliott. To me, he was the perfect combination of a cowboy and a folksinger. Among my favorite songs that he sang was "Diamond Joe." I soon learned it and have been performing it ever since. Several years after I started singing "Diamond Joe" I heard a County LP of an old time group called the Georgia Crackers doing a completely different song called "Diamond Joe." I always lamented the fact that Jack Elliott's song didn't have a chorus so I combined the chorus of the Georgia Crackers' song with Jack Elliott's "Diamond Joe." That's the way I perform the song today.

Yesterday I was singing "Diamond Joe" around the house and my wife Barbara commented on the chorus ("Diamond Joe come and get me, my wife now done quit me"). She asked "why did his wife quit him?" Since the song doesn't exactly explain it, I guessed that he was a shiftless, smelly, no account cow puncher and that she moved on to greener pastures.

All this talk about "Diamond Joe" made me remember that several years back I had done some research into the origins of the Jack Elliot version of "Diamond Joe." With the help of Nick Hawes, I traced the song back to his father, Baldwin 'Butch' Hawes, the husband of Bess Lomax Hawes, who was the sister of Alan Lomax and the daughter of John Lomax. Nick told me that in 1944 Butch wrote the song in New York City for a BBC radio program called "The Chisholm Trail." Alan's wife Elizabeth wrote the script based on the songs from the Lomax collections. The major character in the show was a tough hombre by the name of "Diamond Joe Chisholm." Elizabeth did not read music so she inadvertently selected a rather stately melody in 3/2 meter that had been transcribed by Ruth Crawford Seeger, Pete's step-mother. When she realized that the tune wouldn't work, it was too late to rewrite the script. That's when she called on Bess Lomax Hawes, her sister-in-law, who was the music director of the program. Bess then asked her husband Butch to compose a new "Diamond Joe" song that would be more appropriate to the story. Since the song was to be performed by Lee Hays of the Almanac Singers, Hawes based the melody of his new song on "State of Arkansas," which he knew Hays had been singing for years.

Along with Lee Hays, Cisco Houston was also a cast member of "The Chisholm Trail." Cisco didn't realize that Butch had composed "Diamond Joe," and assumed it to be an old authentic cowboy song. In 1952 Cisco recorded it for Folkways records on an album entitled "Cowboy Ballads" (FA 2022). In 1954 the lyrics he sang of "Diamond Joe" were printed in Sing Out! Magazine. A few years after Cisco's record was released a rodeo cowboy named George Williams apparently heard "Diamond Joe" from Cisco's record and taught it to Jack Elliot at a rodeo in Brussels, Belgium in 1958. It then became a career song for Jack Elliott, and that's where I learned it.

Here are the lyrics that Cisco Houston sang:

There is a man you'll hear about most every place
you go.
And his holdings are in Texas, and his name was
Diamond Joe
Well he carried all his money in a diamond studded
jaw
And he never was much bothered by the process
of the law.

Well I hired out to Diamond Joe boys, I did offer him
my hand
And he gave me a string of horse so old they could
not stand
Well I liked to died of hunger, he did mistreat me so.
I never earned a dollar in the pay of Diamond Joe.

Well his bread it was corn dodger and his meat I
could not chew,
And he drove me near distracted with the wagging
of his jaw
And the telling of his stories, I'd like to let you know.
There never was a rounder that lied like Diamond
Joe.

Well I tried three times to quit him, boys, but he did
argue so,
That I'm still punching cattle in the pay of Diamond
Joe.
And when I'm called to Heaven, and it comes my
time to go
Give my blankets to my buddy, and give the fleas to
Diamond Joe.

The other "Diamond Joe" song is a story in itself. It
was first recorded for Okeh Records on March
21, 1927 by Paul and Leon Cofer who were
billed as the Georgia Crackers. I've always sung
the chorus to this "Diamond Joe" as:

Diamond Joe, come and get me
My wife she done quit me.

After listening closely to their recording, I now realize that years ago I had misheard the recording and have been singing it "wrong" all along. Here's what they were actually singing:

Diamond Joe, come and get me,
My wife died and quit me.

So this answers my wife's original question as to why she left him. She died!

But what is the meaning of the line in the chorus, "Diamond Joe, come and get me?" There is conflicting evidence here. Fragments of the lyrics of this original "Diamond Joe" were published in the Journal of American Folklore as collected from African-American sources in Mississippi from a mister Turner by professor E.C. Parrow in 1909. The chorus goes:

Diamond Joe, Diamond Joe
Run get me Diamond Joe.

Several of these verses of Turner's version of "Diamond Joe" are almost identical to those sung by the Georgia Crackers in their 1927 recording. Here are those verses by Mister Turner. In parenthesis are the Georgia Cracker's verses.

Then I'll buy me a bar 'el of flour
Cook and eat it every hour.

(Gonna buy me a sack of flour,
Cook me a hoecake every hour).

Yes, an' buy me a middlin' o' meat,
Cook and eat it twick a week.

(I'm gonna buy me a piece of meat,
Cook me a slice once a week).



Wayne Erbsen

In 1911, professor Howard W. Odum published an article in the Journal of American Folklore that included a version of "Diamond Joe" from a woman's point of view.

Diamon' Joe, you better come an' git me'
Don't you see my man done quit,
Diamon' Joe you better come git me.

Diamon' Joe he had a wife, they parted every night;
When the weather it got cool,
Old Joe he come back to that black gal.

But time come to pass,
When old Joe quit his last,
An' he never went to see her any mo'.

And now, finally, we get to the other possible origin of "Diamond Joe." Old-Time music researchers Gus Meade and Lyle Lofgren dug up evidence that "Diamond Joe" was not a man at all. Instead, "Diamond Joe" was a steamboat line that ran from 1862-1910. According to this theory, the poor cowpuncher in the song wants the steamboat to come take him away. Delving a little deeper, I discovered that there was a Chicago grain dealer named Joseph Reynolds (1819-1891) who used a logo of JO inside a diamond. He eventually built a steamboat, the Diamond Jo, to haul freight on the upper Mississippi River from St. Paul to St. Lewis. So this might be the Diamond Jo that the poor cowpuncher wanted to "come get him."

It should be noted that Bob Dylan recorded the Georgia Crackers' version of "Diamond Joe," while Laurie Lewis and Joe Val both learned it from the recording of Ramblin' Jack Elliott.

Wayne Erbsen has been researching songs and producing songbooks and instruction books for bluegrass and clawhammer banjo, fiddle, mandolin, dulcimer and ukulele almost since dinosaurs roamed the earth. "Diamond Joe" can be found in his Backpack Old-Time Songbook. Check out his web site www.nativeground.com

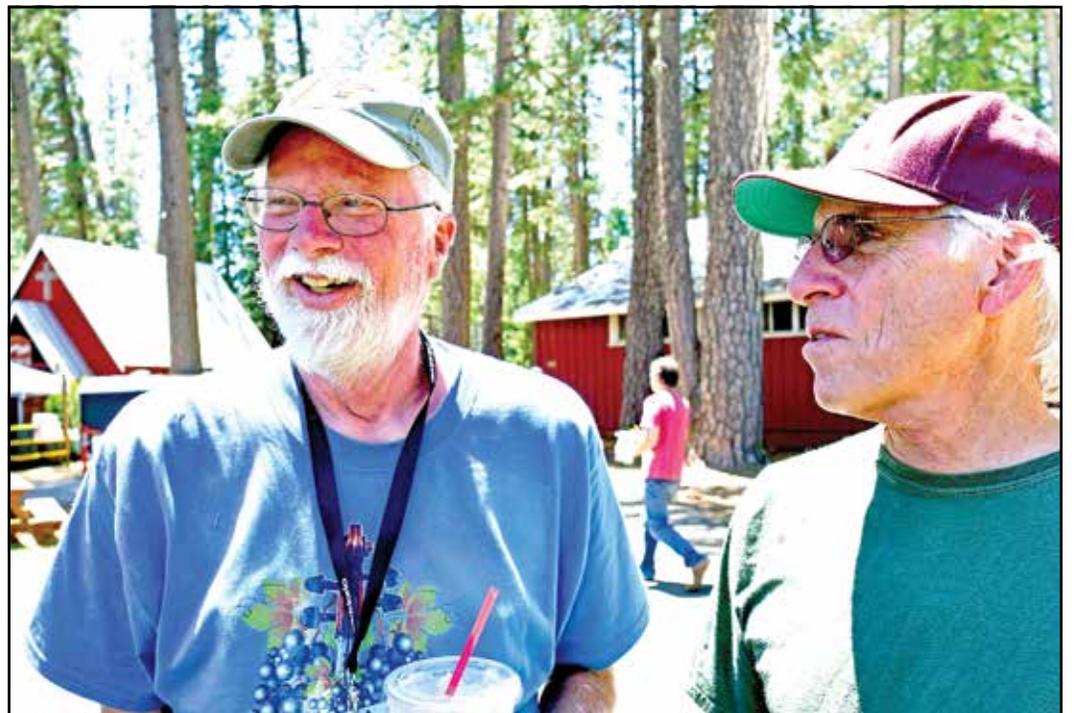
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2017 CBA Fathers Day Bluegrass Festival

photos by Alan Bond



Top left: Bluegrass legend, Bobby Osborne brought his band Rocky Top Express. Top right: Tony Trischka Territory. Center right: taste-makers for decades: DJs Ray Edlund and Tom Diamant of KPFA. Above: Mandolinist Tom Bekeny receives a Lifetime Membership award from Mark Hogan.

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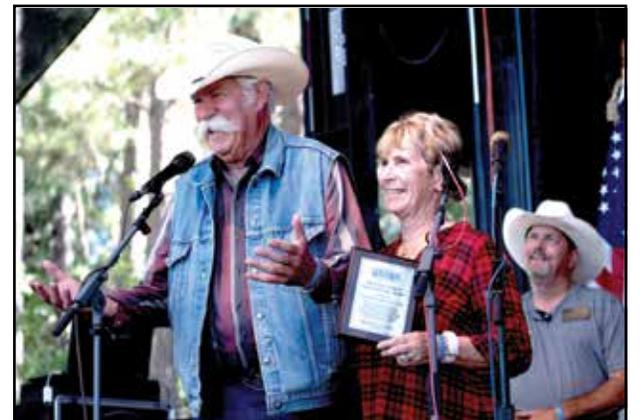
Alison De Groot of Molsky's Mountaineers inspires every claw hammer player in Grass Valley.

2017 CBA Fathers Day Bluegrass Festival

photos by Alan Bond



Top left: A couple of bluegrass's big dogs: J.D Rhynes (seated) and Doyle Lawson. Top right: from playing for Rod Stewart to Kathy Kallick Band - we've loved the Annie Staninec show. Above: Holding down the coveted Vern's Stage slot: Redwing. Below: It's about time to give Slim and Charlene Simms a Super Volunteer award! Bottom right: Bruce Molsky seems to love coming to Grass Valley. Bottom left: Becky Buller Band: rocking the heck out of the main stage. Big crowd pleasers!!!



Luthier's Corner by Pete Hicks

I have been recruited to take over the Luthier's Corner from Roger Siminoff, who has done such a wonderful job for so long. Many thanks, Roger.

I am relatively new to luthiery (twenty years) and have relied upon expert advice from the great builders and repair people who have been my mentors. Many are in the CBA. I will continue to do so with this column. . Problem:

The bridge is coming up or popping off my flattop acoustic guitar.

If you have a nice Martin or Gibson, take it to an expert for repair. In the case of cheaper guitars, the repairs can cost more than the instrument value. Here is some information should you wish to do it yourself.

This is common problem caused by various factors, failure to scrape the finish from the top before gluing, bad fit of bridge, heat exposure/temperature/humidity changes, loose saddle, flexing of the top, etc.

The lacquer or varnish on the top needs to be scraped off for good contact with the bare wood of the top. Glue does not stick to lacquer well. Here is a case where the varnish was not sufficiently removed from the top under the bridge.

the bridge and top. I use a sharp scraper with 90 degree corners or a single edge razor blade.

There are several clamping methods. The Stewmac caul uses one clamp and has two bolts on the ends to clamp the bridge wings. A wooden caul is used under the bridge plate inside the guitar. The caul is shaped to fit around the inside bracing. "high tech" guitar companies even radius the caul to fit the inside perfectly.

Another method is to use

It is important to note that "flattop" guitars are not usually flat. The bottom of the bridge needs to fit the curvature, if any, of the top to ensure stability. The bridge should fit flush with the top, so that minimal clamping pressure is necessary. I use the primitive method of placing low grit sandpaper face up on the top and sanding the bottom of the bridge using the top itself, back and forth over the bridge position. A sheet of paper or plastic under the sandpaper prevents

any scratches from the sandpaper moving. There are special tools for this available at luthier supply houses.

Two plastic dowels (or old bridge pins) though the high and low E string bridge holes are used to align the bridge and prevent slippage during clamping. They are removed after clamping so they don't get solidly glued in. Test fitting and dry clamping are critical to ensure that nothing is being forced into place. Anything force fitted is sure to come apart later.

Regarding glue, Titebond II, hide glue, or fish glue are commonly used.

Please send any questions or



Pete Hicks

ideas for articles to me at :
pehicks2@gmail.com



Below left: guitar bridge repair. Above: clamping methods. Right: C-clamps are useful - get them at luthier supply companies.



It is a good idea to rough up the bottom surface with a little light sanding of the bridge for better glue contact.

At the Martin factory, they rout out the area under the bridge a microscopic amount to ensure wood to wood contact between

four C clamps, carefully placed. The 5" depth clamps work well. These are available at luthier supply companies

Some builders use a vacuum clamping system with a rubber caul that form fits itself to the shape of the bridge.

The Great 48 Hour Jam - Bakersfield

From page A-1

to experience hours of jamming, workshops, showcase bands and a band scramble, not to mention bluegrass camaraderie with new and old friends. New this year, the 2018 48-hour jam will host two scheduled slow jams in which selected advanced players will teach new jammers jam etiquette, how to play their instrument with others and classic bluegrass jam songs. This event is open not only to novice bluegrassers attending the event, but we invite folks from the community to join the jam and learn, as well as enjoy, our genre of bluegrass music. The weekend will boast the annual Friday night performance from a select professional bluegrass band, performing in the Marriott Grand Ballroom. Details regarding this year's professional band will be announced at a later date --- Stay tuned, the Friday night band is going to be a good one!

Those who have attended the Great 48 Hour Jam in the last several years understand this event is growing every year and early bird reservations are crucial when receiving the CBA group rate. In fact, last year's jam attendance surpassed all prior 48 hour jams and the Marriott filled to capacity months ahead of

the December deadline. Therefore, folks who plan to attend the Great 48 Hour Jam 2018 and receive the CBA group rate must reserve their room prior to noontime on the December 11, 2017 deadline. The CBA room rate is \$95 per night if you reserve before the deadline! After the deadline date, the rate increases to \$169, so make your reservation early. Right now, it may seem far away, but don't delay. Rooms will fill fast!

To make reservations, directly contact Sara Walker at the Bakersfield Marriott Convention center (661) 323-1900. This year, attendees will indicate to Sara their floor preference regarding all night jamming, jamming to 10:00 pm and no jamming floors. Sara will require your

first and second choice for your jamming floor preference.

Kinfolk from hither and yon are on this event like 5 strings on a banjo, and we anticipate a full Marriott house or as the hotel bigwigs say, "run of the house." Volunteers are being sought to coordinate organized activities such as workshops, kids on stage, band scramble, etc. Please contact Jack Pierce at lylebanjo@gmail.com if you are interested in helping with the Great 48 Hour Jam 2018.

The Great 48-hour 2018 jam promises to be another memorable weekend for all lovers of bluegrass, so don't delay make your reservation. Keep your eyes open and fingers rolling for additional information in the coming months.



Joe Weed's Studio Insider

Questions from readers at the Grass Valley Father's Day Festival

People who attend my workshop on home recording often bring questions that are of interest to others who are working in home studios. I'll cover some of the Q and A from my recent workshop and from emails I've received.

Larry Phegley writes: "I have been trying to research Pro Tools at their web site and I can't tell if Pro Tools can import tracks that I record with my hand held digital audio recorder. Do you know the answer?"

Larry, Pro Tools (current version) can work with most contemporary professional types of digital audio files. If you find that you have files in a format that Pro Tools doesn't support, then you might find that you can do the conversion with Apple's program called "Compressor." It's a wonderful app for converting tons of both audio and video files, and costs \$49.99 at their app store.

My suggestion would be to take the SD card from your hand-held device and load the files from that onto the hard drive that you use for working with Pro Tools (or whatever DAW you like to use). Then import the files from the hard drive into a Pro Tools session and you're good to go. I hope this helps.

At the workshop in Grass Valley: "What's a good general-purpose microphone for recording vocals? And is there one that will work well for guitar, mandolin and banjo also? I don't want to spend over \$500."

If I were looking for an inexpensive general-purpose mic that would also excel at recording vocals, I would look at a large diaphragm condenser mic, such as one made by Audio-Technica. This company has long produced high-quality audio recording gear, often at prices far below those charged by high-end European manufacturers. You can educate yourself about prices and features online, and then go to a local music shop that carries recording gear and support your local retailer.

Why a "condenser" mic? There are three basic families of microphone in common use today: (1) Condenser, (2) Dynamic and (3) Ribbon. Knowing a bit about how each type works can inform your decision about which type to get and where it will excel.

Condenser mics use an extremely thin, light-weight diaphragm that responds quickly to sound waves. The diaphragm is part of the microphone's electronic circuitry, so the mic needs to be powered in order to work. Some condenser mics have batteries, but most professional condensers rely on "phantom power," which is a voltage that is supplied by the mic preamp and travels up the mic cable. Condenser mics reproduce high-frequencies extremely well, and for immediacy and accuracy, this is the mic to choose.

Dynamic mics use a diaphragm that's attached to a coil of wire, and this assembly moves around a magnet in response to sound waves, gen-

erating electricity. The mass of the wire coil and diaphragm assembly is considerably greater than that of the super-light condenser diaphragm, and as a result this assembly can't respond as quickly or accurately to the tiny gradations in air pressure of the high frequencies. Some people like dynamic mics for their less accurate, but "warmer" sound and their ruggedness. They are typically cheaper to manufacture than high-quality condenser mics, and their retail price shows that. They generate their own electricity, and don't require batteries or phantom power.

Ribbon mics use a thin ribbon of metal to catch the vibrations from sound waves. The ribbon is stretched tightly and suspended between magnets. It picks up sound primarily from in front and in back, while not responding to sound coming in from the sides. This directionality can be used effectively in the studio to isolate the desired subject sound from other sounds coming in from the sides. Ribbon mics respond more slowly than condenser mics, and as a result they also tend to sound less bright. Engineers often use them to tame harsh or bright sources such as cymbals, high horns, and electric guitar amps. They were historically quite fragile, but with the development of newer, stronger materials, they are becoming popular.

And at the workshop: "What does cardioid mean?" "Cardioid" refers to the heart-shaped diagram that represents a directional mic's pattern of sensitivity (pickup pattern).

Lay a microphone down onto a piece of paper, with the diaphragm facing toward the top of the sheet. Surround the mic with a heart-shaped drawing, with the point of the heart facing the top of the sheet and the valley between the two pillowy curves surrounding the mic's diaphragm. This represents fairly accurately the field that the microphone responds to — a narrow part extending up in front of the mic, and then tapering quickly to almost nothing behind the mic.

"Cardioid" mics are very useful in the recording studio. They reject sound coming from behind and to the sides, while picking up sound coming straight at them. So they will pick up an instrument or vocals well if pointed right at them, and won't pick up sounds coming from other directions, like room reflections or other musicians.

Some microphones have circuitry that allows them to offer a variety of pick-up patterns, such as cardioid (from in front), figure of eight (from in front and in back, but not from the sides) or from all directions (omni-directional). And some allow selection of various gradations of cardioid, from an extremely narrow (tight cardioid) to a much wider cardioid. Recording engineers take advantage of these pattern differences to include or reject sounds other than what comes from the singer's mouth or from the instrument. For example, when I record fiddle in my studio, I use a mic

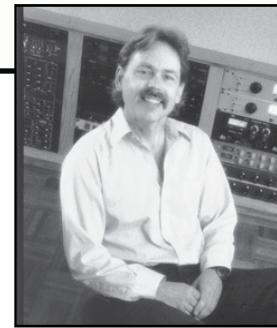
with a very wide pickup pattern to include not just the violin itself, but also acoustical reflections coming up from the floor.

Please email me or reach me on Facebook and let me know your questions about audio recording. Good luck in your home studio!

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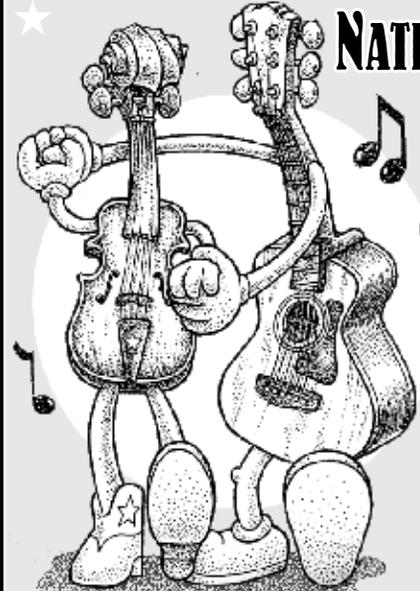
Joe Weed records acoustic music at his Highland Studios near Los Ga-

tos, 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 "Lit-



Joe Weed

tle House on the Prairie" book series. Reach Joe by email at joe@joeweel.com, or by visiting joeweel.com.



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Call for Vern's Stage acts

From Page A-1

advantage of the showcase opportunity that Vern's provides. We have been blessed in getting bands from north to south California and want to continue, but we very need the area VP's to get out and find those up and coming bands in California to provide them with this unique opportunity. So, the work starts now. If you have a band or know a band that meets our criteria, then make sure you get your info to your local CBA area VP. Especially from southern California.

Here are the qualifying criteria for Vern's Stage. Your group must be a California based bluegrass band. Your playing locations must be limited to within California. If you a band touring or planning on touring this year or next prior to Vern's

2018, then you do not qualify. You must not have played Vern's in the last 3 festivals. Lastly, you must be vetted and referred by your local area VP. Please go to the CBA website. VP's and the areas they cover are listed on the website.

If you qualify and are submitted by your local VP, then we will ask that you send us 3 audio files of your band. This is a requirement. We would also like to see you in action at some venue, but this is not required, but strongly suggested. In you have a website, facebook page, etc, please send those links as well.

We have had some terrific bands playing at Vern's, some that have gone on to play the main stage. We enjoy giving that boost to up and coming bands by providing an opportunity to play to and intimate and appreciative crowd. This is a

wonderful opportunity to showcase your group. So, VP's get out there and find the next big thing. Bands contact you local VP and hopefully we will see you at Vern's next year.

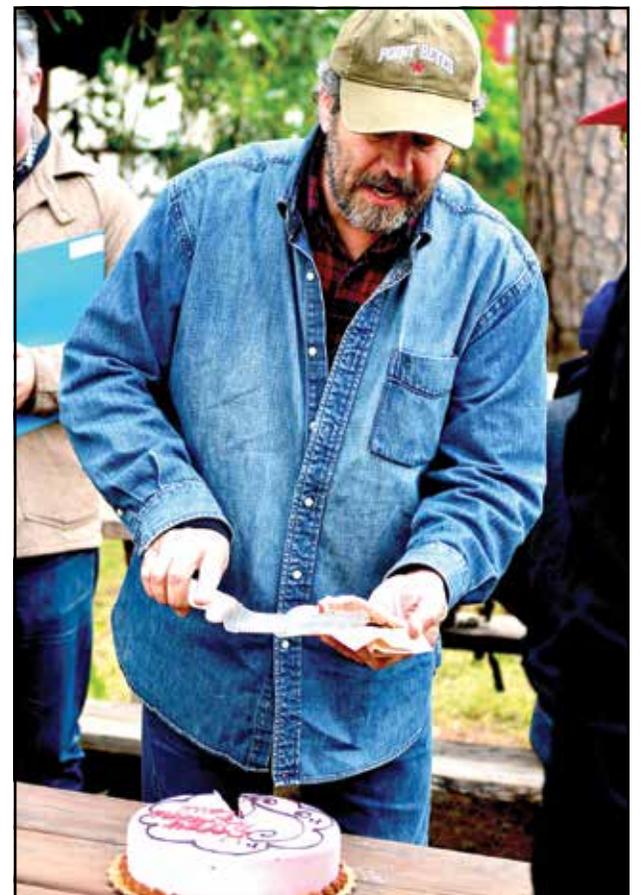


2017 CBA Music Camp

photos by Alan Bond



Top left: the whole enchilada. Top right: Cary Black's bass class. Center right: the student concert is the big finale to a week of fun! Bottom right: It always seems to be soundman Paul Knight's birthday. Bottom left: Steve Pottier's guitar class learns Elvis moves. Left: Annie Staninec selfies her whole class. Center Left: Janet and Peter lead tthe CBA Music Camp by example. *Photo: Alan Bond*



Reviews

From Page A-8

has been called “country grass” and this album has been a very successful blend.

Lonesome River Band: Mayhayley's House

Mountain Home Music
www.mountainhomemusiccompany.com
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Song List: Wrong Road Again, As Lonesome as I Am, Mayhayley's House, Old Coyote Town, Blackbirds and Crows, Ida Red, Diggin', As the Crows Flies, Lonesome Bone, I Think I'm Gonna Be Alright, It Feels Real Good Goin' Down, Hickory Hollow Times and County News, Fly Around My Pretty Little Miss.

When a band has been around for 35 years, you know they must be something special. The Lonesome River Band is still going strong, and this latest album proves that they haven't lost their personal connection with the heart and soul of bluegrass music. Sammy Shelor has been a constant presence through the years, and his hard-driving banjo has anchored the group's sound. Current band members are Brandon Rickman on guitar and vocals, Mike Hartgrove on fiddle, Barry Reed on bass and vocals, Jesse Smathers on mandolin and vocals, and Tony Creasman on drums and percussion.

Sammy's banjo leads the pack in two traditional songs with classic instrumental interludes: “Ida Red” and “Fly Around My Pretty Little Miss.” Mike's fiddle and Sammy's banjo frolic under the vocal harmonies and provide ample proof that this band can be high octane bluegrass. Brandon Rickman's lead vocals provide the pivot point for the strong vocal harmonies, and the stories flow out like a strong mountain stream. Mayhayley Lancaster is was a southern woman known as the “oracle of the ages,” and folks in Georgia sought her advice and predictions. “Hayley's House” retells her vision of a murder site and the arrest of the murderer. Relationships and departures are the fodder of bluegrass songs, and “Lonesome Bone” and “As the Crow Flies” contrast with the wandering “Wrong Road Again” and the hopeful “I Think I'm Gonna Be Alright.” Here's another winner from the Lonesome River Band – tales of heartbreaks, departures, and a bit of mountain mystery – all placed in a superb instrumental and vocal setting!

To be reviewed

Send your materials to:
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PO Box 20370
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hufstuff2003@gmail.com

The Solution to Living as Free Citizens in a Free Nation

Jack E. Johnston
<http://gadflyblog.com/>

Conflict will occur between citizens, as well as between citizens and authorities, in all situations imaginable in our towns, communities and cities of all sizes. It will even happen in music festivals, county fairs or at any other events where we are compressed into a small space. It is how we resolve these conflicts that determine if we are going to live as free citizens in this free country, or are regulated by rules, laws and law enforcers, resulting in the loss of our freedom as citizens of a free nation.

Qualifications of this Writer

Learned knowledge and skills: Served in the Air Force as a Jet Engine Mechanic in LBJ's war in the South Pacific and was identified as a natural born troubleshooter. I had only one lesson in troubleshooting from my trainer “When you find out where the problem is the solution will be obvious.” I took this instruction to all of my troubleshooting assignments. As a graduate from a technical college in Mechanical Engineering Technology, Physics and Metallurgy, I was identified by the metallurgical professor as a natural born researcher and the most advanced student ever to go through that college. The Development of a Troubleshooter

Thanks to my excellent reviews I was accepted on staff at the Lawrence Livermore National Laboratory (LLNL) where there is an invisible sign above the doors “Only the Best of the Best shall pass through these doors”. After ten years at LLNL I received my first troubleshooting assignment in the Superconducting Development Group. This group was developing a state-of-the-art high field superconductor. There were problems at the manufacturing facility on the east coast. At a lunch meeting I interjected my troubleshooting experience “When you find out where the problem is the solution will be obvious.” I was told to pack my bags. After about a year this superconductor came off the assembly line successfully. I received an award from the group for “Service Above and Beyond the Call of Duty”. After twenty-five years of troubleshooting I was asked to join a taskforce to address the most urgent and serious national issue of the time. The taskforce consisted of a core group of about a dozen engineers and physicist with support from hundreds of others in various disciplines. In about a year I got an

insight to “Where the problem was and the solution was obvious.” After this taskforce I earned the reputation as “The Top Gun National Troubleshooter”.

Lack of Communication Skills at FDF 2017

Due to the heavy rainfall preceding FDF2017, the RV lot looked more like a swamp. Only 75% of my designated RV spot was usable resulting in an encroachment on the dead-ahead RV spot. After Music Camp we were in the process of negotiating a workable compromise to solve this issue that would work for all those involved. We were making progress when a team of about a dozen Security Officers showed up at my RV Site. We now had “Rule Enforcers” to deal with and all hope was lost to negotiate a workable compromise with security personnel with an “I Win-You Lose communication style.

How Can We Improve the Management of this Festival?

I suggest we start with the requirement that to become or remain on the Board of Directors, Security Personnel and membership in this organization a person must produce a certificate of completion in an Assertive Communication Class and a Class on Negotiating Workable Compromises. These two classes would be offered and taught by CBA contracted experts in the hands-on-methods of assertive communication and negotiating workable compromises

Our Citizens (Members) Developed Communication Style

Most of us have developed our communication style and skills from our family of origin from parents who had poor communication skills. Others spent a good deal of their life communicating with children in an adult-to-child (aggressive) mode and controlling by rules. They too must learn the adult-to-adult (assertive) communication style and how to negotiate a workable compromise. This festival, as a microcosm of the nation, could produce, with these actions, a role model for the rest of the nation to follow.

Guidelines not Rules

My dog Buddy had been leashed up and not allowed to accompany me to any events at Music Camp for four days. He was now depressed, not eating and traumatized from all the security personnel on our RV site. I offered to leave the FDF, as a solution to the lack of space problem, Buddy was ecstatic to get back home and Run Free. One of the dog owners in the RV lot, whose little canine was running free, off-leash, said that “He sees the rules

as guidelines to be interpreted by each individual”. I think he has the solution to living free in a free nation. Guidelines not rules or laws will eliminate the need for rule enforcers in the microcosms and law enforcers in the nation. This may not be applicable in every situation, but it does eliminate the enforcer's attitude that “I have power over you and I can bring pain into your life! “ They will no longer have this power over the citizens and they too must negotiate workable compromises. Any hard and fast rule must be followed by the justification for that rule and these rules must be ratified by the membership of the organization. “How can we live free in this Free Nation”? By learning/enacting assertive communications, negotiating workable compromises and not rules/laws but guidelines.

By Jove, I think we've got it. We now know how to live free as members, in microcosms and as citizens, in a free nation.

Q. E. D. For the full report see <http://gadflyblog.com/tag/FDF2017>

2018 Father's Day Festival? Sign them up!

Larry, we are proud to be listed as those renewing memberships.

I'm not sure who to write to directly, but please know that this was one of the best festivals we have attended. We're guessing we've been going over 10 years. We want to especially compliment those who made our stay so pleasant. We arrived on Tuesday and had a beautiful, shady spot next to the ditch in Lot K. I am overwhelmed that so many people assemble smoothly. Credit to all of you and the many, many volunteers.

Looking forward to 2018.

Marilyn Bagshaw & Rich Carbine

Thanks Larry,

I stopped by the booth and visited with the crew when I renewed. I just wanted to say you and the staff did a great job with the Father's Day Festival this year. The facilities were the best I have ever seen. The porta-potties were always kept clean and every time I stopped by there was water in the hand washing stations. The shade over Vern's stage was a nice addition for the musicians and the additional camping expansion helped a lot so it didn't seem as cramped on the hill.

Thanks for another great festival!

Dave Cole

Wonderful KidFest report:

It was amazing! Still smiling about what a great time we had working together at KidFest! It's our magic little corner where kids and parents enjoy the festival and you all make that happen with your joy and love for the kids and the music! Jenn and Doc's music was delightful and enjoyed by all, sparking a curiosity and desire to learn to play an instrument in many of our guests hearts, I was very touched to see that happen. Thank you all for your organization skills, seeing what needed to be done, doing it, set up, clean up, suggestions for better run projects, it was all so great! Thanks, Cate for final clean up overseeing, thanks, Kelly for running to the store for us, thanks, Rose-Marie for your hanging skills, Shari, for your patience and endurance, Ruth, for your vision into the future of Kid Fest, introducing me to new ideas and possibilities, thanks Suzanne, for the face painting skill (hope they stayed out of the water after your touch!) and thank you to Ellie, for always being there, seeing what needed to be done before I did, and willingness to do it.

You all have incredible gifts that make Kid Fest an amazing part of the CBA Father's Day Festival, thank you from the bottom of my heart. Hope you can all join us again next year! May the rest of your summer be fun and relaxing! I love and appreciate you all, Kathleen

Kafween@mac.com
www.bingschmingo

CBA members make this
paper happen.
Thank you!

The French Connection by Allan French

Family, Fiddles, Friends, Frank, FaceBook, and FDF

Once again I had a wonderful time at "Father's Day Bluegrass Festival." This was my 11th year of attendance and TENTH YEAR of camping-out there.

Somehow I didn't encounter some of my friends in person, whom I know or suspect were there. That was disappointing, since my music family means a lot to me. If you were there, you contributed to the event's success, and I'm sorry

our paths didn't cross. There truly would not be a festival without sufficient participants, both in the audience area and working behind the scenes, so thank you for your involvement (as well as your friendship).

I have to say that I was a bit surprised to not see more KOB alumni come by the "Kids On Bluegrass" rehearsal area, for a look-see and shake-and-howdy. (FYI: I am not directly affiliated with KOB, but I've known Frank and his pals for many years.) I realized after perusing posts on FaceBook that quite a

few KOB alumni were involved in graduation events this June – either their own milestones or those of family members. If you'd like to touch base with Frank Solivan, his phone number is listed alongside that of other CBA leaders, in the first few pages of each Breakdown.

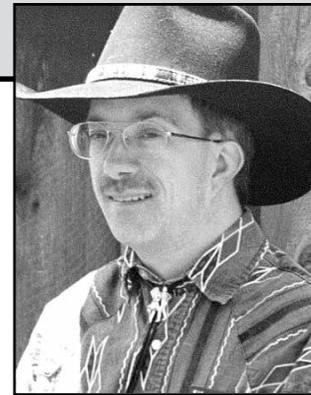
After years of prodding by tech-fanatics, Frank was dragged kicking-and-screaming into the digital age, and now he's on FaceBook. If you're a KOB ALUMNI and you couldn't stop by the rehearsal area at FDF 2017, why not check in with him on FB or via your phone! He finds FaceBook to be a terrific way to keep in touch with many friends in many different locales, without having to resort to typing lots of e-mails; and I couldn't agree more. Most of Frank's 2017 staff and assistants – including Helen Foley, Tom Caudle, and Sharon Elliott – are also active on FB.

I could rattle off a list of other folks who've helped in past years (including at least 5 or 6 KOB alumni), but I don't want to omit or include anyone erroneously. If you're interested in learning about CBA's other youth events, check out page A-10 from July's Breakdown. I think there will be a good

coverage of youth events in this (August) issue as well.

Back in in the early 1990s, I had a friend who lived in lived in Sonoma County, while I lived in San Mateo County, too far away to visit regularly. We lost contact over time. I recently found his phone number and e-mail address and managed to reconnect with him. He moved and now lives in Grass Valley! So, before heading to FDF, I spent a day with him and his family – for the first time in over TWENTY YEARS!! I naturally talked about the festival I was headed to attend. While my friend isn't especially into music, his wife played violin as a child – and she still has her instrument. Their 7-year-old son wanted to see and "try out" mom's violin. I took photos of my friend's son, with a big grin, holding the fiddle and bow in playing position. I'm hoping I may have the opportunity to steer mother and/or son toward "my kind of music" over time.

If any of you know Jay Thom and his teen son, Nate, here's another reunion story: Jay and I met while in grade school! Like in the story above, we lost contact after we moved on from one school to the next. It was 3 or 4 years ago that



Allan French

Jay saw me at FDF and introduced himself. We had lost contact for more than 35 YEARS!! Jay and Nate live somewhere in Nevada, but come each year to our FDF extravaganza – because they know our festival is excellent!

Through our shared passion, as the "Sister Sledge" song declares, "WE ARE FAMILY," you and I. I hope to see many of you at NCBS's "Good Old Fashioned Bluegrass Festival" in a few weeks. Among the bands scheduled for "GOF" is one featuring various members of the of Quale, Gooding, Osborn, and Kerr families. I'm not exactly sure who's included from which family – there are at least 9 young musicians among the 4 families – but it'll no doubt be an amazing

Continued on A-27

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Bluegrass BPM reviews by Marty Varner

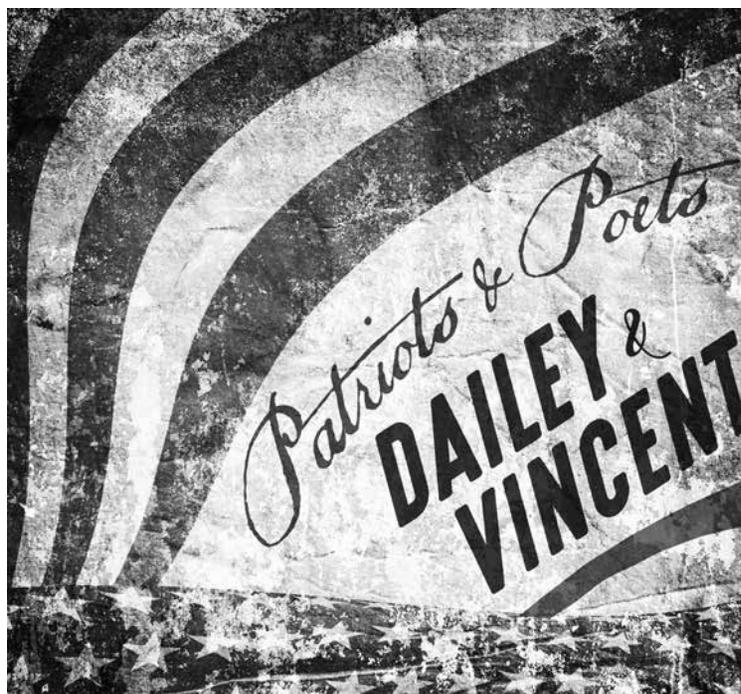
Dailey & Vincent: One foot in, and one foot out of "that feel good music" with new 'Poets and Patriots' release

There have been less graceful exits. King Wilkie comes to mind immediately, but there have been numerous other departures that were more surprising and jarring and that had more bluegrass success, including Allison Krauss's new project Windy City. I wouldn't be surprised if the same fate awaits Dailey & Vincent's new album Patriots & Poets. The album's lengthy track-list allows the band to stick to its roots of high octane bluegrass and brain-melting four part vocals that has gone from excellence to utter perfection since their origins. The issue is that their perfection of the craft has led to popular pressure to make music that once they would have ignored rather than performed.

This contrast can be found between the first track and the following three. "Give Me All the Love You Got" has been a bluegrass radio smash, and with good reason. It's very rare that the vocal capabilities of a band such as Dailey & Vincent also get to play with toys such as Bryan Sutton, Andy Leftwich, and Stuart Duncan, and allow their instrumental freedoms to stretch far and wide on this album. Their breaks, each representing their own unique styles, are twenty maraschino cherries on top of the

four part extravaganza that takes place during this track, which easily makes this track the highlight and a breath taking experience for anyone who isn't prepared for this album and the band's brilliance. "Battle Scars" brings nothing new to the table besides introducing the idea that drums will be prevalent, and they are. The drums can't help but be noticed on the hoe-down-esque track "Baton Rouge", which will I would rather not discuss further. "Until We're Gone" is helped with brilliant mandolin accompaniment by Cory Piatt, who also helped write the song, but the lyrics are extremely generic. "They say we're too young/ But now I'd say they're wrong" are not lyrics fit for an album that features this type of vocal and instrumental fire power.

The next few tracks give bluegrass listeners a brighter message to discern from this seemingly distant project. "Billie and Ole Elijah" conducts a strong banjo and fiddle introduction and allows Jaime Dailey to shine with pure lead vocals. The story is brilliant and tells the story of mortality in a prison and compassion for that mortality we see in others. "Unsung Heroes" is a strong track for much of the audience that would see this act across the country, so in that regard it is a successful song, and it does showcase the four-part dynamics again. "Spring Hill" allows the instrumental ringers to let loose and



each of them does brilliantly, but I think I'm going to give Sutton the win on this one. (Shocker, right?) This album's peak comes when they bring in the vocal guest stars who each bring their own flavor to the band's program. "God's Love" is a reuniting of Doyle Lawson and Dailey and it doesn't disappoint. "California" is the greatest presentation of showmanship the album has and it's a good time especially for us Californians. The minor-jazz flavor works for the theme of the

track and allows instrumentalists like Stuart Duncan to show off a side of themselves they rarely show. Steve Martin's interlude is obviously hilarious as well. If Steve Martin and Doyle Lawson weren't enough, maybe David Rawlings will be. It doesn't seem like Dailey and Rawlings would have voices that would mesh, but the proof is on the record. "Here Comes the Flood", which allows both vocalists to present their patented buoyant and flexible vocals and Rawlings to



Marty Varner

play backup guitar, which nobody on the planet can do better.

The album should have ended here. Don't believe me? Take it from a Country Exclusive (www.country-exclusive.com) review that said, "If it were up to me, I'd probably have cut this down to ten songs..." The bigger news is that Country Exclusive is even doing a review of this album at all. The reviewer prefaces her article by admitting her lack of knowledge on bluegrass, and her desire to still review the album. While this could be off-putting, I believe Dailey & Vincent's desire with this project was for both bluegrass reviewers (such as myself) and country writers such as she, to both enjoy different portions, but still recognize the utter and unchallenged talent that was compiled on this album. While Dailey & Vincent will only sway further away from our beloved genre, it is nice to know that they will never belittle themselves to lesser standards of where their own craft takes them.

Bluegrass Confidential By Chuck Poling

Brandon Godman

I've dubbed myself San Francisco's Bluegrass Busybody because I like to know what's going on in local bluegrass circles. If there's anything or anybody new on the scene I make sure to follow up and learn more. A little over a year ago I started hearing about this amazing fiddler who'd moved to the Bay Area from Nashville. Folks were raving about Brandon Godman, and I figured it was time to see what all the hoo-hah was about.

I got my opportunity when I learned that Brandon would be playing with Windy Hill at Berkeley's Ashkenaz for a benefit for the Southern Poverty Law Center in January. What I saw and heard completely justified the buzz that was going around.

Brandon plays with an incredible mix of virtuosity, spontaneity, and emotion that is utterly captivating. I found myself concentrating on his backup fiddling – it was creative and intricate, but it never interfered with the lead singer. He seemed to play the perfect thing at the perfect time – ev-

ery time!

Recently, he's been playing with Laurie Lewis, adding to a résumé that includes stints with Melvin Goins, Karl Shiflett, David Peterson, Doyle Lawson, and Dale Ann Bradley, among others. Pretty impressive, considering that Brandon hasn't yet turned thirty years old.



Brandon Godman celebrates a huge achievement at Bluegrass Pride.

ery time!

Brandon soon found other older fiddlers who were happy to pass along their musical tradition to the eager lad. Harold Zimmerman was perhaps the most influential, though because he lived an hour's drive away, lessons were sometimes conducted over the telephone.

Soon Brandon was performing at a weekly square dance, playing a featured number. The band began to encourage him to play backup to

other songs, though they weren't shy about letting him know what they thought of his playing. "It was everything from screaming at me 'Stop! Stop!' to 'Why don't you play some more on this one!'"

Brandon received a splendid education from these elderly musicians, who not only taught him the nuts and bolts of playing, but also passed on their love and respect for traditional music.

"All of those guys, early on they instilled their passion for music in me. They just lived and breathed it," said Brandon.

His grandparents further enabled his fiddle habit by driving him around to dances and jam sessions through his childhood. He entered various competitions but didn't particularly excel at them.

"I always got too nervous at contests. It wasn't really my thing, but I liked it because it gave me something to do with people of my own age," he said. Though he conceded, "I've always been an old soul, so I feel more comfortable with 80-year-olds."

In his teen years he was invited to play a weekly gig with the Comet Bluegrass All-Stars, a long-running act based in Cincinnati, about 40 miles north of his hometown. Brandon credits his stint with the All-Stars as his formal introduction to playing genuine bluegrass. He moved on to the New Radio Cowboys, a western swing outfit.

His big bluegrass break came when he joined Melvin Goins (Goins Brothers, Lonesome Pine Fiddlers, Stanley Brothers) during his senior year of high school. This is where his formal bluegrass education began in earnest.

"That was my introduction to playing professionally in the bluegrass world," he said. "I was green, I was really, really green with bluegrass, especially with someone as steeped in tradition as Melvin. I just didn't have the vocabulary of a real bluegrass fiddler."

Though his stint with Goins lasted only three months, Brandon came away from the experience with a commitment to learn everything he could about traditional bluegrass music. "I started immersing myself in anything I could listen to – Kenny Baker, Bobby Hicks – and diving into Flatt and Scruggs, the Stanley Brothers, and Bill Monroe."

As high school graduation loomed, Brandon wanted to advance his musical education but found that he was the proverbial square peg in a world of round holes. He'd taken some music theory and played trombone in high school, and though he could read music, he was limited to bass clef. Furthermore, while he received a full scholarship to attend Morehead State University's Kentucky Center for Traditional Music, he had to enroll as a jazz guitar major because the school didn't offer a degree for violin.

Eventually he created a new major in jazz studies with emphasis on the violin. He was obviously talented, but his prior education had been

rather haphazard. His teacher began his studies by applying the Suzuki method – yes, the same course that thousands of young children are introduced to each year.

Starting with "Twinkle Twinkle Little Star," he quickly advanced both this technique and his music reading skills. During his college years he also met and performed with Don Rigsby while he continued to hone his bluegrass chops.

Brandon was contacted by Karl Shiflett about joining his Big Country Show, and they arranged an audition at Bean Blossom. Suitably impressed, Karl signed Brandon on for what would be a two-year ride (2006–2008) with one of the nicest guys in the music business. "That was some of the funnest times I ever had on the road [with Karl] just because he was real light-hearted and he really cared for people. He loves music as much as anyone."

The next stop was with Dave Peterson and 1946, which soon led to a crucial decision in Brandon's life – stay in college or move to Nashville. Given his passion and focus on bluegrass music, it really wasn't a choice. Off to Nashville he went.

Besides touring with 1946, Peterson hosted "country revues" featuring hillbilly music where Brandon played alongside seasoned pros like Dennis Crouch, Bryan Sutton, John Hughey, and Paul Franklin. "The casts of casts," Brandon called them. "They were really nice and encouraging."

Brandon took to Nashville like a fish to water and found himself picking up gigs left and right. Following his hitch with Dave Peterson, he went on to play for Newfound Road and was subsequently picked up by Doyle Lawson in May of 2008. That year, Brandon made his first trip to Grass Valley with Doyle to play the Father's Day Festival.

His next gig was perhaps his most fortuitous, as he joined fellow Kentuckian Dale Ann Bradley's band. "Best gig I ever had," he exclaimed. "Our musical chemistry is uncanny. I felt every turn that she was going to do on stage."

When Dale Ann and her band toured with the Gibson Brothers in Ireland, audiences responded enthusiastically, especially when Dale Ann treated them to an old favorite.

Brandon knew she'd recorded Danny Boy with the New Coon Creek Girls and had asked her sing it at previous dates. Brandon recalled, "She said, 'Ah, hon, I can't do it. I'd just cry. I can't make it through it.'" But after finishing their set at a festival on the Auld Sod, they received a spirited ovation and a request for an encore.

"She looked at me and said, 'Let's do Danny Boy, just me and you,'" said Brandon. "I get chills just thinking about it. There wasn't a dry eye in the place, and I looked over at her as she walked offstage with her face black from mascara running down."

Through Dale Ann, he moved on to his next gig with a New Coun-



Chuck Poling

try act, The Band Perry. Brandon found himself playing bigger venues and making better money, but he missed the spontaneity and improvisation that he experienced in the bluegrass world. The Band Perry puts on a tightly scripted show, and in live performances they play songs exactly as they sound on the recording. Brandon's job also required him to pantomime over pre-recorded music for TV appearances.

The band had Brandon playing banjo, mandolin, and guitar in addition to fiddle. "I worked my ass off to be a fiddle player, and I didn't want to be a utility musician," he said.

The experience helped Brandon return to focusing on what he really loved – fiddles and fiddle music. After leaving The Band Perry he went to work at Fred Carpenter's Nashville Violin Shop. As a teenager he'd worked part-time in a Cincinnati shop learning to set up instruments and do minor repairs. In Nashville, he advanced his skills as a repairman and added to his burgeoning collection of fiddles. He became part owner of the shop and delved into the mysteries of the fiddle, learning how each had its own voice, its strengths, its limitations, and its own idiosyncrasies.

As much as he loved the shop, he started feeling a little claustrophobic. He still wanted to learn and grow as a fiddler, and playing occasional gigs while he had a day job wasn't getting him anywhere musically. As has occurred often in Brandon's life, Fortune's Wheel provided him yet another timely opportunity.

He became a rep for a fiddle bow company as well as a dealer in vintage fiddles. The flexibility of his position gave him the freedom to tour and takes him to places where he might find an interesting fiddle or an eager customer. "I'm just out wheeling and dealing all the time," said Brandon. "Through that I'm able to study and see a wealth of instruments."

The bow company needed someone to represent the western U.S., primarily on the Coast. Encouraged by some Nashville friends who'd moved to San Francisco, he followed in April of 2016. At the same time, Laurie Lewis was looking for a fiddler, and it wasn't long before Brandon joined her.

"Everything just fell into place," he said. "There were some fears around it, but I feel if you just take the plunge you have more of a possibility of succeeding than if you don't."

You'd think having two perfect jobs would satisfy Brandon's delight-

CBA thanks its supporters

List compiled by Larry Phegley, CBA Membership Coordinator



New Members

Peter Ackley
 Maria and Matt Barber
 Domonique Bockover and Lance Hudspeth
 Libby Bottrell
 Joanna and Leo Brownstein
 Sue Crook
 Ed Fevang
 Maggie Frantz
 Roxanne Fuller
 Richard Gold
 Radio Goldfield
 Andrew Goldstein and Wendy Brayton
 Gordon Gore
 Donna and Richard Hall
 Terry E Hall
 Larry Hanne
 Robert Heirendt and Julie Marks
 Gabriel Hoff and Amanda Fredson
 Sean and Laurie Jensen
 Robert J and Doris Jensen
 Dreeta Jones
 Jim Maloney
 Jim Mason
 Tom McRee and Dianne Sass
 Patsy and Larry Michell
 Monte Rickey
 Monika and Ted Riedel
 Michael Rufo
 Carolyn Russell
 Larry and Dawn Scott
 Stan Skubic
 Thomas Smith and Sharon Sly
 Pam Stephens
 Roger Taylor
 Aisulu Thode
 Britta Tigan
 John Vega
 Jennifer Webb
 Monika White and Roger Goodman
 Stephen Wolfe

Renewing Members

Wendy and Gary Adler
 Dan Aguayo
 David and Cindy Ahre
 Deb and Mike Alperin
 Marcos and Janice Alvira
 Chris and Jeane Avilla
 Krystal Babcock (Montero) and Rett Smith

Kaity Ball and Chris Cahill
 Brian Ballard
 Patrick Ballard
 Christy Barden
 Bill Barnhart
 Roy and Sue Barush
 John Bateman
 Walter (Doug) Beck
 Daniel and Carol Bernstein
 Glen Bettencourt
 Gina Bliss
 Maureen and Robert Blumenthal
 Phil and Karen Boerner
 David Boggs
 Christina Boggs-Chavira and Francisco Chavira
 Ronald Bokosky
 Alan Bond
 Edward Monroe Bonfoey III and Elisa Emily Bonfoey
 Kate Borbridge
 David Brace
 Pat Brack
 Katherine Buckman
 Betty Bugaj
 Bernard Buller
 Jim and Natasha Burke
 Ron and Gail Bye
 Lynda and Robert Calvert
 Philip Campbell
 Duane and Michele Campbell
 Rich Carbine and Marilyn Bagshaw
 Tom and Sharyl Carter
 Kathryn Casternovia and Jef Ramsey
 Melinda and Angelo Chiurato
 Art and Yvonne Church
 Mary T and Clyde Clabo
 Brett Clark
 Robert Clark
 Gordon Clegg
 Dave Cole
 Vince Combs
 Salvatore Compagno
 Doug and Betty Cornelius
 John Corpe
 Harold and Jan Crawford
 Larry Crisman
 Ron and Pam Custer
 Bill and Carole Dabak
 Tom Davidson
 Stan and Paula DeBella

Helen Dennis and Susan Reaney
 Jim Dent
 Justin and Kara Dobrinski
 Lee and Pat Donaghey
 Patrick Dunn
 Bob and Kathie Dunn
 George Dunstan
 Stan and Anne Dye
 Tim and Susan Edes
 Charles Elliott
 Lolana and Amber Ellis
 Robert Erlich
 John David and Joyce Esakson
 Sally and Bradley Esser
 Richard Estel
 Neale and Irene Evans
 Richard and Sydney K Evans
 Marc and Gerda Faye
 Janet Feil
 Patti Finney
 Michael B Fisher
 Bill Fleming
 Stuart Forman
 Cindy and Bill Franklin
 George Fredson
 Bob Free
 Allan French
 Dan and Robin Frenette
 Jack and Lorie Frost
 Ernest and Helen Garcia
 Wayne and Mary Ginsburg
 Ronald Grebin and Wendy Schiro
 Ben Greenberg
 Lori and Kurt Greenwood
 Gary B Guardineer
 Andre Guezic
 William Harmer and Cindy Notrangelo
 Corry and Bruce Harper
 John Harper
 Coral and Bruce Harper
 Maline Hazle
 Mark Heagy and Patricia Janz
 Michael and Lenneke Heckathorn
 Joseph Helm
 John and Loretta Hettinger
 Sarah Hietbrink
 Bob and Carrie Holmberg
 Ken and Patti Horn
 Don and Anne Householder
 Gary and Conny Johnson
 Kyla Kent
 Craig Kincaid
 Louise King
 Melanie Kramme
 Ervin and Sammie Kroner
 Tommi Lamoreaux
 Brenna Lawrence
 Dennis and Julie Lawson
 Rodney Lee and Betsy Riger
 Matt Lew and Fiona Frew
 Walter Loew
 Daniel and Cindy Lovett
 Gary and Catherine Lyall
 Dave and Cathy Magram
 Paul Maki
 Richard Mallouf
 Terry Manning and Christy Bressemer
 Chad and Catherine Manning
 Leslie Massman
 Mike McGar
 Joseph and Teresa Michel
 Terri and Bill Michel
 Harry and Susan Miller
 Dan and Kerry Moriarty
 Peter Morin
 James and Tara Mullen
 Mardi Naythons
 Brian Nelson

Craig Nelson and Carol White
 Dennis Nichols
 Domenico and Kathy Nuccio
 Donna and Thom Orth
 Russell H and Nancy S Osborn
 Sandie Osborne and Hanna Crull
 Curtis Parker
 George Pence
 Meadow Bev Pence
 Elisabeth Perrow and Eric Lopatin
 Angela Personeni and Joshua Tharp
 John and Sharon Piasecki
 David E Pitman
 Earl Pitman
 Stan Polk
 Curtis Potter
 David Putnam
 Rita and Bob Quade
 Mariaelena and Christopher Quale
 Eric Reimler
 Merwin (Butch) Reynolds
 David and Sally Reynolds
 Jody Richardson
 Eric and Pam Robertsen
 Karen Roemlich and Rick Sparks
 Ken Rucker and Dylan Mores-Rucker
 Robert John Rudek II
 Barry Sander
 Tom and Chessie Sauber
 William Schmidt
 Scott Serena and Tamsen Nash
 Randy and Mary Lou Shelton
 Avram Siegel and Colleen Silva
 John Simmons
 Anita Sison and Rick Hawley
 Lucy Smith
 Michael and Barbara Smith
 Ken and Claire Smith
 Kim Brian Smith
 Nicole and Dave Snider
 Carol and Paul Spiker
 Rodger Springsteen
 Suzi Springsteen-Marks and Seth Marks
 Amanda Takemoto
 Bill Templin
 Suzy and Eric Thompson
 Jay Thorwaldson and Patricia Spohn
 Mary Tilson
 Tim Tobias
 Ruth Truesdell and Ed Forbes
 Tom Tschumy
 Molly Tuttle
 Ken Vander Keift
 Charles and JoAnn Viohl
 Glenn (Bubba) and Wendy Wallace
 Susan Shelasky Walters
 Jeffrey S Ward and Amy Thigpen
 Sonja M Wells
 Sam Wells and Diana Marley
 Artie and Rose West
 Steve and Kathy West
 James Wiant and Ann Dooley
 Dan Wiegardt
 Doc Wilcoxson
 Steve Williams
 Joseph Willis and Hannah Sauber
 Dick Wodrich and Marci Goulart
 Dovie Wylie
 Tim and Lori Youngberg
 Ron and Doane Zastovnik



www.cbamusiccamp.org

Next year, right?

CBA Calendar of Upcoming Music Events

BAND DATES and CONCERTS

8/1 Dave Holodiloff Bluegrass Band (Jerry Garcia BD bash) at Don Quixote's, Felton
 8/1 Bean Creek at SAMs BBQ, San Jose
 8/2 Whiskey Brothers at Albatross Pub, Berkeley
 8/3 Mill Creek Ramblers at Mission Pizza, Fremont
 8/3 Blue and Lonesome at Willowbrook Ale House, Petaluma
 8/3 Grateful Bluegrass Boys at Freight & Salvage, Berkeley
 8/4 Sugar Pine at Bluegrass in the Park at Clovis Veterans Memorial Park, Clovis
 8/5 JD Souther at Bankhead Theater, Livermore
 8/5 Americana Jukebox at Plough & Stars, San Francisco
 8/6 Shoe Invitational jam at Lucky Horseshoe Bar, San Francisco
 8/6 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and Ready
 8/8 Carolina Special at Sam's BBQ, San Jose
 8/8 Sidesaddle & Co at Sam's BBQ, San Jose
 8/9 Dark Hollow at Sam's BBQ, San Jose
 8/9 Clan Dyken at Tuolumne City Concert, Tuolumne City
 8/10 Dixie Giants at UC Berkeley Botanical Gardens, Berkeley
 8/10 Jinx Jones at Atlas Cafe, San Francisco
 8/10 Mill Creek Ramblers at Mission Pizza, Fremont
 8/10 Blue and Lonesome at Willowbrook Ale House, Petaluma
 8/11 Stampede at Mission Pizza, Fremont
 8/11 The Morgan Canyon Band at Clovis Veterans Memorial Park, Clovis
 8/12 Sonny Landreth at Twisted Oak Winery, Murphys
 8/12 Footprint at Mission Pizza, Fremont
 8/12 Bearcat Duo at Cato's Ale House, Oakland
 8/12 Harmony Grits at San Gregorio Store, San Gregorio
 8/13 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and Ready
 8/14 The Bow Ties at Amnesia, San Francisco
 8/15 Carolina Special at Sam's BBQ, San Jose
 8/16 Whiskey Brothers at Albatross Pub, Berkeley
 8/17 Mill Creek Ramblers at Mission Pizza, Fremont
 8/17 Blue and Lonesome at Willowbrook Ale House, Petaluma
 8/17 Stuart Mason & John Weed at house, Mountain View
 8/17 Rob Ickes & Trey Hensley at Freight & Salvage, Berkeley
 8/18 Bluegrass Bonanza! at Plough & Stars, San Francisco
 8/19 Montara Mountain Boys at San Gregorio General Store, San Gregorio
 8/19 Magnolia Rhythm Trio at Big Trees Park, Big Trees
 8/19 Canyon Johnson at Mission Pizza, Fremont
 8/20 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and

Ready
 8/20 Circle R Boys at San Gregorio general store, San Gregorio
 8/20 Maverick at Winters Tavern, Pacifica
 8/20 Mountain Fire Bluegrass Band at Cato's Ale House, Oakland
 8/21 Windy Hill at Amnesia, San Francisco
 8/22 The Mighty Crows at Sam's BBQ, San Jose
 8/23 Loganville at Sam's BBQ, San Jose
 8/23 High Country at Albany Taproom, Albany
 8/24 Blue and Lonesome at Willowbrook Ale House, Petaluma
 8/24 Mill Creek Ramblers at Mission Pizza, Fremont
 8/25 The Dim Lights at Pacifica Moose Lodge, Pacifica
 8/25 Laurie Lewis and the Right Hands at USS Potomac, Oakland
 8/25 Jason & Ida Winfree & Friends at Clovis Veterans Memorial Park, Clovis
 8/26 The Dim Lights at The Back Room, Berkeley
 8/26 Dwight Yoakam at Paradise Performing Arts Center, Paradise
 8/26 Beargrass Creek at Mission Pizza, Fremont
 8/26 Risky Biscuits at Brice Station, Murphys
 8/26 The Thundering Heard at Pub Republic, Petaluma
 8/27 Evie Ladin Band at house, Oakland
 8/27 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and Ready
 8/28 Laurie Lewis and the Right Hands at USS Potomac, Oakland
 8/29 EmiSunshine & the Rain at Freight & Salvage, Berkeley
 8/29 Dark Hollow at Sam's BBQ, San Jose
 8/30 Matt & George & Their Pleasant Valley Boys at Sam's BBQ, San Jose
 8/31 Blue and Lonesome at Willowbrook Ale House, Petaluma
 8/31 Evie Ladin Band at Yerba Buena Gardens, Yerba Buena
 9/1 Front Country at Freight & Salvage, Berkeley
 9/1 Baloney Creek at Bluegrass in the Park at Clovis Veterans Memorial Park, Clovis
 9/2 Americana Jukebox at Plough & Stars, San Francisco
 9/3 Shoe Invitational jam at Lucky Horseshoe Bar, San Francisco
 9/3 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and Ready
 9/5 Bean Creek at SAMs BBQ, San Jose
 9/6 Whiskey Brothers at Albatross Pub, Berkeley
 9/7 Blue and Lonesome at Willowbrook Ale House, Petaluma
 9/8 The Gilly Girls at Bluegrass in the Park at Clovis Veterans Memorial Park, Clovis
 9/9 Harmony Grits at San Gregorio Store, San Gregorio
 9/10 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and Ready
 9/11 The Bow Ties at Amnesia, San

Francisco
 9/12 Sidesaddle & Co at Sam's BBQ, San Jose
 9/12 Carolina Special at Sam's BBQ, San Jose
 9/13 Dark Hollow at Sam's BBQ, San Jose
 9/15 Bluegrass Bonanza! at Plough & Stars, San Francisco
 9/15 High Country at USS Potomac, Oakland
 9/16 Montara Mountain Boys at San Gregorio General Store, San Gregorio
 9/17 Circle R Boys at San Gregorio general store, San Gregorio
 9/17 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and Ready
 9/18 Windy Hill at Amnesia, San Francisco
 9/19 Cabin Fever at Sam's BBQ, San Jose
 9/20 Whiskey Brothers at Albatross Pub, Berkeley
 9/22 The Dim Lights at Pacifica Moose Lodge, Pacifica
 9/23 Risky Biscuits at Cafe Blossom, Twain Harte
 9/24 Fruit Jar Pickers at Rough and Ready Grange Hall, Rough and Ready
 9/26 Slide Road at Sam's BBQ, San Jose
 9/27 Loganville at Sam's BBQ, San Jose
 9/27 High Country at Albany Taproom, Albany
 9/27 Risky Biscuits at Millaire Winery, Murphys
 9/30 Kathy Kallick Band at Freight & Salvage, Berkeley
 10/11 Sarah Jarosz at Center for the Arts, Grass Valley
 10/12 Sarah Jarosz at Sierra Nevada Big Room, Chico
 10/20 Bluegrass Bonanza! at Plough & Stars, San Francisco
 10/27 Snap Jackson & the Knock on Wood Players at USS Potomac, Oakland

FESTIVALS

8/10 Good Old Fashioned Bluegrass Festival at San Benito County Historical Park, Tres Pinos
 8/18 Summergrass at Antique Gas and Steam Engine Museum, Vista
 8/18 Bowers Mansion Bluegrass Festival at Bowers Mansion, Reno
 8/31 Strawberry Fall Music Festival at Westside, Tuolumne
 9/16 Fiddler's Jam at Fiddletown, Fiddletown
 9/20 Berkeley Old Time Music Convention at Freight & Salvage, Berkeley
 9/27 IBMA Conference & Festival at Downtown, Raleigh
 9/30 34th Annual Fiddle & Bango and Chili contests at Columbia State Park, Columbia
 10/6/2017 Hardly Strictly Bluegrass Festival at Golden Gate Park, San Francisco

CAMPOUTS

August 24-27 Golden Old-Time Campout at Lake Sonoma, Cloverdale
 October 16-23 CBA Fall Campout-Lodi

MUSIC CAMPS/WORKSHOPS/CLASS

8/2-8/7 Swannanoa Gathering-Asheville, NC Mando and Banjo week-Bill Evans
 8/20 Nimblefingers at Sorrento Centre, Sorrento
 9/7-9/10 American Banjo Camp, Port Orchard (Bremerton), WA
 9/28-10/1 Walker Creek Fall Music Camp at Walker Creek, Petaluma
 10/6-10/8 Desert Night Acoustic Music Camp-Kingston, NM Bill Evans
Workshops at the Freight & Salvage, Berkeley
 Sundays (1 pm): Bluegrass Slow Jam w/ Richard Brandenburg
 Mondays-Mountain Dulcimer w/ DJ Hamouris, Fiddle w/Erik Hoffman, Dobro w/John Bidwell
 Tuesdays-Bluegrass Jam w/Bill Evans, Bluegrass Harmony Singing w/Avram Siegel, Clawhammer banjo w/Evie Ladin
 Wednesdays-Old-Time Fiddle w/Karen Celia Heil, Bass w/Chuck Ervin
 Thursdays-Intro to Flatpicking Guitar w/Richard Brandenburg

Workshops at Gryphon Stringed Instruments, Palo Alto

Jack Tuttle's group classes: Tues-Beginning Mandolin, Tues and Wed. Bluegrass Jam, Tues-Bluegrass Guitar, Thurs-Beginning bluegrass Banjo, Wed-Beginning bluegrass jamming for guitar, mandolin, banjo, fiddle, etc. Palo Alto
 Mondays: Bluegrass Jam w/Sonia Shell-the Woodshed at Keith Holland Guitars, Los Gatos
 Mon. & Tues. Classes w/Suzy Thompson www.suzy@ericand-suzy.com-Berkeley near Ashby & College
 Tuesdays: Bernal jam Workshop w/Richard Brandenburg, email at richardericbrandenburg@gmail.com SF
 Wednesdays & Thursdays: Bluegrass Jam, fingerboard Fundamentals w/Avram Siegel www.avram@avramsiegel.com Berkeley
 Sundays: Old Time String Band Music Class-Lamorinda Music, Lafayette harry.liedstrand@gmail.com

SQUARE & CONTRA DANCES

4th Friday-Alley Cat Books-3036-24th st, San Francisco
Bay Area Country Dance Society contra and square dances:
 1st/3rd/5th Wed.: Christ Church Berkeley, 2138 Cedar, Berkeley
 1st/3rd Sat., 4th Fri.: St. Paul's Church, 43rd & Judah, SF
 2nd/4th/5th Sat.: Palo Alto United Methodist Church
 3rd Sun. (September - June): First Unitarian Church, San Jose

North Bay Country Dance Society monthly contra dances:

1st Sun: Petaluma Woman's Club
 2nd Sat.: Marin Masonic Hall, San

Rafael
 3rd Fri.: Monroe Hall, Santa Rosa
 4th Sat.: Wischemann Hall, Sebastopol
 North Oakland Square Dance - Niebyl-Proctor Marxist Library, 6501 Telegraph Ave. (near Alcatraz), Oakland
 1st Fri.: Squirrely Stringband with caller Jordan Ruyle
 3rd Fri.: revolving cast of bands and callers
 4th/5th Sun. (4-7 pm): Traditional Dancers of the Golden State contra dance - Hill & Valley Club, Hayward
 2nd Fri.: Traditional Dancers of Santa Cruz contra dance - Live Oak Grange, SC
 1st Sat.: Canyon Contra Dance - Canyon School
 1st Sat.: Queer Contra Dance - Lake Merritt Dance Center, Oakland
 2nd Fri.: Circle Left - First Unitarian Church of Oakland
 Sonora Contra Dance-at the Aronos Club in Sonora 3rd Saturday of the month. 6:30 pm potluck followed by dancing at 7:30 Live String band and callers, \$7 donation. More info at www.squaredancer8.wordpress.com/

OPEN MICS

Angel's Camp - Open Mic 6:30-9 pm every first, second, third and fourth Saturday at Utica Park. For info email rattle-on@rattlerecords.com 209-824-9978
 Chico - Every Thursday open mic at Has Beans, 501 Main Street, Chico, CA, from 7pm to 10pm. Singers, poets and musicians welcome. Call 530-894-3033 for information.
 Chico - Every 2nd Sunday, acoustic open mic, from 11am to 2pm at Has Beans by the Creek, 1078 Humboldt Drive in Chico. Hosted by Rita Serra. For more information, contact Rita at serrarita55@gmail.com. Please call first to confirm 530-894-3033!
 Concord-Bonafide 7-10 pm 925-698-1110 First and third Monday
 Livermore - First Sunday of the month 2-4 pm, Open Mic and Pickup band at the Livermore Band Stand, 4th and K Streets April 16-to the first Sunday in Oct. Carnegie Park JackEJohnston@aol.com
 Lodi - Thursdays, 7 pm, at the Rust-ed Mic in Lodi
 Manteca - 7-9 pm Café Aroma, 1499 West Yosemite, across from the Good Will-Manteca 209-824-9978
 Mariposa - Open Mic at the Hide-out Saloon at 5031 State Highway 140 #F in Mariposa Thursdays, 8:00 pm.
 Martinez - 4th Wednesday-Armando's, (Fifth Wednesday in May, the 31st) 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

CBA Calendar of Upcoming Music Events

From Page A-23

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, call 925-228-6985 or visit www.armandosmartinez.com.

Modesto - The 4th Monday of the month at the Boardroom, 1528 J St. Modesto

Paradise - Every Wednesday Night: Open Mike hosted by Susan Dobra, at 490 Grange at 5704 Chapel Drive in Paradise, from 7:30-10:00pm. Signups at 7pm. Come share your musical talent, or just come to listen! \$2.00 admission & a delicious home-made dinner available for purchase on the 1st and 3rd Wednesday.

San Francisco-Last Thursday of the month. Old Time and Bluegrass-Atlas Cafe

Sonora - Open Mic at Sonora Joe's 2nd and 4th Thursday 7-9:00 pm at 140 Washington St. in Sonora.

Twain Harte - Open Mic & Jam Night at the Eagle Tavern (Eprosan House), 22930 Twain Harte Drive in Twain Harte Wednesday at 9:00 pm

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. Hostess Donna Christensen; Host Tim Christensen. (An acoustic open mic welcoming a variety of music including bluegrass, folk, country, pop, and gospel.)

REGULAR GIGS

Albany Taproom, High Country on the 4th Wednesday, 745 San Pablo Ave, Albany

Albatross Pub, Whiskey Brothers on the 1st and 3rd Wednesdays, 1822 San Pablo Ave, 2 blocks north of University Ave, Berkeley
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: various Old Time music

2nd Monday: Alabama Bowties

3rd Monday: Windy Hill/Handsome Ladies Jam

4th Monday: The Earl Brothers
Atlas Cafe, 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>. Last Thursday of the month-Old Time and Bluegrass

Every Saturday: Craig Ventresco & Meredith Axelrod-Ragtime

Catos Ale House, 3891 Piedmont Ave in Oakland, traditional bluegrass played by Mountain Fire Band every 3rd Sunday at 5:30 p.m. and The Bearcat Stringband every 2nd Saturday at 1 p.m., for

more information check their website at www.mountainfireband.com or visit <http://www.catosalehouse.com>.

Hideout Saloon, 5031 State Highway 140 #F in Mariposa, Tim Hagar and Friends play on Sundays from 7 to 10 p.m., jazz and blues.

Millville Grange, 20237 Old Forty-Four Drive - Palo Cedro, fourth Sunday of the month there's a

free old-time fiddle & bluegrass concert from 2 p.m. to 4 p.m., with an open mic after the concert.

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.
Redwood Cafe, 4342 Dale Road, Live Music Friday's from 6 to 9 p.m.

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 & 3rd Wednesday, 1110 S Bascom Ave, San Jose: For more information email sam@samsbbq.com or visit <http://www.samsbbq.com>.

1st Tuesday: Bean Creek

2nd Tuesday: Sidesaddle

3rd Tuesday: Carolina Special

3rd Wednesday: Loganville

4th Tuesday: The Mighty Crows

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

3rd Saturday: Montara Mountain Boys 11 am - 1 pm

3rd Saturday: Harmony Grits 2-5 pm

3rd Sunday: The San Bruno Mountain Boys 2-5 pm

The Liberty Cafe; 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.thelibertycafe.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://dustyshoes-bluegrassgospelband.org/>.

The Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach

For more information, call 415-868-0434 or visit <http://www.stinsonbeachrestaurant.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, 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

Jam sessions come and go frequently, please attempt to confirm the session before traveling any distance. Venue and time changes are common. Every effort is made to stay current, but it's not always possible.

Sunday

Alameda-Third Sunday 3 pm Black Pug Cafe, 1303 High St. preceded from 10 am to 1 pm by Mountain Fire Band concert

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

Arroyo Grande - Second Sunday of each month at the South County Regional Center, 800 West Branch Street in Arroyo Grande from 1 to 4 p.m., this is an open jam and all are welcome. For more information, call Mike Morgan at 805-837-2238.

Berkeley - Every Sunday at the Freight and Salvage Coffee House, 2020 Addison Street Berkeley 94702 from 1 to 4 p.m., slow jam session. For details, call Richard Brandenburg at 510-559-0938 or email richarderic-brandenburg@gmail.com or visit <http://www.freightandsalvage.org>.

Berkeley-Second Sunday 4 pm Shred Session w/Chris Miller at the Starry Plough

Castro Valley - First Sunday of every month at Cafe 4 Coffee Shop at 3 Crosses Church, 20600 John Drive in Castro Valley from 4 to 6 p.m., mostly Gospel Bluegrass Jam. For more information, call Rich & Debra Ferguson at 510-219-7752.

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

Columbia - Second Sunday of every

month at the Jack Douglass Saloon, 22718 Main St. in Columbia from 2 to 6 p.m., Irish music jam. For more information, 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 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, call 209-878-0461 or visit <http://www.hoteljeffery.com/>.

Dutch Flat - 3rd Sunday The Monte Vista Inn 32106 Ridge Rd. 530-389-2333 Strictly old time

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

Folsom - ON HOLD FOR REMODELING! Second Sunday of each month at the Lockdown Brewing Company, 718 Sutter St. Suite 200, upstairs in Folsom from 1 to 4 p.m. For more information call 916.358.9645. WILL LET YOU KNOW

Grass Valley - Third Sunday of each month at the Holbrooke Hotel, 212 Main St in Grass Valley from 3 to 6 p.m. For more info call 530-478-1508 Paul Doty. Pdoty8@gmail.com

La Grange - Fourth Sunday of every month at the LaGrange Saloon and Grill, 30048 Yosemite Blvd in La Grange, Old time jam. For more information, call 209-853-2114.

Livermore - 3rd Sunday (4:30 pm): "Full speed" jam - Community Living Center (Building 90), Veterans Affairs, 4951 Arroyo Rd., Livermore; <wes@spainscarolinabbq.com>.

Livermore-First Sunday of the month, 2-4 pm, open mic and jam, beginning Easter, April 16th at the Bandstand in Carnegie Park, Fourth and K Sts. It will continue thru Oct. 1, 2017. JackEJohnston@aol.com

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

Nevada City - First Sunday of each month at the National Hotel, 211 Broad Street. Old time jam from 1 to 4 pm. For more information, call 530-575-8766.

Nevada City - Second Sunday of the month at California Organics at

135 Argall Way in Nevada City from 4 to 6 p.m. for an old time jam. For more info call 530-265-9392 or visit www.californiaorganics.com.

Nipomo - First Sunday of every month at the Nipomo Community Presbyterian Church, 1235 N Thompson Rd at Los Berros Rd, just east of the Rt. 101 exit in Nipomo from 5:30 to 8 p.m. In the Community Room, comfy chairs available, bring music stand and music. For more information email captainc@slonet.org.

Orangevale - Second Sunday of each month Old-time Fiddlers jam at the Orangevale Grange Hall, 5805 Walnut Ave. (just north of Madison Ave.) in Orangevale from 1 to 5 p.m. For information call 916-723-2314.

Oroville - Fourth Sunday of each month. Old-time Fiddlers jam at the Feather River Senior Citizens, 1335 Myers Street. 2-5 pm, Free admission and public welcome. Food & Drink available - Potluck For more information, call Jimi Beeler at 530-282-3205 or email csotfadirect1@aol.com or www.csotfad1@weebly.com

Palo Cedro - Fourth Sunday Of The Month: Free Old Time Fiddle & Bluegrass Concert, 2:00 PM to 4:00PM. Open Mic (after the concert). Held at the Millville Grange, 20237 Old Forty-Four Drive - Palo Cedro CA.

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 visit <http://www.folkjam.org/recurring-jam/us/ca/paso-robles/carnegie-haul>.

Penn Grove - 1st and 3rd Sunday-Twin Oaks Roadhouse, Pengrove. 3-5 open jam, 5-7 concert David Thom

Redding - First Sunday of the month at St James Lutheran Church, 2500 Shasta View Drive in Redding from 1 to 4:30 p.m., Old Time Fiddle & Bluegrass Jam. Free Concert at 2:00PM. Open mic (after the concert).

San Fernando Valley-BASC's 4th Sunday of the month jam. West Valley Music Center 818-992-4142

San Francisco - Second and fourth Sundays at Progressive Grounds Coffee Shop at 400 Courtland Ave. at 3 p.m., old time jam. For more information email larrythe241@yahoo.com.

San Francisco - Every Sunday (4 p.m.) The Lucky Horseshoe, 453 Cortland Ave. For more information visit <http://www.thelucky-horseshoebar.com>.

San Francisco - First Sunday (8-10 pm): Shoe Jam - invitational jam at the Lucky Horseshoe, 453 Cortland Ave., SF [Jambot.org/](http://www.jambot.org/)

Continued on A-26

2017 Bluegrass Pride

photos by Mike Melnyk



Above: Event organizer Brandon Godman (left) with Tom Rozum, Bill Evans, Suzy Thompson, and far left: Laurie Lewis. Top right: Dana Frankel, Helen Foley, Scott Gates, Christine Wilhoyte, and AJ Lee. Right: Patrick Seafeld from Portland.



Left: Kara Kundert distributes the special Pride edition of the Bluegrass Breakdown. Above: the float. Right: Laurie Lewis plants a big smooch on Melody Walker of Front Country.



Bluegrass and Old-Time Music Come “Out of the Closet” in California

From Page A-1

well-attended afterparty. Larry Cohea led a band that welcomed attendees to the party. The music was always in the forefront, all day. The most important achievement was to present our music to a much wider audience than it normally reaches.

The California Bluegrass Association is the largest bluegrass organization in the world with the IBMA just slightly behind in the number of members. However, our membership has declined somewhat over the years as it has aged. We used to have three thousand members; we currently have about 2,700 and that number was even lower before the board initiated a campaign to encourage members to renew and get new members to join. Our youth program is the oldest, largest,

and most effective of its kind among bluegrass organizations and has inspired other groups to emulate it. As you know, we rely almost totally on volunteers and we must continually attract new people to keep our festival and many other projects going. In order to survive and grow through the 21st century, we need a constant flow of new and especially younger members to join and contribute to our work. We are already seeing an increase in new and younger members because of the Bluegrass Pride float, and that is what I meant by “coming out of the closet” in the title of this article. It isn’t about a gender agenda. It’s about visibility, inclusiveness, and an openness to new people with new ideas. That is the only way the CBA can grow and survive, and Bluegrass Pride points the way to how to do that.

Happy Songs About Sad Stuff

By Ted Kuster

There went Pride Month, and what a month it was. The California bluegrass community won’t be the same after this. The world’s biggest bluegrass organization put its name and its energy behind the proposition that bluegrass is for everyone, and then we got out there and showed that we meant it.

Our beautiful float carrying live musicians (one of a very few live music floats in the whole vast parade) was escorted by more than 100 bluegrass fans waving rainbow banjo flags and celebrating with the huge crowd. If anyone out there thought bluegrass was an old hidebound institution unable to relate to the diversity of the modern world, they’ve had to think again.

I’ll never forget the whoop that went up from the crowd when

Suzy Thompson’s old-time band hit its first number, about 25 minutes in. I think those first eight bars of joyful noise made us more new friends than all the street fair appearances we’ve done this year.

They say bluegrass is just “happy songs about sad stuff.” It’s a bundle of contradictions, just like all of us. Our music comes straight out of the deep South, where it has steeped for decades in sorrow, anger, resignation, and defiance. It contains wide streaks of misogyny and racism only recently and patchily covered over. Its homophobia is rarely explicit, but it’s hard to miss. This powerful, irresistible music reflects and reproduces the world of its birth even as it provides a foundation for overcoming it.

So we looked at each other one day and asked ourselves, what if we took that on straight up?

What if we brought the love and acceptance and joy at the heart of bluegrass out into the open, and showed it off to a million people celebrating their difference and diversity? If you take the fear and protectiveness out of bluegrass, is there any bluegrass left? I’d always thought that was a yes, but on Pride Sunday I finally really believed it.

One of the things I loved most about walking in the Parade was the number of people in our contingent that I didn’t know. I realized, looking at all those new faces, that bluegrass is on a roll. More and more people are being drawn to banjos and mandolins, getting that old guitar out of the attic, tuning into KPFA Sunday afternoons. If you’re one of those people, welcome. You have a place in our circle.

CBA Calendar of Upcoming Music Events

From Page A-24

jamBots/shoejam
 San Jose – First Sunday of every month at Hoover Middle School, 1635 Park Ave in San Jose from 1 to 5 p.m. Santa Clara Valley Fiddlers Association jam session. \$6 members, \$8 non-members, youths 17 and under are free. For more information visit <http://www.fiddlers.org>.
 San Leandro - First Sunday (5 pm): Cleophus Quealy Beer Co., San Leandro
 Santa Cruz-Every Sunday, 5-8 pm The Crepe Place, 1134 Soquel Ave. Santa Cruz Steve Rosen-831-566-6828. steverosen@polarlight.com
 Santa Clarita-BASC Bluegrass Jam-Every 2nd Sunday of the Month-Vincenzo's Pizza, Newhall
 Santa Cruz – Fourth Sunday (1 p.m.) of each month at Oceanview Park at 102 Ocean View Ave. (Ocean View Ave is off Broadway between Ocean St. and Branciforte.). A bluegrass and old time jam. This jam has three separate circles: slow jam, advanced bluegrass jam, old time jam. For more information call Jessica Evans at 831-359-1864 or email santacruzjam@googlegroups.com or visit <http://groups.google.com/group/santacruzjam>.
Monday
 Bakersfield – First Monday of each month at Rusty's Pizza, 5430 Olive Drive (in the Von's Center) beginning at 6 p.m., a bluegrass jam open to all skill levels. For more information, call Slim Sims at 760-762-6828 or email to slim1070@msn.com.
 Culver City - Industry Cafe & Jazz, 6039 Washington Blvd. For more information call Jeff Fleck at 310-390-4391 or email jfleck47@ca.rr.com.
 Lincoln-Youth Jam-Most Mondays, 6-8 pm 17 and under. At Eric Anderson's home, 2040 Letterkenny, Call 916-764-2196 or email to neverblocked@gmail.com for dates and times!
 Oakland – Every Monday (8-10 pm) is the invitational Taco Jam at Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland hosted by Tom Lucas For more information call Tom Lucas at 510-283-9978 or email trlucas@gmail.com or visit tacojam.org
 Oakland – Every Monday-8:30 pm to 2 am at The Stork Club 2330 Telegraph Ave., Laura Chittock storkbooking@gmail.com
 Oroville – First and third Monday is a Workshop for musicians of any age at the Bolt Tool Museum at 1650 Broderick St in Oroville from 7 to 9 p.m. Instruction, by special arrangement with Jimi Beeler, is from 6:15 to 6:45 at a cost of \$15 per session. Admission to the museum is \$2.50 per person. For more information, call Jimi Beeler at 530-282-3205., and to get on the District

1 mailing list, either call Jimi or email csotfadistrict1@aol.com.
 Palo Alto – Every Monday old-time jam at the Unitarian Universalist Church, 505 East Charleston Road in Palo Alto, the new home of the previous Fandango jam from 7 to 9 p.m.
 San Francisco - Second and Fourth Mondays (6:30 pm): The Pick Jam - Amnesia, 853 Valencia, SF [precedes the Bluegrass Monday show
 San Francisco-First Monday 6:30 pm Old Time jam Amnesia 853 Valencia
 San Francisco - Third Monday (6:30 pm): The Handsome Ladies Jam - Amnesia, SF

Tuesday

Dublin – Second and fourth Tuesday of every month at the Dublin Heritage Center, 6600 Donlon Way in the old schoolhouse from 7 to 9 p.m. For more information call 925-452-2100.
 Folsom – First Tuesday of each month at Nicholson's MusiCafe, 632 Bidwell in Folsom from 6:30 to 8 p.m. the acoustic guitar club meets. For more info call 916-984-3020.
 Folsom – Third Tuesday of each month at Nicholson's MusiCafe, 632 Bidwell in Folsom from 6:30 to 8 p.m., beginners bluegrass club. For more info call 916-984-3020.
 Merced - The Coffee Bandits, 309 W Main St., 7-9 pm at 309 W. Main, Merced. First Tuesday of each month bluegrass, old-time, Americana, acoustic only. For more information call 209-383-1200.
 Modesto – Every Tuesday except the first Tuesday of the month at the Queen Bean Coffee House, 1126 14th Street from 7 to 9 p.m. Flavor of music is bluegrass, gospel, fiddle-tunes, old-time and traditional country. For more information call Rainy Escobar at (209) 985-9282 or email Inam-Mec@aol.com.
 Pacifica – First and third Tuesday of every month at Winter's Tavern at 1522 Francisco Blvd in Pacifica. Mid-Level Bluegrass jam from 7:00 - 10:00 pm. We'll stick to bluegrass standards and follow standard jam etiquette. All bluegrass instruments welcome. There will be a core group of bluegrass instruments that'll help lead. The Winter's Tavern loves bluegrass music and are thrilled to be helping start up this jam.... bring a few bucks to indulge in their reasonably priced, fantastic selection of beers. Well-behaved dogs are welcome! There's usually a steaming pot of chili offered served with chips too, along with endless popcorn. I'm hoping they'll sell pickled eggs soon. For information, contact Vicki Frankel at vicki.frankel@gmail.com or call me at 650-740-0181.
 Paradise – Open American Jam 2nd and 4th Tuesday (7-9:30 pm) at Mountain Mike's Pizza. Call Rosemary at 530-327-7224.

First half is workshop on core tunes and second half is tunes of choice.
 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, call (805) 234-0809.
 Roseville-2nd Tuesday 7 pm at the Strum Shop 209 Vernon, Roseville. 916-787-8786
 San Francisco – First, third and fifth Tuesdays at Andronico's Market, 1200 Irving Street, Funston between Lincoln and Irving in San Francisco. For more information 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, and ukulele), accordion, and harmonica and want to participate, please come join us for jamming.
 Ventura - Milano's Italian Restaurant, 1559 Spinnaker Drive Ste 100. For more information, call (805) 658-0388 or email michaelrubin1@earthlink.net or visit <http://home.earthlink.net/~generubinaudio/>.
 West Los Angeles-1st Tuesday of the month. The Westside Jam 7-11 pm Grandview Market. Jeff Fleck 310-773-6753
Wednesday
 Atascadero – Second and fourth Wednesdays every month at the Last Stage West BBQ, 15050 Morro Road in Atascadero from 5:30 to 9 p.m. and is open to all. For more information, call Bern Singen at 805-595-1970 or visit <http://www.laststagewest.net>.
 Chico - Third Wednesdays of each month: bluegrass & old time slow jam from 7:00pm to 9:00pm at the Blue Oak Charter School, 450 W. East Ave. All music played is at a slower pace. Songs and fiddle tunes are shared and taught, so this is a perfect venue for beginning and intermediate musicians who want a relaxed jam! Special thanks to Jim Myers for his great leadership of this jam! For additional information, email Jim at: myersj@gmail.com
 El Cerrito – El Cerrito Music Works (6:30 p.m.), 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 large rooms available. No food or drink except water. For more information, call (510) 232-1000 or visit www.ecmusicworks.com.
 Folsom – Every Wednesday at Nicholson's MusiCafe at 632 Bidwell in Folsom from 6 to 9 p.m. Open

mic and jam. For more info call 916-984-3020.
 Fresno - Santa Fe Basque Restaurant, Friends of Kenny Hall Regular Jam at 3110 N Maroa Ave., Fresno, CA
 Livermore – 1st and 3rd Wednesday, Rock House Sports Pub & Grill. 1840 Portola Ave, 7-9:30 pm 1st Wednesday-Irish, 3rd Wednesday Bluegrass. Drinks and fries provided for participants, good food and beer available. Kathleen at 925-216-5395. kafween@mac.com
 Lompoc-2nd and 4th Wednesday evening jams, 6:30-8:30 pm. Southside Coffee Co. Bill at 805-736-8241
 Martinez – 2nd Monday-Armando's, 707 Marina Vista Martinez, CA 94553. Hosted by Bruce Campbell and Red Rick Horlick from 7 to 10 p.m., with sign up at 6:30 p.m. The house band, led by Bruce Campbell, will be there to back up any pickers and singers. Are you a bluegrass musician that hasn't hit the big time yet? Then, come on down to Armando's and get on stage with some of the hottest bluegrass players in the Bay Area. Are you a bluegrass fan? 3 hours of music for \$3! For more information, call 925-228-6985 or visit www.armandosmartinez.com.
 Nevada City – Every Wednesday at Ol' Republic Brewer at 124 Argall Way in Nevada City from 6 to 9 p.m. For more info call 530-264-7263.
 Palo Alto - Wednesdays: Unitarian Universalist Church, 505 East Charleston Rd., Palo Alto (bluegrass)
 Paso Robles-Every Wednesday-6-8 pm at Matt's Music 805-237-0054
 Petaluma – Fourth Wednesday each month at the Aquas Cafe, 189 H Street in Petaluma, bluegrass and Old Time open jam from 7 to 9 p.m. For more information, call 707.778.6060 or visit <http://www.aquascafe.com>.
 San Francisco - First Wednesday: The Plough & Stars - 116 Clement (@ 2nd Ave.), SF; hosted by Jeanie & Chuck Poling [bg, old time, classic country]
 Sand City – Second and fourth Wednesday of each month at Sand City City Hall, 1 Sylvan Park in Sand City, regular bluegrass jam from 7 to 9 p.m. For more information contact Chuck at churdley@att.net.
 Santa Cruz-Every Wednesday-Java Jam-Invitational jam-Lulu Carpenters-1545 Pacific Ave. Santa Cruz-8-10 pm Contact Steve Rosen at 831-566-6828 or email at steverosen@polarlight.com
 South San Francisco Jam – Second Wednesday of the month, 8-10 pm 47 Hills Brewery 137 South Linden Ave. Ted Silverman and Ted Kuster
 Twain Harte-Every Wednesday 9 pm Eproson House 209-586-3700
 Vacaville – Third Wednesday of each month at Vacaville Wine-

styles 11-B Town Square Place in Vacaville from 7 to 9:00 pm Jam is intermediate and above. Each participant needs to be able to lead three songs For more information, call John Erwin at (707) 447-9463 or visit <http://www.winestyles.net>.
 Vacaville – First and third Wednesdays at the McBride Senior Center, 91 town Square Place in Vacaville from 6 to 9 p.m. for More info call 707-448-8963.
 Ventura-Every 2nd and 4th 6 pm to 1 am. The Wine Rack. Gene Rubin-805-240-2270
 Woodbridge – Second Wednesday of each month at the Woodbridge Grange Hall, 1074 E Academy St in Woodbridge from 7 to 9 p.m. Hostess: Gloria Hensel; Host Danny Maple. (An acoustic jam welcoming a variety of music including bluegrass, folk, country and gospel.)

Thursday

Corte Madera – First and third Thursdays at the Marin Lutheran Church, 649 Meadowsweet in Corte Madera, bluegrass jam from 7:30 to 10:00 p.m. For more information, call Emily Riddell at 415 331 8989 or email emily.riddell@att.net or visit uifamilyministry@earthlink.net.
 Folsom – First, third and fourth Thursdays at Landmark Baptist Church, 609 Figueroa in Folsom from 6 to 9 p.m., new pickers welcome! For more info call 916-988-8062.
 Grass Valley-Jamming with Johnny O. Sierra Pines MHP Clubhouse 1-4 pm 530-477-6337 aokipapan@yahoo.com
 Hopland – Second and fourth Thursdays at the Hopland Tap House, 13351 S Highway 101, right across the street from the Bluebird Café, from 6:30 to 9 or so. Open, acoustic, not strictly bluegrass jams. Contact Albert Farrens at albertfarrens@msn.com for more information.
 Morgan Hill – First, second and fourth Thursdays at the Morgan Hill Grange Hall, 40 East 4th St. For more information, email Larry Phegley at larry.phegley@gmail.com or Dick Simunic at rsimunic@hotmail.com
 Oakland - 1st/3rd/5th Thursdays: Niebyl-Proctor Marxist Library, 6501 Telegraph Ave., Oakland (old time)
 Sacramento – Every Thursday at Fifth String Music Store at 3184 N St in Sacramento, from 7 to 10 p.m. For more info call 916-442-8282 or visit www.thefifthstring.com.
 Roseville-2nd Thursday 7-8:30 pm and 4th Thursday at 6-9 pm at the Strum Shop, 209 Vernon, 916-787-8786 www.thestrumshop.com
 Sacramento – Second and fifth Thursdays at various Sacramento area homes from 6 to 9 p.m., new pickers welcome! For more info call Ron at 916-988-8062 or

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Calendar

From Page A-26

John at 916-990-0719.
 Sacramento - Third Thursday of each month at Old Ironsides, 1901 10th St in Sacramento from 7:30 to 10 p.m. For more info call 916-443-9751.
 San Francisco - Third Thursday: Doctor's Lounge, 4826 Mission St., SF; hosted by the Beauty Operators String Band
 San Francisco - Final Thursday: Atlas Cafe, 3049 - 20th (@ Alabama), SF (415-648-1047)
 San Francisco-SOMA StrEat Food Park Bluegrass Jam 11th & Division Contact-Ted Kuster ted@tedtedted.com
 San Luis Obispo-Third Thursday of the month. 6-9 pm Old Time jam at Linnaea's on Garden Street
 Santa Monica-4th Thursday of the month. The Bill Cheatham Bluegrass Jam-Chris Murphy-Finn McCool's Santa Monica

Friday

(Sonora-ON HOLD) Not sure when this may resume
 Placerville - Every Friday at Main Street Music, 263 Main Street at the corner of Center from 5 to 7 p.m. For more information, call 530-622-1357.

Saturday

Arroyo Grande - Second Saturday of each month at Lightning Joe's Guitar Heaven, 100 East Branch Street in the Historic Village, just off Highway 101 at Grand Ave from 1 to 4 p.m. and is open to all. 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. For more information, call 805-481-2226.
 Chico - First Saturday of each month at Upper Crust Bakery, 130 Main Street. Butte County Folk Music Society sponsored Folk Music Jam 4 to 6 p.m. For more information, call Steve Johnson at 530-345-4128.
 Crowley Lake - McGee Creek Lodge, 12 miles south of Mammoth Lakes and 20 miles north of Bishop. Take 395 to the McGee Creek Exit. First place on the left. Open jam for pros to beginners! For more information, call Jeff Meadway at 760 914 1089 or email meadwayjeff@yahoo.com or visit none.
 Dublin - Second and fourth Saturday of each month at the Dublin Heritage Center, Old St. Raymond's Church 6600 Donlon Way. Slow/practice Jam Session from 1 to 4 pm. For more information, call 925-452-2100.
 Fremont - First and third Saturdays at Mission Pizza & Pub, 1572 Washington Blvd., Fremont take Washington Blvd Exit Off 680 Between 680 and Paseo Padre Parkway. Hosted by Mill Creek Ramblers. For more information call Phil Willis at 510-651-

6858/510-574-1880 or email info@missionpizza.com or visit http://www.missionpizza.com.

Lafayette-1st Saturday Noon-Lamorinda Bluegrass & Old Time Music Jam-Lamorinda Music Store 81 Lafayette Circle

Mountain View - Saturdays (5 pm) preceding RBA concerts: 1667 Miramonte Blvd.(corner of Cuesta Dr.), Mountain View; info: Ed Cirimele <jocimo@gmail.com>

Palo Alto - 2nd, 4th, 5th Saturday, 5:30-7:30 pm Jam before the Palo Alto contra dance. Palo Alto First United Methodist Church, 625 Hamilton Ave, Palo Alto

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

Redding - Second Saturday of the month: Free Old Time Fiddle & Bluegrass Concert, 5:30 PM to 7:30PM. Open Mic (after the concert). Round Table Pizza at Shasta Mall, 900 Dana Drive in Redding

Roseville - Every Saturday at the Acoustic Den, 10271 Fairway Drive #120 11 am-2 pm 916-412-8739 Jam & performance

Roseville-3rd Saturday Strum Shop, 209 Vernon, Roseville. 916-787-8786. www.thestrumshop.com

Santa Clara - Second Saturday of the month Edward Peterman Museum of Railroad History at Santa Clara Depot, 1005 Railroad Avenue - Santa Clara Amtrak Station (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 call Mary M. Kennedy at 408-241-5920 or email kennedymk@comcast.net.

Sebastopol - Many Saturdays North Bay Area bluegrass and old-time music jam from 2 to 5 p.m. at Coffee Catz, 6761 Sebastopol Ave., Sebastopol Call to confirm dates (707-829-6600) Highway 12 just east of Sebastopol by the Sebastopol Inn. www.coffeecatz.net

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 - Mikki Feeney at mikfid@gmail.com

Minutes of the April 22, 2017 - California Bluegrass Association Board Meeting

From Page A-5

rectors to contact her directly if they have any questions.

Music Camp Report:

Music Camp registration is up to 159. The committee is looking at a potential site for a winter camp in Sonoma County.

Youth Program Report:

-- The board approved the cost to produce Youth Program t-shirts, hats and brochures.

-- Youth Academy has been sold out but one slot just opened-up due to a cancellation.

-- The \$6,000 fundraising goal for the Scholarship Fund has been surpassed.

-- Four family comps to FDF have been awarded so far and four are pending.

Area Activities VP Reports:

Larry Phegley (South Bay/Monterey Bay) - Everything is stable in his area. Larry is about to attend a bluegrass festival in Japan.

Mark Hogan (North Bay) - The Cloverdale Old Time Fiddle Festival was small but had a good outcome. Mark is hoping that someone from CSOTFA District 10 will step up to run the contest portion next year, otherwise this event will not continue.

John Hettinger (Sacramento) - John reported that there are at least

10 jams in his general area. He sends an e-newsletter to about 800 people. He is planning a big potluck and jam in August.

Stan Allen (Central San Joaquin) - Stan handed out the Bluegrass in the Park schedule. The bands are paid with tips from the crowd so there is no financial output. He is promoting CBA membership in his area through raffles with items donated by local businesses. There's a monthly jam in his area that rotates to different people's homes.

Lucy Smith (Butte/Tehama County) - Lucy reported that she sends a newsletter to about 350 people. She has held two CBA-sponsored concerts so far this year: Banjo Extravaganza and John Reichman. Coming up is Laurie Lewis on June 2 and Rob Ickes/Trey Hensley on July 7th.

Lucy gave a quick report on IBMA preparations: the hotel rooms and suites have been reserved. She is in the process of choosing the host team and working on the food and drink sponsors.

Ted Kuster (Statewide Activities VP)

-- Ted is holding a meeting for Area Activities VPs right after the board meeting.

-- He is traveling to the Los Angeles area next week and will touch-base with members in southern California.

-- Tony Pritchett resigned from the Riverside area so Ted is looking for someone to replace him.

-- He is talking to Maria Elena Quale about taking on part of the East Bay since it is so large.

President's Report:

President Darby Brandli acknowledged the board and membership for how the Bluegrass Pride issue was handled. She kept close track of the increase in membership and reported that well over 100 new members have joined that were directly related to Pride events.

Chairman's Report:

Chair Tim Edes announced that he has hired Volume Five for Night at the Grange in 2018. They will play the night before in Shingle Springs. After more than 15 years on the board, he does not plan to run in 2017. He also plans to step down from his position as Assistant Father's Day Festival Director with the hopes that someone new will step up.

CONFIRM TIME AND PLACE FOR THE NEXT BOARD MEETING

Next meeting is set for 10:00 AM on Saturday May 20 at the Brandli home, 2106 9th Ave., Oakland, CA

ADJOURNMENT

Meeting adjourned at 1:30 p.m.

Bluegrass Confidential By Chuck Poling

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ful obsession with the fiddle, but he has even bigger things in mind.

Like any single-minded zealot, Brandon wants to expand his cult and recruit new disciples. He envisions a network of fiddlers, dealers, teachers, and other fiddle-related resources that connects any and everybody who wants to be part of the fiddle community.

"One of my goals is to start a shop called the Fiddle Mercantile that's going to be more of an online presence, but I want to have set-ups

at festivals and do outreach to camps and teachers who focus on fiddle stuff," said Brandon.

In Nashville he teamed up with California's own Megan Lynch Chowning, who runs FiddleStar camps, to bring her students to the violin shop. Brandon would give them a presentation about fiddles and how to take care of them, conduct a question and answer session, and further indoctrinate the children into the Way of the Fiddle.

He's looking for similar opportunities here on the West Coast to merge his love of all things fiddle with

his professional ambitions. Right now his life consists of playing fiddles, dealing fiddles, talking about fiddles, and, I'm sure, dreaming about fiddles in his sleep.

Brandon has come a long way since he was a little boy playing Orange Blossom Special with a pair of coat hangers. He's found a new home in San Francisco and a California bluegrass community that's welcomed him with open arms. As he continues to pursue his lifelong fascination with the fiddle, we can thank our good luck that he's brought his talents our way.

The French Connection by Allan French

From Page A-20

performance.

Mother and Grandpa Need Your Help

Looking in the July issue of the Breakdown, I saw that Darby Brandli was making a plea for potential new board members to come forward and volunteer to serve.

Years ago, Uncle Sam may have asked you to serve your country; and the nation owes you sincere thanks if you did in fact serve. Today, some other family members need your help,

including Mother Maybelle, Pop Stoneman, Brother Oswald, Uncle Pen, and Grandpa Jones.

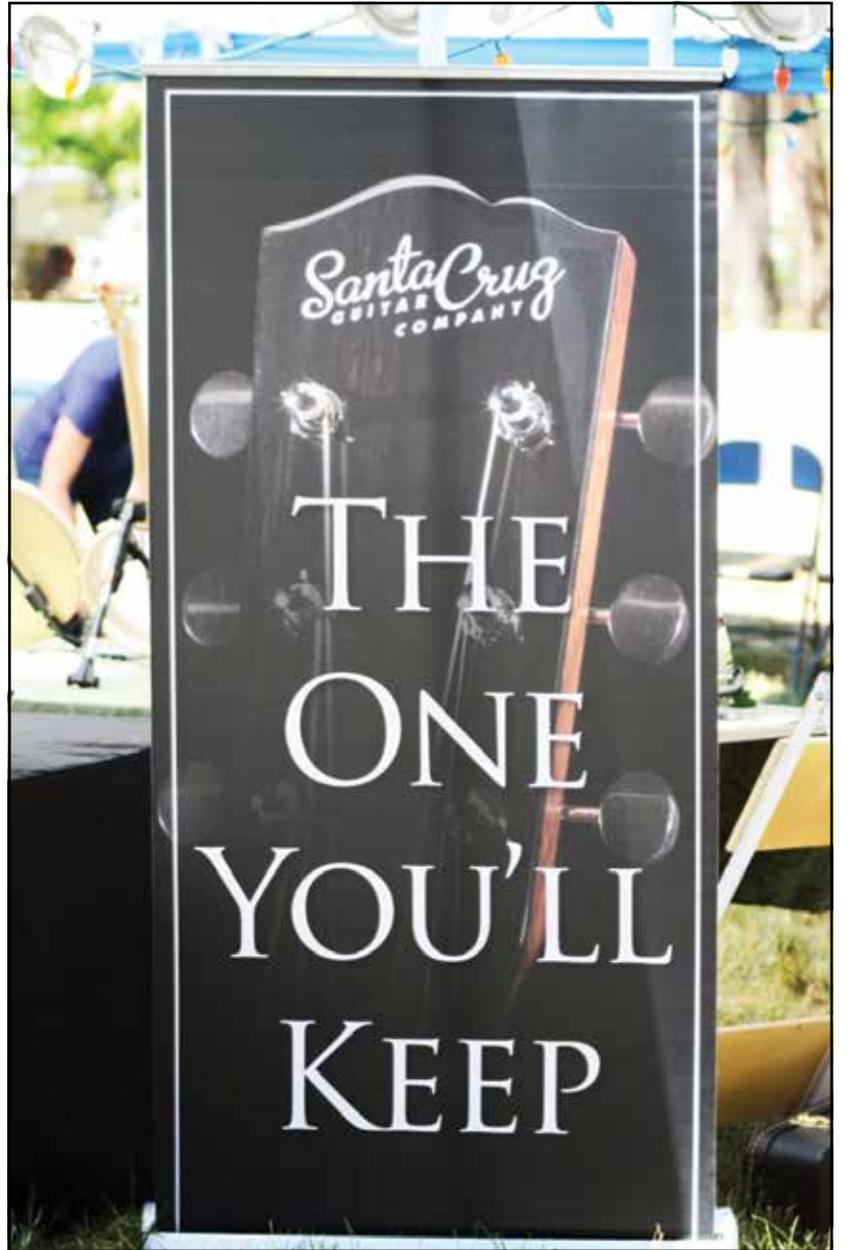
If you are (or were) a department manager, a team leader, a naval petty officer, a teacher, a unit supervisor, a police sergeant, etc., you have leadership skills that are DESPERATELY needed by CBA and many other volunteer-run organizations. Skills in sales, legal documentation, negotiation, coordination, and publicity, are also quite valuable.

If you possess some of those characteristics, please step up and offer

your abilities to the groups that you belong to, whether it's a music association, a school PTA, a Neighborhood Watch association, or whatever else. Such groups truly cannot function without volunteer leaders! If you're still active in your career, having held an unpaid leadership role can be a good talking-point when you interview with a new employer, or when you seek a promotion within your current company. There's a section in LinkedIn for telling all about your volunteer and pro-bono services, and it's a great way to become better-known within your social circles.

2017 Fathers Day Bluegrass Festival

photos by Randy Shelton



Who makes the festival happen? Top right: head honcho David Brace. Top right: our exciting new sponsor: Santa Cruz Guitar Company. Above: the sartorial splendor of emcee Dave Gooding. Above right: Soundman Paul Knight. Below right: the amazing photog Mike Melnyk. Left: Doctor of basses and much appreciated contributor to the Darrell Johnston Kids Lending Library: Matt Bohn of the Santa Cruz Mountains. And ESPECIALLY responsible for the things that make The CBA Father's Day Bluegrass Festival too much fun: Volunteer Coordinator Deb Livermore.

