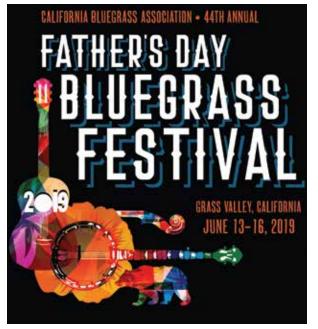
Vol. 45 No. 2 August 2018



### **Father's Day Bluegrass Festival**

### 2019 artists announced

The 43rd annual CBA Father's Day Bluegrass Festival continued a long tradition of providing West Coast bluegrass and old-time music fans with the fine talent on three stages. We hosted jams, dances, youth activities, and a multitude of workshops. The four days of the festival followed our Music Camp and our Youth Academy, both with all-star musicians as teachers.

In 2019 we're coming back with number 44 and so far it's shaping up very well. Some talent has been booked and they promise to be a varied and entertaining selection of bands.

So far we have signed Evie Ladin, Volume 5, Lonely Heartstring Band, Cardinal Tradition with Randy Graham, and Joe Mullins and the Radio Ramblers.

Please see page A-22 for more information on these

This is just the tip of the iceberg, of course. We will book many many more acts!



See this issue for many, many 2018 Father's Day Bluegrass Festival photos. Above are Kathy Kallick, Patrick Sauber and Keith Little. Photo: Peter Thompson.

# CBA election:



See the September Bluegrass Breakdown for candidate statements. You'll find a ballot in that issue. Please exercize your right to vote for the future of the CBA.



CBA members and its leadership got the ball rolling. Now the IBMA has joined in sponsorship.

# Sacramento, CA Ilms to renew your membership? Check ou CHANGE SERVICE REQUESTED the date on mailing label below. Bluegrass Breakdown California Bluegrass Association P.O. Box 1143 Seaside, CA 93955

### **IBMA News**

### **IBMA Sponsors Bluegrass Pride and Handsome Ladies**

In further pursuit of inclusivity in bluegrass music, the International Bluegrass Music Association (IBMA) supports two major diversity initiatives, to be represented at World of Bluegrass

Just two short years after the first Shout & Shine diversity showcase was hosted at IBMA World of Bluegrass 2016, the IBMA is demonstrating its commitment to developing the spirit of inclusivity as a fundamental characteristic of the bluegrass music community by partnering with two bluegrass-centered non-profits, Bluegrass Pride and The Handsome Ladies. As a driving force for the advancement of bluegrass music for over 30 years, this sponsorship exemplifies the

Continued on A-10

### **CBA Yearly Meeting**

### 2018 CBA Fall Campout

By Deb Livermore

ALERT - ALERT - ALERT!!!

Hello Bluegrassers! Please check your calendars! You have a couple of months to plan for the CBA FALL CAMPOUT.

The Fall Campout - October 15 - 21, 2018! Now, I know you have been busy and will continue to be, but the Fall Campout is the one time we can all just get together to play music, catch up with one another, eat some great food and generally relax with our Bluegrass Family. The Lodi Grape Festival Grounds is where the action, or lack thereof, happens. It is centrally located in Northern California and has proved popular with pickers and grinners alike, who have attended the Fall Campouts there for the last few years. There is plenty of camping for rvs and tents alike. There are an assortment of restaurants, wineries and beer breweries available for your taste buds and lots of shopping for those that love that! The Old Town of Lodi is within walking distance and has lots to offer.

We start arriving on Monday of that week. There are enough people for at least a couple of jams and more come in every day.... until the place is pretty full and we have music evervwhere!

I have reserved Jackson Hall for Thursday through Saturday this year and so we will have a room for Quilters, Puzzle masters, Game players, and Music makers as well. Please plan on bringing whatever hobby you might like to work on if you aren't a picker! Be prepared to have the room taken over by volunteers setting up for Saturday night's dinner around 3pm. We would like to have an Open Mic event on Friday evening, sound to be provided by Bruce Champion's Mobile Sound Studio. Let's plan on starting at 9:00. That will give people coming from work time to get set up and warm up......Bruce will be available to record you and your friends/bandmates all week. Donations encouraged.

On Saturday evening we will have our usual dinner and concert. Chef Mike will be returning to provide us with dinner, the menu of which is still being discussed. The cost will be \$10. KOB will be selling water and soda and we will have a Dessert Pot Luck again. Please bring a dessert!

The entertainment this year will be provided by a group of young people that will have been gathered together by Ida Winfree. I have recruited her to invite her musicians friends to put together the "Fall Camp Out All Stars"! I am just a little excited

Continued on A-19





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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: 209-588-6031 or rickcornish7777@hotmail.com

These voluteers, and many, many more, make the CBA happen.

CBA members make this paper happen.
Thank you!

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P O Box 255561
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Director of Operations - Rick Cornish at 209-588-6031 or rickcornish7777@hotmail.com



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CBA Music Camp Scholarship	Please make checks payable to California Bluegrass Association (CBA).  Mail to: CBA Membership Vice President Larry Phegley	Looks
CBA General Fund	P O Box 1143 Seaside, CA 93955	member
	t prices for all CBA For information, call 831 233 0448	applicat

# Bluegrass Breakdown

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

Band memberships are only available for the out of state bands; cost is \$40. Subscription to the Bluegrass Breakdown without membership is available only to foreign locations. Third class postage is paid at Stockton, California. Bluegrass Breakdown (USPS 315-350). Postmaster please send address changes to: Bluegrass Breakdown, P.O. Box 152 San Ramon, CA 94583. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 209-588-9214 for information

Please send all contributions and advertisements to: Mark Varner, editor - P.O. Box 1245, Boulder Creek, CA 95006 831-338-0618 -- email mrvarner@ix.netcom.com

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event a festival, concert, or event is cancelled due to natural disaster, fire, or act of God, CBA will not give refunds but will allow valid ticket holders to have admission to the following year's event free of charge. Artist schedules and performance times are subject to change without prior notice.

## Bluegrass Breakdown Advertising Rates

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

#### Classified Advertising

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

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# SAVE \$10 OFF TICKETS! Use the code CBA2018 when ordering.



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# FROM THE PRESIDENT'S DESK

### Darby Brandli, CBA President

It is that time again to demonstrate how you can contribute to the California Bluegrass Association. The big job (running for a Director's seat) occurs annually and that job requires an enormous commitment. In addition to monthly meetings where "everything" is decided by you and your colleagues, the expectation is that each Board member take on a big, essential job. Some Board members are/were Father's Day Festival Director, Entertainment Director, Membership Coordinator, Coordinator of the Youth Program, Old Time Music Director. Publicity Director, Volunteer Coordinator, etc etc. The Board positions in the CBA are working positions in addition to policy and strategic planning positions.

All Officers, Directors and Coordinators (leadership positions) are voted on by the newly seated Board of Directors at the Annual Membership Meeting held each October. There are always important positions to fill but this year feels (to me) like the changing of the guard as one generation is handing off important jobs to the next generation.

The CBA Legal Advisor, Whit Washburn, retired from his law practice and the CBA this summer after serving the CBA for a number of years. We wish him a happy retirement and know that bluegrass music will play a huge role in that retirement (Whit has grandchildren

playing music now too). Robert Schwartz "volunteered" to become the new CBA Legal Advisor and the Board approved that position last month. Bob has acted as a legal consultant to the CBA in the past and it was fairly easy for Whit to hand the job over to Bob.

Two other big positions have been handed off as people retire. Theresa Gooding has taken over most of the Entertainment Director position from Jim Ingram and Robin Fischer looks like she will become the Old Time Music Coordinator. Theresa has been taking on more and more of the Entertainment Director position over the last couple of years as Jim retired from the Board of Directors and phased out of his Entertainment Director position. Entertainment Director is a huge position which includes all the Father's Day Bluegrass Festival performance "space" including contracts and hospitality and stage construction and making certain everyone is ready to hit the main stage and entertain us all during the four-day festival. Theresa has been developing spreadsheets with inventory lists, timelines, photos of setup for the last couple of years and her photos came in very handy this year when a new team showed up to set up. Theresa has put together an efficient team made up of "veterans" and new folk and from all outward appearances her organization was seamless from

construction to backstage hospitality to stage managers and security to her choice of MCs. It was pretty exciting to me to see this handoff to Theresa who is definitely a member of a younger CBA demographic.

Robin has been a member of the Vern's Stage team for the last couple years and in 2018 served as the Coordinator. Robin coordinated everything from setting up the selection process to contracting with bands, to scheduling the stage to construction of the physical space (made "easy" this year when the Vern's Stage didn't comply with new Fire Regulations and we had to substitute new EZUps at the last minute).

Robin learned this year what volunteering as a coordinator can mean and came through the experience fairly unscathed and willing to take on even more. If anyone is wondering what most volunteer coordinator jobs look like they should be invisible to our participants and magically make things happen. The Vern's Stage coordinator can be a particularly unpleasant job because every regional California Band believes they should perform on the Vern's Stage and be able to self-schedule. While we are blessed in the CBA to have dozens and dozens of great bands who do deserve a shot at a stage slot the downside is that there are dozens and dozens and we can only schedule a dozen or so each year AND we definitely want regional representation. The construction of the Vern's Stage was particularly complicated this year and tempers flared. Robin made certain her team worked together and put on the best possible show given extremely fluid circumstances.

Robin, whose love is old time music, has volunteered to step into the Old Time Music Coordinator slot (vacated by Steve Goldfield and Kim Smith). Robin will be in charge of making certain old time music has a presence at all our events and will also coordinate the Old Time Music Gathering at our Father's Day Festival and coordinate the annual Old Time Campout. Robin will put her own "stamp" on our events and there might even be pie involved. I am confident that Old Time Music will flourish in the CBA under Robin's direction and will find new ways of expression. Robin is a force and is involved in teaching, performing, calling dances and seemingly being everywhere all the time. Robin, too, has developed spread sheets with timelines, lists, instructions, photos so all the hard work she has put into the Vern's Stage can be passed on.

We have other big leadership jobs ready for the next generation to step into. Mercantile Director is vacant and, with the introduction of our new CBA Logo in 2019. we



Darby Brandli

have an opportunity to change out our inventory of CBA products and perhaps how we market them. We are also looking at how we publicize our Association and events and are looking for people who have social media skills. The California Bluegrass Association and CBA Youth Program FB pages are ready for a new look and new material.

Deb Livermore, our Volunteer Coordinator, is the keeper of all lists of jobs that occur at the Father's Day Festival and at the Campouts. Geoff Sargent, Chairman of the Board, is the contact person for all year round jobs. It takes a large team of committed volunteers to keep the Association and its events going and there are multiple opportunities for a new generation of volunteers to take the CBA into the future. I consider my time as a CBA volunteer to be the most rewarding of my life and you can contact me at darbycba@ gmail.com with any questions about how you, too, can volunteer.



# **Delia Bell passes**

#### By Richard Thompson BluegrassToday.com

Texas-born, Delia Bell passed away on June 15, 2018. She was 83 years of age.

Francis Leona "Delia" Bell was born in Bonham, Texas, on April 16, 1935.

The singer, songwriter,, and guitarist is perhaps best known for her work with Bill Grant with whom she fronted the Kiamichi Mountain Boys (brothers Orville, Ben, Glenn and Virgil Bonham).

As a child she moved with her family to Hugo, Oklahoma. Along with her three sisters and a brother, Bell started playing music when still a young child, before taking her singing more seriously while in her teens.

In 1959 she married Bobby Bell, who among his friends was one Bill Grant, whom she first met at a jam session at his mother-in-law's house.

At that time Grant was a regular participant on Hugo's Radio KIHN Little Dixie Hayride show. In due course she joined Grant and he started to play the mandolin. Despite these developments, Bell asserted that for years they just entertained friends predominantly.

When Bill Monroe heard the duo, he invited them to play at his Bean Blossom Bluegrass Festival which they did in 1968 and 1969. Not only did this introduce the duo to a wider audience, it led to Grant, along with his wife and his parents, starting a festival of their own on their 360-acre cattle ranch near Hugo. Thus, the first of the Salt Creek Bluegrass Festivals was staged in August 1969. Monroe was the headliner and Bill Grant and Delia Bell were on-stage hosts.

In 1970 the duo recorded two Bill Grant songs, When the Angels Come for Me and Beneath the Old Pine Tree, the second of which featured Delia Bell's extremely strong lead vocals. A reviewer likened her singing to an early Molly O'Day. It was released in 1971 on Grant's newly-formed Kiamichi label.

During the 1970s Bill Grant and Delia Bell released nine LPs, all for Kiamichi. Five of these have been re-issued by Old Homestead; Kiamichi Country, The Last Christmas Tree, My Pathway Leads to Oklahoma, The Blues – Mountain Style, and The Man in The Middle.

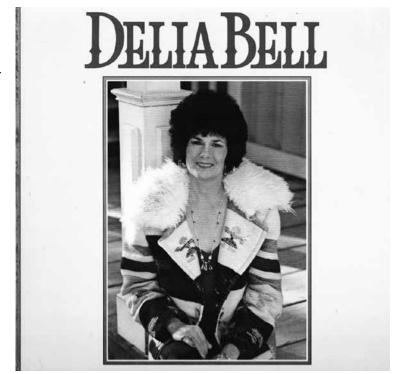
On most of their songs Bell sang tenor to Grant's lead. However, her solo on her recording of Ruth Franks' Roses in the Snow caught the attention of Emmylou Harris, who recorded it in July 1979 for her Warner Brothers LP of the same name.

In 1978 County Records released the first album bearing her own name only, Bluer Than Midnight (Co 768).

This recording, The Dirt That You Throw, from that County album features Joe Drumwright (banjo), Josh Graves (Dobro), J.T. Gray (bass) and James Bryant (fiddle) as well as Delia Bell (vocals and guitar) and Bill Grant (mandolin).

In the early 1980s the duo recorded for Rebel Records; the label released two albums, Bill Grant & Delia Bell (REB 1593) and Rollin' (REB 1604).

In keeping with suggestions that were made to her that she should pursue a solo career in country music, at Emmylou Harris's instigation Delia Bell recorded an eponymous LP for Harris's label



Warner Brothers. The Harris-produced album was an artistic success, mixing lesser-recorded older songs with some more contemporary, even if her hard-edged vocals were not what the wider public was used to.

The Warner Brothers LP included this recording of Ray Park's Coyote Song (aka Montana Cowboy) ....

(Emmylou Harris and Carl Jackson provide the vocal harmony parts)

The single taken from the album, Flame in My Heart, featuring Bell and country music star John Anderson sharing lead vocals, reached the Top 50 of the Billboard Country Music Charts in 1983.

Unfortunately, cost-cutting in the Warner Brothers organization led to the label terminating Bell's contract before any further recordings were made.

Later in the decade they recorded three albums for Rounder Records; The Cheer of the Home Fires, A Few Dollars More and Following a Feeling. However, there was a significant change in their presentation as the label listed the LPs as by "Delia Bell & Bill Grant", emphasising Delia Bell's higher profile. 14 of the tracks from these albums, with the Johnson Mountain Boys in their prime, were re-issued on a Rounder CD, Dreaming (0427, 1997).

In contrast to earlier recordings that featured many Bill Grant songs and hard-core traditional numbers, these releases featured newer songs like Hugh Moffatt's Jack and Lucy, Dave Evan's Foggy Mountain Home, John D. Hutchison's Silver Tongue and Gold Plated Lies and Hazel Dickens' Won't You Come and Sing for Me?

In her excellent book Pretty Good For A Girl, Murphy Hicks Henry writes "their stunning version of ..... Jack and Lucy .. is the high point of all three [Rounder]

Sadly, the self-dubbed Kiam-

ichi Mountain Girl was limited by a Warner Bros contractual stipulation that limited her to singing lead on only three or four songs per album

The Grants continued their Salt Creek festival, and in 1987 Bell joined Grant in promoting a March Early Bird Bluegrass Show and event that would last nearly 20 years.

This longevity exemplified their partnership, which in various forms lasted from 1959 to 2006, when health problems caused the duo to slow down and finish singing together in May.

Later recordings were for the Old Homestead label, who mixed releases of new recordings with re-issues of some of the duo's Kiamichi Records material.

In the late 1980s Old Homestead released five LPs (identified above) and then from 1996 onwards the label released several CDs; Dreaming of The Times; Good Day for Bluegrass; Sacred Collection; Classic Bluegrass, Today and Yesterday; Again For The First Time; Kiamichi Moon; I'll Get By; 40 Years of Memories; Sacred Favorites Through the Years; Good Woman Blues; and We're Not the Jet Set.

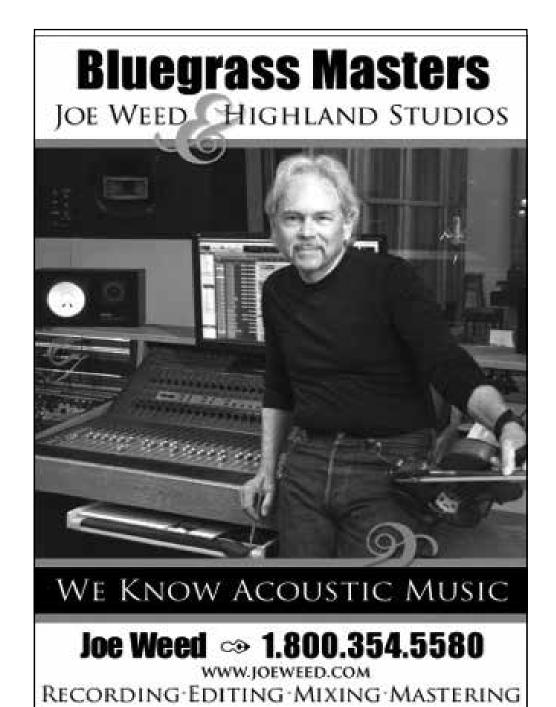
As well as being very popular on home territory, playing throughout many US states, during their 35 years together Delia Bell and Bill Grant visited seven countries, including 11 tours to England where in 1979 they recorded a 16-song traditional country music LP.

While not a prolific songwriter, Bell did contribute to the writing of a few songs, including Your Letter's Overdue.

Ben Bonham had this to say of Delia Bell, "She's the first woman that I've heard that can really sing bluegrass."

She was laid to rest on Monday, June 18, 2018, at Springs Chapel Cemetery, Hugo, Oklahoma.

R.I.P., Delia Bell.



### The Dillard's Dean Webb

By Richard Thompson BluegrassToday.com

Bluegrass mandolin legend Dean Webb, of the Dillards (aka The Darling Family on The Andy Griffith Show) fame from Salem, Missouri, passed away on Saturday, June 30, 2018. He was aged 81.

Roy Dean Webb was born on March 28, 1937, in Independence, Missouri.

Webb grew up surrounded by a family that played music. As a teenager he heard the Bill Monroe's revved-up version of Blue Moon of Kentucky and Webb's love of bluegrass music was born. That prompted him to acquire an old 1950s-era Gibson A-50 mandolin and join his bluegrass-playing cousins.

However, his first professional gigs were as a stand-up bass sideman playing country music in the rowdy honky-tonks that are scattered across the rural Midwestern area.

By the early 1960s he was playing mandolin with Lonnie Hoppers and The Ozark Mountain Boys, working show dates and regular television appearances in Springfield and in Joplin, Missouri. It was at about this time that Webb became acquainted with Doug (banjo) and Rodney Dillard (guitar).

During that same period (1960-1961), the trio did some home recordings in St Louis; 10 tracks to which Webb later over-dubbed the bass. These recordings were released in 2006 on the erroneously-titled Early Recordings, 1959 (Varèse Sarabande, Varèse 302 066716-2).

In 1962 the Dillard brothers and Dean Webb teamed up with Mitch Jayne (stand-up bass) and formed The Dillards. Their fall 1962 concert at Washington University, St Louis, was recorded and 16 tracks were released by Varèse Sarabande also (Varèse 302 066 057-2, November 1999).

In November that year they loaded up the truck – actually a 1955 Cadillac – and headed to California in search of more regular work, arriving in Los Angeles, supplemented by income from two-month's-worth of shows at the Buddhi Club in Oklahoma City, with nothing but a badly-battered car and their instruments on their backs.

Soon they began playing in LA clubs like the famous Ash Grove, after which their fortunes improved. They were discovered by Jack Hoffman, founder of Winston Music Publishers, and Norman Malkin, a record producer and artist manager who also owned Lansdowne Music. The two men had become co-publishers and partners and, together, they signed the young bluegrass group to a management deal.

Within two weeks The Dillards caught the attention of Jim Dickson, a record producer, and then Jac Holzman, the president of Elektra Records, who gave them a multi-album contract.

The first of these was Back Porch Bluegrass (Elektra EKL 232, released in May1963).

That was followed by Live!!! Almost!!! (Elektra EKL 265, Sep-

tember 1964), Pickin' & Fiddlin', with Byron Berline (Elektra EKL 285, February 1965), Wheatstraw Suite (Elektra EKS 74035, December 1968), and Copperfields (Elektra EKS 74054, December 1969). These last two albums featured additional orchestration, what Webb has described as a bit of "sweetening".

scribed as a bit of "sweetening".

Other albums of note are Roots and Branches (Anthem ANS 5901, February 1972), Tribute to the American Duck (Poppy PP-LA 175 F, 1973), The Dillards vs. the Incredible L.A. Time Machine (Flying Fish FF 040, 1977), Homecoming & Family Reunion (Flying Fish FF 215, 1981), Let It Fly (Vanguard VHD 79460, 1991) and Take Me Along for the Ride (Vanguard VCD 79464-2, 1992).

Webb played bass on the all-instrumental album 12 String Guitar/ Folk Blues and Blue Grass (World Pacific ST 1812, 1963) that showcased a young Glen Campbell playing 12-string guitar. Collectively – Campbell, Rodney Dillard (guitar), Doug Dillard (banjo) and Webb – were called the Folkswingers.

In 1972 The Dillards played on Elton John's first tour of the U.S.A.

In 1988 the original Dillards line-up reunited for a series of performances and there were other reunion tours in the 1990s, all helping to keep their name alive in the bluegrass circles. The original band appeared at Carnegie Hall in 2002.

Perhaps their biggest claim to fame though is their appearances on The Andy Griffith Show in which they performed musically as members of 'the Darling Family,' a fictitious name for a family of North Carolina mountain hillbillies.

The Dillards, who were spotted by a member of Andy Griffith's talent agency, made their first appearance on the show in October 1963, and in so doing introduced bluegrass music to many viewers who had never heard of the genre. The band made five more appearance on the show, the last of which was in 1966.

As well as appearances on The Andy Griffith Show, The Dillards have had television exposure on Nashville Now, The Johnny Cash Show, Hollywood a Go-Go and Hootenanny, among other programmes.

Webb, playing what has been described as "some killer mandolin," helped The Dillards to play a major part in modernising and popularising bluegrass music. They were among the first bands to electrify their instruments. Also, their influence up and down the west coast impacted the development of southern California folk rock and country-rock

Individually, Webb's mandolin playing influenced Led Zeppelin's John Paul Jones' decision to play the instrument.

His harmony singing and arranging skills were considerable, talents put to good use in helping the Byrds to sort out the complicated triad harmonies on Mr. Tambourine Man, their first major hit.

Among 14 or so song-writing credits for Webb is the bluegrass stan-

dard The Old Home Place, co-written with Mitch Jayne. Another of his songs is Hey Boys.

Wayne Rice, a long time (42 years now) bluegrass DJ from San Diego, California (KSON-FM) remembers Webb with affection ...

What an enormous influence he had on musicians out here. I don't think I ever heard anyone play the mandolin quite like he did. He held it like a machine gun and just blew us all away. He was a really nice guy ... the quiet one in the Dillards. But one on one he loved to talk and swap stories. I haven't seen him in a while. Last I talked with him was at the IBMA Awards when the Dillards went in. He was real excited about his new band Missouri Boatride. RIP Dean Webb.

Webb worked with various incarnations of the Dillards for 30 years

In 2009 The Dillards were inducted into the Bluegrass Music Hall of Fame. All four of the original band were present to receive the honor at the IBMA Awards Show in Nashville.

Rodney Dillard is now the only surviving member of the Dillards.

R.I.P. Dean Webb



The bluegrass world lost the influential Dean Webb.





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List compiled by Larry Phegley, CBA Membership Coordinator

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George Bollinger
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Larry Desmond and Anna de Santa
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Karen Owen and Susan George
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Ruth W Robeson
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### Renewing Members

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Bill and Margot Fair

# Book review: Don't Give Your Heart to a Rambler: My Life with Jimmy Martin, the King of Bluegrass

By Jon Hartley Fox For Bluegrass Breakdown

Don't Give Your Heart to a Rambler: My Life with Jimmy Martin, the King of Bluegrass, by Barbara Martin Stephens, 2017. University of Illinois Press; Urbana, Chicago and Springfield, IL; black and white photos, 200 pages, index.

Jimmy Martin is one of the all-time great bluegrass singers, a prolific songwriter with several classic songs to his credit and arguably the best rhythm guitarist in bluegrass history. He was also a profoundly damaged man who made it hard on everyone in his orbit. He was deeply insecure about his lack of education, contemptuous and jealous of his colleagues, physically and emotionally abusive to his wife and children, and a mean, violent drunk who burned more bridges than most people cross.

Barbara Martin Stephens was Jimmy Martin's common-law wife and the mother of his four (acknowledged) children. She was a 17-year-old widow with a baby when she took up with Jimmy Martin in 1953. By the time she left him for good in 1966, the couple had lived in Nashville; Middletown, OH; Detroit; Shreveport, LA; Wheeling, WV; and Nashville again. Martin had risen during that time from one of Bill Monroe's Blue Grass Boys through a great and volatile (and predictably short-lived) partnership with the Osborne Brothers to bluegrass stardom with his band, the Sunny Mountain Boys.

Stephens felt the time had come to tell her story, though there will be readers who wish she hadn't. Don't Give Your Heart to a Rambler (the title of one of Martin's great classics) is not an easy or uplifting book to read. Entries in the book's index listed under Jimmy Martin's name include: "as sex partner," "child abuse," "drinking," "infidelity" and "spousal abuse." Now

of course, Martin, who died in 2005, is not around to defend himself or refute Stephens' allegations. Nonetheless, nothing she says seems implausible or outside the realm of probability, given what we already know about the self-styled "King of Bluegrass."

In her foreword to this book, Murphy Hicks Henry (the author of Pretty Good for a Girl: Women in Bluegrass) notes that, "Fans and friends of Jimmy Martin may find this a difficult book to accept. No one likes to learn that their idols have feet of clay. And it is certainly not the bluegrass way to air dirty laundry in public." All three of those statements are true, but let me just respond to the first.

Nothing Stephens says here—not even the worst stuff—should be a huge surprise to anyone who has been around bluegrass for very long. If you saw Jimmy Martin perform during the 1960s, 70s or 80s, you saw an angry, confrontational (and often drunk) man who seethed resentment and didn't care who knew it. He had a short fuse, and it stayed lit.

Stories about Martin's legendarily erratic behavior are commonplace among bluegrass musicians and long-time fans, and some are even worse than what's recounted in this book, so it's not like Martin had that much of a reputation to tarnish. Jimmy Martin could sing like nobody's business, but he was a truly troubled soul, with demons that finally ate him alive.

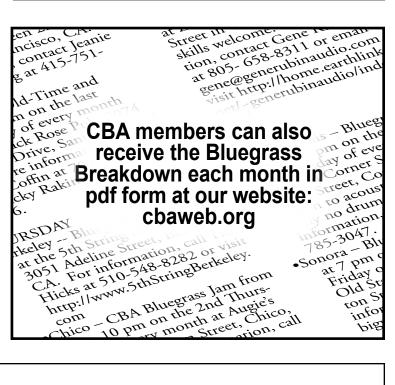
Murphy Henry says that "Barbara Martin Stephens is a brave woman, and this is a brave book." It's certainly a book that might rub some people the wrong way, but, to her credit, Stephens shoulders her share of the blame for what happened in her life, from an affair with another prominent bluegrass musician to some serious lapses in judgment regarding her children vis a vis their father. Looking back, she describes her time with Martin as like "an addiction"—not as an excuse,

though, just an attempt at explana-

What elevates Don't Give Your Heart to a Rambler above the tawdry tale it might have been is the fact that Stephens was more than just a victim of Martin's abuse; she was actively involved in his career throughout his rise to stardom. She was Martin's booking agent for several years, handled the band's publicity and promotional efforts and even made some of the Sunny Mountain Boys' distinctive stage wear, most notably the reversible black/black-and-gold brocade vests the band wore for many summers.

Beginning during the years in Wheeling, Stephens also booked dates for other bands; her Barbara Martin Agency was reportedly the first woman-run booking agency on Nashville's Music Row. It's fair to say that she was the brains of the outfit, and that without her behind-the-scenes contributions, Jimmy Martin would not have enjoyed the success he did. Stephens was a part of the story, and Don't Give Your Heart to a Rambler offers a fascinating look into the world of bluegrass during the 1950s and 60s.



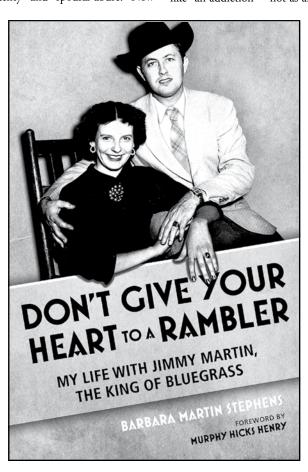




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# Wendy Burch Steel and Redwood fall gigs

Wendy Burch Steel and Redwood have taken a bit of a summer break, as we go on trips, attend festivals and participate in our lives with family and friends.

Gigs we have set up thus far for 2018, and more to come!

Here are our upcoming gigs so

#### Roxx on Main

627 Main Street, Martinez, CA September 22nd, 7-9 PM

Can't wait to do our second time at the Roxx in Martinez on the first day of Autumn! The food, atmosphere, and full bar are welcoming, and we hope you'll join us! We play at 7:00 PM, till 9 PM. (Earlier than last time, and you are welcome to come and eat and drink anytime between 7-9 PM-- hint: we get paid a percentage of anything you eat or drink during the time we are on stage only). Get a delicious dinner and drinks, a family kind of place with awesome food, company, staff, and full bar.

#### **Homestead Series**

Oakland, CA November 4th, 7 PM, a Sunday. with the great Joe Newberry and April Verch! Limited space. \$20 for a chance to see Joe Newberry and April Verch --in person, while they are touring all across the nation. Potluck, and I always cook a big pot of something nice. Newberry and Verch And we have the privilege of opening for these amazing artists. Make a reservation by writing me at wendyburchsteel@ aol.com Oh, and Wendy Burch Steel and Redwood will be opening for them a bit! It will be right here in our little "hobbit town" as we like to call it, in the Redwood hills of Oakland. Check out this video about Joe and April!

Note: We have already received some reservations to get in on this special concert, and all are welcome if you just write me at Wendy Burch Steel and we'll put you on the list! The limit of reservations is 60. Bring your own pillows or chairs if you want! 60 spaces available...

### **Bird and Beckett Book and Music**

December 2nd, 4:30 - 6:30 PM.

Another concert at Bird and Beckett Book and Music Store in San Francisco, on December 2nd, a lovely Sunday late afternoon, 4:30 - 6:30. We can't wait to do our first visit at this well-known Book and Music Store.

And more to come! Stay tuned!



Wendy Burch Steel

### **IBMA Sponsors Bluegrass Pride and Handsome** Ladies

From page A-1

IBMA's stated core value of diversity and inclusivity in bluegrass music.

Eddie Huffman. Director, Convention Services remarked upon the partnership, "We want those who are part of our community to know they are supported, and we want those are not yet a part of our community to know that they are always welcome. We are excited to partner with Bluegrass Pride and the Handsome Ladies to support their efforts to bring bluegrass music to new audiences, celebrating our music's open and inclusive nature.

Both Bluegrass Pride and The Handsome Ladies are relatively young initiatives. In just six years' time, The Handsome Ladies has grown from a small group of women organizing jams in California's Bay Area to a nationwide network of female roots musicians and allies. Meanwhile, Bluegrass Pride is now only in their second year of operations and has already won the Best Overall Contingent Award at the SF Pride Parade in 2017 and has been invited to attend World Pride 2019.

'We at Bluegrass Pride couldn't be more excited to partner with the IBMA and The Handsome Ladies to promote diversity and inclusion in bluegrass music," said Bluegrass Pride Director of Communications Kara Kundert. "We have made it our mission from day one to encourage all people, regardless of background or identity, to love and participate in this incredible musical tradition. We are so excited and honored to have this chance to collaborate with these two stellar organizations to help continue this new era of bluegrass outreach."

Handsome Ladies founder and board member Gina Astesana is equally thrilled by the announcement, "Besides traditional bluegrass, community, inclusivity, and courage are the foundation of our values as an organization. With our vision in mind and excitement in our heart, we will be joining forces with Bluegrass Pride to continue our efforts at IBMA's 2018 World of Bluegrass in Raleigh, NC. We are truly honored to be supported by the IBMA and absolutely cannot wait to represent and connect!"

So be sure to stop by The Handsome Ladies and Bluegrass Pride booth in the Exhibit Hall at this year's World of Bluegrass and Wide Open Bluegrass Festival between September 25-29, 2018! More events to be announced.

For more information, contact Kara Kundert (kara@bluegrasspride.

Founded on the principle that bluegrass is for anybody and everybody, the California Bluegrass Association (CBA) created Bluegrass Pride in 2017, an initiative to become the first ever bluegrass association to take part in an LGBT Pride celebration. By doing so, Bluegrass Pride hoped to take the love, acceptance, and joy at the heart of this music and invite the world to take it with them. This message struck a chord with the crowds and judges of SF Pride, who loved their unique and enthusiastic presence in the parade. The CBA and Bluegrass Pride were officially named the Best Overall Contingent in the 2017 SF Pride Parade, the first time in parade history that a first-time entrant has won the top prize. Now in their second year, Bluegrass Pride is continuing to grow and spread the word that bluegrass is for everybody by hosting regular beginner-friendly jams, sponsoring a local concert series, and marching in the 2018 SF Pride Parade. The Handsome Ladies is a non-profit organization created to promote and support women bluegrass players of all levels. They are committed to providing opportunities for the advancement of female musicians within the bluegrass community while helping to preserve the traditions and culture of bluegrass and American roots music.

The IBMA is the non-profit music association that connects, educates, and empowers bluegrass professionals and enthusiasts, honoring tradition and encouraging innovation in the bluegrass community worldwide. The power of our association is our members, and together we create opportunity through a variety of events and programs, including:

The World of Bluegrassconference, Industry showcase series, awards show, and two-day festival facilitating the growth and development of the bluegrass music community, from professional to fan.

International Bluegrass Music Awards and Hall of Fame-Recognizing outstanding and lifetime achievements in bluegrass music.

Leadership Bluegrass— Professional development intensive for industry leaders.

The Bluegrass Trust Fund— Providing emergency financial support to bluegrass music professionals.

The IBMA Foundation (formerly Foundation for Bluegrass Music) Ensuring a future for bluegrass music through grants and other support for music educational programming and opportunities.

### **Bluegrass in the Park - Clovis**

Bluegrass in the Park is a free Friday night concert series in Clovis, CA at Veterans Memorial Park next door to the Veterans Memorial Building, 901 Fifth Street. The concert series was founded in 2008 by the California Bluegrass Association. The show begins at 6:30 p.m. and continues to dusk, May to September. Bring a blanket or chair, a picnic supper and friends and family to hear some outstanding bluegrass, old-time and country music. Please note that musicians are only compensated through audience tips, so consider throwing in a dollar or two into your picnic basket. AND most bands have cds to sell as well!'

Coming to perform on August 10 is The Element.

For more information about the concert series or the California Bluegrass Association please contact Stan Allen at fresnobluegrass@comcast.net

### NCBS Good Old Fashioned Festival 2018



Dark Hollow - a GOF tradition.

The Northern California Bluegrass Society has announced the Main Stage Performance Schedule for the 25th Annual Good Old Fashioned Bluegrass Festival.

FRIDAY, August 10

3:00pm — Wildcat Mountain Ramblers

4:00 — Red Dog Ash

– (Dinner Break/Tours)

6:00 — Faux Renwah

7:00 — Goat Hill Girls

– Snap Jackson & The Knock On Wood Players

9:00 — Blue Summit

SATURDAY, August 11

10:00am — Jubilee

11:00 — The Hossettes Noon — Rogue River

1:00pm — (Workshop/Lunch Break)

2:00 — Lucky Drive Bluegrass Band 3:00 — Brookdale Bluegrass Band

4:00 -– The Quitters

5:00 — (Workshop/Dinner Break)

6:00 -- The Jones Gang

7:00 -– Highway One

- Sidesaddle & Co

9:00 — Bean Creek

SUNDAY, August 12

10:00am — Dark Hollow (Gospel Plus)

11:00 — North Country Blue

12:00 — Bodie 601 Band

12:45pm — (Lunch Break)

1:15 — Kids On Stage 2:15 — GrassKickers

3:15 — High Water Line

4:15 — Stoney Mountain Ramblers"

The 25th Annual Good Old Fashioned Bluegrass Festival will be held August 9-12, 2018 at the San Benito County Historical Park in

The fun annual gathering of top area bands and fans is a benefit for the Northern California Bluegrass Society.

See the NCBS site for more details: www.ncbs.us

# Fathers Day Festival 2018 remembered



Above left: The All Girl Boys Reunion. Center left: The Hossettes on the Vern's stage.







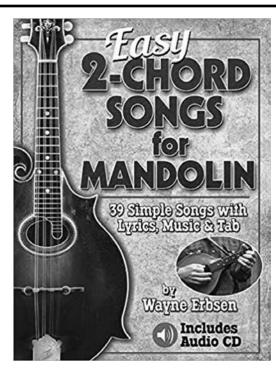


**Photos: Bob Calkins** 

Above right: The Blue J's looking sharp on the Pioneer Stage. Left: Balsam Range on the main stage. Bottom left: Tessa Scwartz and Daisy Kerr ready for their band, North Country Blue, to take the Vern's stage. These young women are a tribute to the work with youth done by the CBA.



# **BRENDA** and the Reviews



Wayne Erbsen: Easy 2-Chord Songs for Mandolin (Book and CD) ISBN: 9781883206741

Native Ground Books & Music www.nativeground.com ©2018

When Wayne Erbsen moved to North Carolina from his California home in 1973, he only planned on doing research and learning from the masters of Southern Appalachian music. Soon he was teaching college banjo classes and publishing his first book: A Manual on How to Play the 5-String Banjo for the Complete Ignoramus. Wayne is still teaching music and instrumental classes, his wife Barbara is producing cook books, and Native Ground Music has a large catalog of instructional materials available to help any musician learn how to play, purchase and progress on their instrument of choice.

This latest book focuses on simple chords on the mandolin that allow the learner to play one or two finger chords on the 39 songs in the book. An accompanying CD plays the songs slowly with guitar backup.

Sometimes choosing a mandolin can be a challenge, and Wayne details the differences between the six main styles of mandolin, and learning how to use a pick, tune and begin musical scales on the mandolin. A unique feature of Wayne's method is his tablature. He incorporates note names on his 4 string staff and learners can identify the tones as they follow and develop their timing. Scales are introduced along with standard notation and Wayne's humorous comments include "Insanely Simple Mandolin Chords," and this book is for you if "you can't carry a tune in a bucket."

The thirty nine songs are arranged in alphabetical order, and the vintage photographs provide a glimpse into the stories and people behind the songs. Chords are diagrammed for each song, and

the track number of the song on the CD is also easy to find. For all those aspiring or inspiring mandolin players, this book makes mandolin playing an easy to learn skill!

# Flashback: Denver Snow www.pinecastlemusic.com ©2018

Song List: Moonshine, Denver Snow, A Rose From Time to Time, Cowboys and Indians, It Won't Be Like Cheating, Take This Hammer, Without Mentioning Your Name, The Letter, One Morning in May, I'll Be True to the One I Love, We Might Get a Little Loud, Born to Be with You.

Flashback was formed in 2015 for a 20 year reunion tour of the award-winning J.D. Crowe and the New South band. While the band members had gone on to other bands such as Lonesome Road and Wildfire, Don Rigsby (mandolin), Richard Bennett (guitar), Curt Chapman (bass) were all with J.D. Crowe in one of the most talented of J.D.'s bands. Joining the trio is Stuart Wyrick on banjo. With a trio of performers who perfected their sound with J.D., fans will be delighted with the fine vocal harmonies and instrumentals in the twelve songs. Bill Emerson's "Cowboys and Indians" gives Stuart's banjo lead off duties, and his opening is followed by mandolin and guitar solos. Richard Bennett wrote the title song, "Denver Snow," and its lonesome feeling is echoed in the snow that keeps falling. Don wrote the tender "A Rose" and his soaring tenor floats over the "memories worth keeping" and the promise to "send you a rose from time to time." Don's The Letter" is a heartfelt classic to be: an old man "ragged and worn so terribly torn" who is found with a love letter to the woman who left him. "I'll Be True to the One I Love" and "Without Mentioning Your Name" follows that same loyalty theme while "It Won't Be Like Cheating" takes another approach with the man leaving town. "Born to Be With You" is a bluegrassy visit to the old Chordettes song and is an album standout. Flashback not only honors the past and tradition, but gives a fresh look to the present.

#### The Roe Family Singers: Songs of the Mountains, Songs of the Plains

www.pinecastlemusic.com ©2018

Song List: Pretty Fair Maid in the Garden, O Young Lovers, Ida Red, Dixie Darling, John the Messenger, Ol' Rattler, Rank Strangers to Me, Peter Tosh, Swedish Schottische/The Bluejay, I'm Falling For You, The Road Is Rocky, Hallelujah I'm Ready to Go, Sweet Fern, Walk Softly on This Heart of Mine, This Land Is Your Land.

Kirkwood Hollow, Minnesota is home base for the husband and wife team of Kim and Quillan Roe. Their music has echoes of hills and hollers and that old time sound that has been a mainstay of American music. The Roes back their vocals with autoharp and banjo, but the gathering of 8 musicians on the album includes resonator guitar, clogging, jug, mandolin, musical saw, fiddles, bass and guitars. It's definitely a wall of sound, mountain style!

Quillan wrote five of the songs, and they seamlessly fit with the other nine traditional songs. One description given to the music is "grassicana," and it certainly fits with a mixture of bluegrass, traditional and classic country songs. "Hallelujah, I'm Ready to Ġo" has a robust chorus with fiddle and banjo providing rhythm. A.P. Carter wrote the gentle "Sweet Fern" that Kim delivers with a fine yodel, and "Dixie Darling" with a dancing fiddle. A melodic banjo accompanies "Pretty Fair Maid," a traditional song with a returning soldier coming back to his true love. "Ida Red," "Ol' Rattler," and "Swedish Schottische" have the mountain dancing rhythm that will keep your feet moving. This album is a delightful collection of songs that blend music from the past into sounds of the present.

## Urban Monroes: Bits and Pieces

www.urbanmonroes.com ©2018

Song List: Sink or Swim, Little Maggie, Old Joe Clark, Secret Agent Man, How Mountain Girls Can Love, When the Aspens Turn, Fireball Mail, Hole in My Heart, On My way, Time of Your Life, Never My Love, White River, William's Still Alive, Do You Hear What I Hear?, Mr. Grinch.

When you name a band af-

ter Bill Monroe, the "father of bluegrass," you need to keep an eye on the traditional formats of bluegrass. Adding "urban" is a contrast in terms, bluegrass was formed in the country farms and hills of the south, not the cities. But the Urban Monroes manage to make traditional sound urbane, and their mix of songs show how easily they can achieve a mixture of old and new, hard-driving and gentle ballad, stories of lives from all walks of life. Band members are Fran Kent on guitar and vocals, Matt Gray on banjo and vocals, Jeff Shippy on fiddle, and Louanne Fugal on bass.

"Little Maggie" showcases Matt's banjo and Fran's guitar and vocals. The banjo weaves melodic strains under Fran's strong vocals and her guitar solo tie up the package nicely. "Old Joe Clark" is another traditional song, and the band plays it as an instrumental with Fran's guitar flowing through several melodic variations followed by banjo in high gear. Fran also wrote "White River," a free flowing song with guitar and banjo with a resonator guitar. Her "On My Way" is a joyous homecoming song with Illinois as the destination. The band gives "Fireball Mail" a punchy delivery with vocal harmonies and instruments in the forefront.

But the most fascinating songs are the band's versions of songs with a bluegrass twist. Fiddle, and banjo give a high lonesome sound to "Secret Agent Man" and the love song "Never My Love" has never sounded as sweet with a fiddle and banjo. Another surprise is the band's two holiday songs taken from one of their other CDs – "Do You Hear What I Hear" and "Mr. Grinch." The Urban Monroes give listeners a distinctively different sound that will entice and enchant you!

### Wood & Wire: North of Despair

Blue Corn Music www.woodandwireband.com ©2018

Song List: King Pin, Eliza, North of Despair, Summertime Rolls, As Good As It Gets, Just Don't Make 'Em, Texas, Awake in the Wake, Lies and Money, Wingding, Out With the Tide.

Wood and Wire started with guitarist Tony Kamel and bassist Dom Fisher started the band in 2011, but the addition of banjo player Trevor Smith and mandolinist Billy Bright in 2014 has really changed the band's playing to another level, and this newest album displays the band's strong instrumentals, Tony's original songs and powerful lead vocals. Austin, Texas is home to many songwriters, and Tony's songs trace the hardships and triumphs of life where working hard and carrying on are virtues.

"Kingpin" opens the collec-



Brenda Hous

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

tion with a robust guitar and bass rhythm paired with mandolin and banjo sols that pump the action. The singer proclaims that I "ain't got time to worry about the shape I'm in" and ""Just Don't Make 'Em" hails the "stubborn man, do it if you can, (they) just don't make 'em like that anymore." Tony's title track, "North of Despair," has a lovely mandolin introduction and his rough edged vocal celebrates a "steady as she goes" lifestyle where going home with a little bit of money keeps the family "south of rich, north of despair." The song has lengthy solos from mandolin, banjo and guitar that add to the appeal of the song,. The albums two instrumentals showcase the tight blending between the mandolin and banjo, and Billy's high speed "Summertime Rolls" breaks the record for most notes played. Billy's "As Good As It Gets" begins with a classic line, "waking up in the gutter or a mansion in the sky," and proceeds to affirm that the singer will "get right with myself and not live with regret." It's a song that other bands should grab for its positive energy and potential for instrumental prowess. "Out With the Tide" is a cowboy's farewell and the band's vocal harmonies flow around the chorus: "the sun goes down on my last time around, and I'm headed out with the tide." This band is poised to take the country and bluegrass world by storm!

### **Becky Buller: Crepe Paper Heart**

www.beckybuller.com ©2018

Song List: Another Love Gone Wrong, Bitter Springs to Big Trees, John D. Champion, Heart of the House, Cair Paravel, Speakin' to That Mountain, The Rebel and the Rose, She Loved Sunflowers, Maybe, Calamity Jane, Written in the Back of the Book, Phoenix Arise.

Becky Buller's talents are never-ending, and just in the last few years she has won IBMA Female

Continued on A-19

# Letters! We get letters!

#### The "chair lines" at Grass Valley Lost item Dear Editor:

I have greatly enjoyed my yearly pilgrimage to the Father's Day festival, as I have done every year since 1977, except for one year when I was living in Japan. I am grateful to everyone that stepped up, especially during this challenging year with last minute administrative changes. Unfortunately, I do have a complaint and it is regarding the chair line. I got in line at 10 PM on Wednesday and waited a total of 9 1/2 hours for my choice of seat. The first guy in line was there from 3 PM, waiting for a total of  $16\ 1/2$ hours for his choice. Many other people got in line after us, waiting several hours. Much to our dismay, the senior line at the other gate was let in first, some 50 people. The folks in the overnight line were very upset, there was talk of quitting the CBA and not coming back to the festival. I understand the idea of giving the seniors a break, but the procedure as it was done this year is just not fair. I would like to propose that the Board review this policy, issue clear guidelines for next year, and publish the new guidelines in the Breakdown as well as the program, and post the rules by the overnight

I have started a discussion on the Message Board under the topic "Chair Line" and I would like to direct anyone who is affected by this issue to read my post and the responses. I would like to bring up two proposals for consideration:

- 1. Eliminate the senior line. We did without it for decades. It is divisive and unfair. First come first serve is the procedure in all establishments.
- 2. Keep the senior line, but start with letting the first 10 people from the overnight line in, then 10 seniors, and alternate thereafter. Folks who wait up to 16 1/2 hours should get in first. The second 10 still get excellent choices.

I will be happy to hear from any members that have an opinion, preferably by posting on the Message Board, responding to my post. You can also email me at staninec@ gmail.com. If I see a significant response, I will bring the issue to the attention of the Board.

Thank you,

Mike Staninec CBA Life member

> Have something to say to the CBA or the bluegrass community? Say it here - we WILL publish your comments!

mrvarner@ix.netcom.com

If you have my red service dog vest from the festival please return it to me at 1211 High St., Oroville, CA 95965

- Ron Milner

#### Sal's yearly fesatival appreciation

Each year of attending the CBA Father's Day Festival, I try to provide a personal impression of all aspects of the festival. Generally, it is printed in the BluegrassBreakdown. Here are my "impressions" of the 43rd:

On early Thursday morning, June 14, the 43rd Father's Day Bluegrass Festival began with a rush of attendees bringing their folding chairs to be in the front of the stage. This annual event is the opening salvo for what turned out to be a highly entertaining and satisfying four days of quality Bluegrass music. It wouldn't be fair to say one band was better or more qualified than another. Yet, certain bands stood apart from the many who did their best. Opening with the Blue Summit was a delight. This young group will make a significant dent in music. Their one time showing hit the mark. What followed was pure delight and the delight was non-stop. Hearing bands who had been in past festivals indicates how appreciative the CBA deems their skill. The Rascals were one of many returns & were noted for their smooth renditions. And yet other performers provided an approach which would encourage the CBA to ask them again- to name a few, The Edgar Loudermilk Band, Molly Tuttle,, Balsam Range Windy Hill. No doubt this choosing of bands is not an easy decision for the Festival committee. So many bands want to appear.

Having national names on the program such as the Del McCoury Band does enhance the Festival and rightly so. Though the band came late on Saturday night, no one left and both sides of the audience had standing room only. The chill of the evening did nothing to discourage attendance. One can ascertain, Del McCoury enjoys coming to our Festivals. Part of the silent appreciation is the steady professional effort on the part of the sound engineers who maintain effective control. Without a break, they deliver. Much can be said for the overall structure of the Festival- a task which demands detailed & unrelenting attention. Each year this event has continually been orchestrated and handled in a highly professional manner and not enough praise is given to the selfless devotion of its volunteers. The future Fathers Days Festivals have a great past to draw on.

Seeing & hearing High Country was a special thrill as they have been around since the 60"s.

S. Compagno

### LOST AND FOUND FROM 2018 FATHER'S DAY BLUEGRASS FESTIVAL

Orange & gray football – small

Assorted picks

Clip on sunglasses

Surviving Christmas - DVD Hook – DVD

Iphone- white 5? found at workshop area

pale blue owl purse

Foster Grant tortoise shell glasses left on cement table found at west end of Fairgrounds

2 small keys found by gate 6

black frame glasses found in audience behind handicap area

New Festival T- extra small blue tie die

Black and White Fidget spinner

silver round earing with black bead red trimmed padded strap cover?

black & blue eye glasses - found by gate #5 Connect Hearing aid batteries -6 pack P312

Small eye glasses - possibly reading - thin frames Tan ballcap with Ojai logo

Dab On spotstick

From the Youth Academy Area: water bottle green tint coleman water bottle black hamilton beach Uke in white gig bag Suzuki black guitar strap White sweatshirt w/ black horizontal stripes

CBA canvas youth bag Tess CBA canvas youth bag with thick painting

same as above Charlle J.

same as above Stetson

CBA canvas bag with gold UC Davis water bottle and CBA acadamy songbook with name Tyler



### Nu-Blu brings live show experience back to California for upcoming shows kicking off August 2 at Freight & Salvage Coffeehouse

If there's one thing that award-winning bluegrass band Nu-Blu knows how to do, it's turn heads with their powerful music. After kicking off the year with performances from coast to coast, they are returning to California in August to bring their live show to even more audiences. The must-see shows will feature powerhouse lead vocalist Carolyn Routh performing a combination of fast paced sing-alongs, and warm heart-wrenching ballads. With her vocal ability often compared to Alison Krauss, it's no wonder why the Bluegrass legend has been such a heavy influence on Nu-Blu's sound.

Nu-Blu is bringing the tour into California in support of their latest album Vagabonds. The title was inspired from the chart-topping groups countless days spent each year on the road, bringing their music to new fans each day, and helping to spread bluegrass to new audiences. The album boasts three Top Ten national airplay hits "Still Small Voice" which features Country Music Hall of Fame Statler Brothers singer Jimmy Fortune, "Gypsies on Parade" and "640 Battlefield Drive", along with the upcoming single, "A Lot More Love," which is a powerful anthem now impacting Country and Bluegrass radio.

The California tour rolls from south to north and kicks off off August 2, as the band plays the prestigious Freight & Salvage Coffeehouse. Known as the 'Home of Traditional Music' with an extensive history, the venue is located in Berkeley, California (tickets available here). Through the duration of the tour, the band will play four other shows throughout the run. Check out the other dates below and learn more at Nu-Blu.com.

Nu-Blu in California:

July 31 - Long Beach, Calif. - Schutts Fabrication Concerts

Aug 02 - Berkeley, Calif. - Freight & Salvage Coffeehouse

Aug 03 - Modesto, Calif. - The Barking Dog

Aug 04 - San Mateo, Calif. - Joe's Garage

Aug. 05 - Redding, Calif. - Old City Hall Aug. 07 - Anderson, Calif. - Churn Creek Sellars

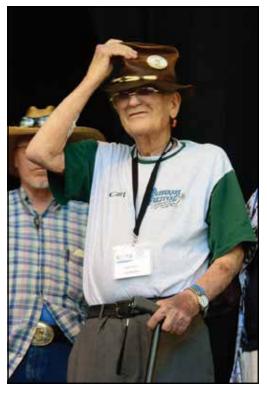
# Fathers Day Festival 2018 remembered



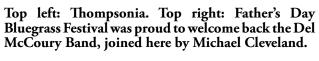








Above left: Bob Brown wins a Bill and Faye Downs award for being a super-volunteer. Above center: Carl Pagter, CBA co-founder. Center left: Bill and Faye Downs earned Lifetime Memberhip awards while Mike McGar won a Bill and Faye Downs award.



**Photos: Alan Bond** 



Grass Valley favorites: Molly Tuttle and Del McCoury pose with a Vincent Black Lightning.



CBA chaiman, Geoff Sargent introduces the 2018 CBA board of directors.



Larry Cohea and Jim Mintun perform a special show with their long-running band High Country.

# CBA Music Camp (at Grass Valley) 2018 remembered



Top left: A class under the ponerdosa pines. Center middle: Allegra Thompson's bass class. Center left: Kathy Kallick's group class teaches students how to play in a band or jam.







**Photos: Alan Bond** 

Top middle: Kathleen Rushing at the intro concert. Top right: Teacher Patrick Sauber.



Above right: a young man eager to start morning classes. Bottom right: John Reischman and Eric Thompson help with the student concert.





CBA 2018 Music Camp group.

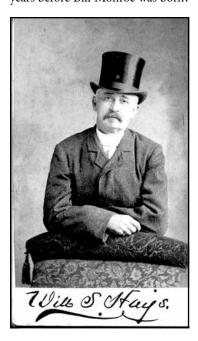




## LOG CABIN WUSIC BY WAYNE ERESEN

# William Shakespeare Who? - The Deep Roots of Bluegrass Songs By Wayne Erbsen

His name was William Shakespeare Hays. Even though you've probably never heard of him, he was one of the most prolific composers of bluegrass songs ever. The conundrum is that he was born on July 19, 1837 and died on July 23, 1907. So how can someone so obscure be such a prolific songwriter of bluegrass music if he died four years before Bill Monroe was born?



That, my friend, is what this article is about.

First, let me tell you about William Shakespeare Hays himself. He spent most of his life in Louisville, Kentucky. His name was really just William Hays, but his classmates insisted on adding Shakespeare to his name because of his penchant for writing poetry and prose. From then on, William Shakespeare Hays was the handle he went by. He did, however, occasionally use the pen name "Syah," which was Hays spelled

backwards. Hays went to college in Hanover, Indiana and Georgetown, Kentucky. While at Georgetown, he became known as the "boy poet." His first published song was Little Ones at Home, which was written while he was at Hanover. This ignited a prolific writing career which resulted in Hays penning innumerable poems and newspaper columns in addition to approximately five hundred songs. In 1895, he published his first book entitled simply Poems and Songs. Among his many occupations was a steamboat captain, a Civil War correspondent and the river editor of the Louisville Courier-Journal. He considered songwriting more of a hobby than a profession.

After the fall of Vicksburg in 1862, Hays piloted the Grey Eagle on the Mississippi River between Vicksburg and New Orleans. On one of these trips he was arrested and put in a New Orleans jail for writing the song, My Sunny Southern Home, a tune that angered General Benjamin "Beast" Butler, commander of Union troops in New Orleans. Hays' short imprisonment probably had less to do with this song itself and more to do with the fact that Hays was a staunch Democrat who later supported such Democratic candidates such as George B. McClellan, Samuel Tilden and Grover Cleveland.

Even though the song Dixie or Dixie's Land is generally credited to Daniel D. Emmett, Hays insisted until the day he died that he and Charles Ward composed an early version of the Dixie, which they set to an anonymous Scottish melody. Hays claimed that he sent the song to a local militia group, The Buckner Guards, who took it south in early 1861 after the Civil War began. Since Hays could not offer definitive proof that he wrote it, his claims were dismissed. His wife and daughters tried to pursue it but were

unsuccessful.

It's no secret that bluegrass music is all about lonesome. They don't call it "The High Lonesome Sound" for nuthin'. Songs like Mother's Not Dead, She's Only Sleeping are the bread and butter of bluegrass music. As someone recently said, "if she's alive at the end of the song, it ain't bluegrass music." But how did it get to be this way? Why are we so drawn to songs about pain, murder, loneliness, and suffering?

Part of the answer lies in our dark and murky past. The very nature of mankind seems to be that we often share a strange fascination with the dead and dying, the forlorn, the lonely and the dark side of life. That's why old morbid murder ballads from the British Isles remained popular both in England and in Appalachia long after the silly, shallow and happy songs were long forgotten. These sad and pitiful songs have been an important way for us to work out our deeper and darker emotions. I suppose it's why cars on the highway slow down at the scene of a wreck. Apparently, many drivers hope to catch a glimpse of the horrific tragedy, even though they may strive to avoid such a fate in their daily lives. By singing or listening to these kind of heart-pounding songs we can sneak a peek at the darker side of life without actually having to experience it first hand. As the Irish poet and playwright Oscar Wilde once wrote, "A sentimentalist is one who desires to have the luxury of an emotion without paying for it."

So how does William Shake-speare Hays fit into all of this? Hang on to your hat! I'm getting around to that.

Mid 19th century literature, art, and music in America and the British Isles was filled with tragic and emotional scenes of orphan children dying in the snow, mothers waiting at the doorstep for their wayward sons to come home, and bedraggled fathers being sent to the poorhouse even though they were blind, deaf, and nearly comatose. The cash registers of the Tin Pan Alley music publishers who sold this type of song were constantly making a loud "ka-ching" as they racked up one hit song after another that feasted on themes of despair and hopelessness. Today, we jokingly refer to this type of song as "tear jerkers."

Among the most prolific composers of these 19th century "tear jerkers" was none other than William Shakespeare Hays. Along with fellow composers Stephen Foster, Charles Harris and Gussie Davis, Hays' made lasting contributions to American music as a composer of some of the most popular sentimental songs. His first successful published song was The Little Drummer Boy of Shiloh, a song that is still sung today around the campfires of soldiers reenacting the Civil War.

What is amazing about Hays' prodigious output of songs was the shear variety of themes that he

penned. In fact, no other songwriter produced such a great variety of songs as did Hays. He compositions included dialect songs (African-American, German, Irish and hayseed or hillbilly), railroad songs, gospel songs, river songs, Civil War songs, love songs and songs about log cabins. The one thing that most of his songs had in common was more than a pinch of utter sentimentality. In fact, Hays' success at writing the songs of sentimentality and nostalgia helped to pave the way for other contemporary songwriters who would copy his popular

Not only were Hays' songs popular during his own lifetime, but many went on to become practically immortal. That's because his sentimental themes of loneliness and despair struck a chord and appealed to the first generation of bluegrass musicians that were drawn to these darker kinds of songs. We're talking about singers like Bill Monroe, Wade Mainer, the Carter Family, the Stanley brothers and Lester Flatt.

Some of Hays' songs that were later done in bluegrass style included We Parted by the River (1866), The Little Old Cabin in the Lane (1871), Molly Darling (1871), You've Been a Friend to Me (1879), I'll Remember You Love in My Prayers (1869) and Jimmy Brown the Paper Boy (1875).

Even more important than the

Hays songs that were later done by the pioneers of bluegrass music is taking a close look at a list of Hays' songs themselves. What is revealed is that his songs closely mirrored the themes that would later be so constant in traditional bluegrass music: log cabins, lost love, pine trees, rivers, grave sites, mother and drinking. In fact, it's quite possible that Hays helped set the pattern or blueprint for the type of songs that would later become the core repertoire of bluegrass music. Scan over this list of some of Hays' songs and you'd think you're looking at a list of current bluegrass favorites: I Have No Home (1873), Do Not Turn Me From Your Door (1873), My Dear Old Home (1875), Lone Grave by the Sea (1862), I Will Be Home Tonight, Love (1875), We May Never Meet Again (1863), When I'm Gone (1892), My Southern Sunny Home (1864), Down Yonder in the Lane (1875), Will You Remember Me (1864), The Cabin on the Hill (1878), Mary's Waiting by the Window (1866), Little Old Log Cabin in the Woods (1866), Take Me Back Home (1866), Meet Me By the Riverside (1877), Down by the Deep Sad Sea (1868), Driven from Home (1868), Good Bye Old Home (1868), The Old Man's Drunk Again (1870), My Dear Old Sunny Home (1871), You'll Always Find Me True (1872), I Have No Home (1873), Come Back to the Old Home Again (1880).

We all know that the core songs of the bluegrass repertoire include many songs about mother.



Wayne Erbsen

Here again, Hays set the standard with his own many mother songs. This was probably the case because his own mother died when he was just ten years old. His mother songs include: Mother's Parting at the Gate (1884), Take This Letter to My Mother (1873), Is Mother There? (1875), Call Me No More, Mother (1864), I Am Dying Mother, Dying (1865, Kiss Me Goodnight, Mamma (1874), Papa, Stay Home, I'm Motherless Now (1872, What Will I Do, Mother is Dead (1869), The Mothers of the West.

Some of Hays' songs have made an indirect impact on bluegrass music. Take for example his poem, The Faithful Engineer that was first published in 1886 and later reprinted in 1895 as Old Hayseed's Railroad Train to Heaven. It is interesting to note that Hays' poem was the model for M.E. Abby and Charles Tillman's well-known song, Life's Railway to Heaven aka Life is Like a Mountain Railroad. Of course, they didn't give Hays a lick of credit.

One of Hays' most important works was his Little Log Cabin in the Lane. This song was reworked by Fiddlin' John Carson and was on one side of his first recording, which marked the very beginning of country music as we know it today. But it doesn't stop there. This same song was used as the basis of the Western song, Little Old Sod Shanty

on the Claim. Hay's melody was also used for the cowboy song, Little Joe the Wrangler and the railroad song, The Little Red Caboose.

Even though Hays' compositions made a powerful contribution to American music, his name has largely been forgotten. It's no wonder. Practically every time one of Hays' songs was published or recorded, his name was left off. Even when his songs were hits for the artists who recorded them, you can look long and hard and you won't see Hays' name. Examples of this omission include such artists as the Carter Family and Uncle Dave Macon (You've been a Friend to Me,) Fiddlin' John Carson, Ernest V. Stoneman, Uncle Dave Macon, Riley Puckett and Vernon Dalhart (Little Log Cabin in the Lane,) The Whitstein Brothers as well as Bill Clifton and Red Rector (We Parted by the Riverside,) Flatt & Scruggs (Immy Brown the Newsboy) and Eddie Arnold (Molly Darling). No less an expert historian as Carl Sandburg failed to mention Hays' name for composing I'll Remember You Love in My Prayers that ap-



## Cabin Music

From page A-16

peared in his well-known book, The American Songbag. Even Hays' song Get in the Middle of the Road was printed in a gospel song collection by Homer Rodeheaver, and listed as a African-American spiritual. Although William Shake-

speare Hays' name has slipped into relative obscurity, many of his songs continue to be sung and recorded by people who relish the sappy and sentimental songs that would bring a tear to a glass eye.

Note: Below you'll find a transcription of the original music and lyrics of Jimmy Brown the Paper Boy. It's interesting to compare it with the later adaptations by the Carter Family, Flatt & Scruggs and Mac Wiseman to see how far it strayed from the original.

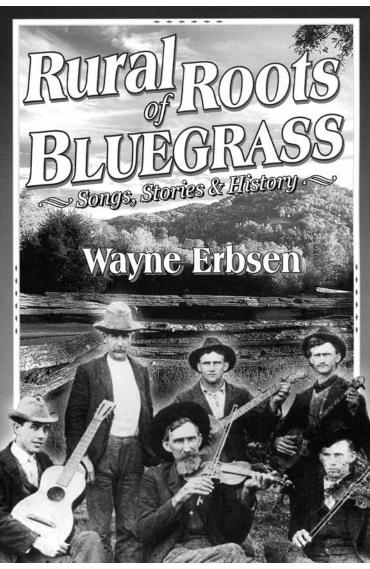
Wayne Erbsen has been researching old songs since he was knee high to a pup. You can find the words and music to "Jimmy Brown the Paper Boy" and "Little Old Log Cabin in the Lane" in his book, The Rural Roots of Bluegrass. Visit his web site for easy instruction books for bluegrass and clawhammer banjo, fiddle, mandolin, guitar, dulcimer and ukulele www.nativeground.

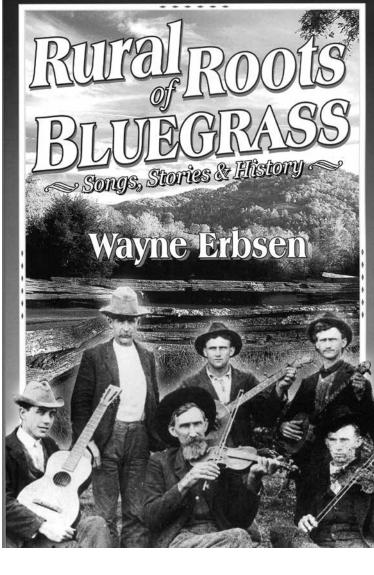
### Jimmy Brown the Paper Boy

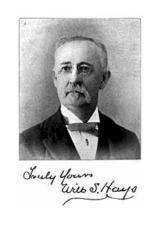
I'm very cold and hungry, Sir, my clothes are worn and thin. I wonder on from place to place my daily bread to win. But never mind, Sir, how I look, don't look at me and frown, I'm selling papers for I am the newsboy, Jimmy Brown.

My father died a drunkard, sir, so I've heard mother say, Before he died, how oft for him I've heard her weep and pray; But I am helping mother now, I journey up and down, To sell my morning papers, for I am The newsboy, Jimmie Brown.

My mother tells me every night to kneel with her and pray, She says if I've an honest heart I'll be all right some day; And when she's gone to heaven, sir, to wear a starry crown, She'll wait up there to welcome home the newsboy of the town.







### **CBA CLASSIFIED** ADS

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# Lodi Jam



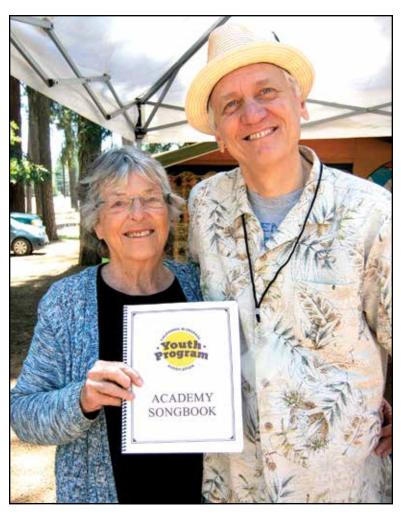
#### By Deb Livermore

The Lodi Jam at Idol Beer Works is August 19. I'm planning to have an opening act - The Pleasant Valley Boys - starting from 1:30pm to 2:30pm, with the jam after.

Idol Beer Works can be found at 100A, S Sacramento St, Lodi, CA. Come and pick or just listen.



# CBA Youth Academy 2018 remembered



Top left: Stars in the world of bluegrass education: CBA President Darby Brandli and iconic bay area music teacher Jack Tuttle. Top Right: teacher Katya Polovina keeps time. Center left: Justin Hiltner: academy director. Center middle: CBA member number one watches the Academy concert. Pride!



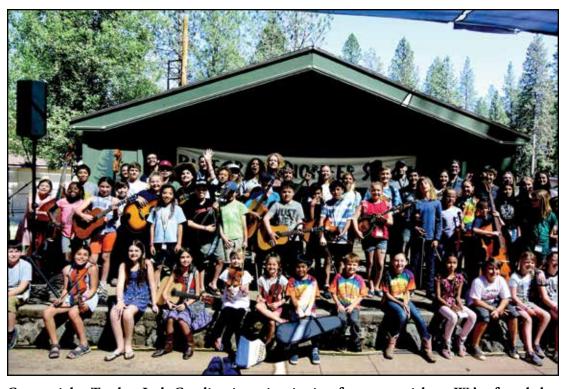






**Photos: Alan Bond** 





Center right: Teacher Josh Gooding is an inpsiration for young pickers. We've found that youngsters new to the music respond well to young instructors. Bottom left: Teacher Max Schwartz leads a group at the student concert. Above: the 2018 Youth Academy group.

### Joe Weed's Studio Insider

### Edmonton: Chasing the Ghost of Frankie Rodgers in the Canadian Prairies

The huge pick-up truck slammed to a stop right in front of my video camera. It totally blocked the view I had just framed of the exquisite old hotel in Egremont, a tiny hamlet on the Canadian prairie.

"What are you doing?" bellowed the rough looking character behind the wheel.

"Filming this beautiful old building. Could you move your truck just a couple of feet?"

"Why?"

I stepped closer and looked the guy in the eye, searching for any sort of opening. I saw a glimmer of curiosity there, and answered:

"We're working on a documentary film about a fiddler who was born here over 80 years ago. He wrote a fiddle tune that's played all over North America. It's called the Ookpik Waltz"

"A fiddler?"

"Yes! His name was Frankie Rodgers, and we believe his parents settled here when they arrived from Ukraine before the war. We think their name was Wozny in those days, and they lived here at different times in the mid-20th century. We're shooting scenics to show Frankie's Canadian roots. I'm Joe Weed and this is Brian Ficht. Brian's from Edmonton. He knows this area and is helping with research."

"Well, I'm Graham Waterman, and I own this place. Only business in town. Go ahead and film for a while, and I'll be back in ten minutes after I deliver this junk to my neighbor. This is the Egremont Hotel and Tavern, and I have some old pictures inside that you might want to see."

As Graham drove off, I could hear Brian, standing close beside me, let out a long exhale of relief. "When people see my cameras," I told him," some folks think they're going to be film stars and get all puffed up. Others are suspicious and guarded. Some folks get it and do their best to cooperate and help. I think our Graham is one of these -- and he was probably just reacting to the first strangers he's seen in front of his hotel in a long, long time."

Egremont (pronounced Eggermont) is a collection of tiny old houses and mobile homes huddled together within a three-block by three-lot piece of the western Alberta plains. It's surrounded by farms and large petrochemical industrial sites, and the North Saskatchewan River flows just a few miles to the southeast. Á nearby Ukrainian Orthodox Church sports the iconic onion-shaped tower, its graveyard filled with the Ukrainian and Polish names of the hardscrabble folks who arrived in the early twentieth century. They came looking for better lives in the beautiful but harsh Canadian prairies, so life must have been pretty hard back in the Ukraine.

Graham's hotel, the Egremont Hotel and Tavern, is much more tavern than hotel.

"I was an iron worker in a small town near London, England," Graham told us as he showed us around the bar. "I retired fifteen years ago and did what every Limey dreams of doing: I moved away and opened a pub!"

Photos of historic Egremont dotted the walls between pictures of beautiful smiling women, dartboards, and pub kitsch. A few of the tables also had old photos of the town, lacquered to the tabletops, slowly fading away. We photographed as many as we could, as Graham recounted events and stories that he'd picked up from locals who come to the tavern for warmth and companionship.

A boy growing up here during the great depression of the 1930s would surely be attracted to the bright lights, sophistication, and employment opportunities of burgeoning Edmonton, less than 50 miles to the south. Frank Wozny did indeed follow his older brother Henry from Egremont to Edmonton, taking Henry's newly adopted last name of Rodgers and becoming "Frankie Rodgers" of the "Rodgers Brothers Band."

Frankie and Henry apparently did well in Edmonton, landing jobs backing up singers and playing with bands in supper clubs and private events in this capital city that grew with the oil industry. Frankie, dimin-

utive and spunky, played fiddle; Henry, who became "Hank," played guitar and steel. Crowds especially loved Frankie's playful showmanship. When television came to Edmonton, the Rodgers Brothers leapt from the stage to the screen. They joined the house band of Czechoslovakian immigrant and new TV host Gaby Haas. The European immigrant prairie population loved the show and its old-country polkas, waltzes, and Nashville-inspired country music.

Frankie and some of the better players in Edmonton were hired to tour with Wilf Carter, a beloved Canadian western singer who used the name "Montana Slim" when playing on the American side of the border. After crossing the breadth of Canada a few times, playing in dance halls and large public spaces, Frankie and the rest of the band opted to winter back home in Edmonton when the hard Canadian winter set in. Gaby Haas' television show gave Frankie daily exposure to the growing and avid TV audience, and Canadians soon learned the name of this fun and talented musician.

Brian and I will continue our research. We'll interview Frankie's surviving band mates and friends, and film places where he lived and worked. I'm eager to learn how he came up with the haunting "Ookpik Waltz," which he recorded in the mid 1960s, apparently soon after he wrote it.

I'll post updates from time to



Loo W/oo

time as the pieces of this tantalizing puzzle come together. Next month, though, I'll return to the short series of tips I've been providing to Bay Area musician Tomás Enguídanos for recording electric guitar, steel guitar, fiddle, and more when working on productions that mix acoustic and electric instruments.

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Joe Weed records acoustic music at his Highland Studios near Los Gatos, California. He has released seven 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 and released "Two Steps West of the Mississippi," a collection of his original instrumental music based on American fiddle roots. Reach Joe by email at joe@joeweed.com, or by visiting ioeweed.com.

### **BRENDA** and the Reviews

From page A-12

Vocalist and Fiddle Player of the Year and Songwriter of the Year. Eleven of the twelve songs were written by Becky, and the expressive storytelling and emotional commitment define and converge to make each song special. The Becky Buller band is featured on the songs: Becky on fiddle and lead vocal, Prof. Dan Boner on mandolin, Brandon Bostic on guitar, Daniel Hardin on bass and harmony vocal, and Ned Luberecki on banjo. Jana and Stephen Mougin also sing harmony vocals and several top name bluegrass musicians are also featured in the songs.

songs.

"Another Love Gone Wrong" opens the album, and the hard-driving fiddle and banjo duo pace the lyrics. The collapse of a love affair leaves the singer pushing through "briars and brambles" with a easily torn crepe paper heart, yet she is strong enough to bid a "hearty farewell and a wish of good fortune." Another strong-willed woman is featured in "Calamity Jane," and the accompaniment here is another bluegrass barn burner.

A gentler side of love is presented in three other original songs. "Heart of the House" fol-

lows the life of a widower who pauses to remember his wife when he passes through her kitchen, and 'She Loved Sunflowers" is another look at a loved one that's gone and left a legacy: the child who loved flowers is remembered whenever sunflowers grow near the homes of her loved ones. "Maybe" is a beautiful vocal performance with Becky and Erin Youngberg blending their voices. "The Rebel and the Rose" is a timeless song with two lovers afraid that their changed circumstances will affect their love. The soldier has an injury, the rose must seek employment in the red light district of New Orleans, but they reunite and their love flourishes with a new life with a family and a farm.

Becky's "Written in the Back of the Book" is performed with the Fairfield Four, and the a cappella four part harmony just soars to the top of the church rafters. "Speakin' to That Mountain" is another gospel song with a message: God will provide in his way: "I'm speakin' to that mountain, God above can move it, but he might want to move me." Becky Buller is an irresistible force; she can write songs with great depth of meaning, perform flawless fiddle, and surround herself with top notch talent to make her songs special.

# 2018 CBA Fall Campout

From page A-1

to see who she manages to persuade to join her. I'm Pretty sure it will be GREAT!

Saturday night is also when we hold our long-awaited Instrument Raffle drawing. Instrument raffle tickets will be available until the drawing on Saturday evening. The proceeds from this raffle goes to funding the IBMA event. Just in case you haven't heard - We Need a New Raffle Coordinator. Charlene and Slim Sims are retiring and we need to fill their shoes. Please let me know, or any board member know, that you are interested.

There will also be a silent auction for prizes, some of which will be arts and crafts created by our CBA members. The proceeds from this auction supports our Youth Programs. If you would like to donate something for the auction, please let me know. I am looking for things made by you - art, jewelry, honey, candles, wood crafts, clothes, quilts, jams and jelly, anything that was made by you! Of course, anything that you would like to donate, will help. We have done this twice now and it has been pretty successful, thanks to all of you.

The Fall Camp Out is when the votes for CBA Board of Directors are counted and the results announced. The new board will be introduced Saturday night.

There will be a CBA Board meeting on Sunday morning. All CBA members are invited to attend. This is a great time to see how the California Bluegrass Association works. You are invited to ask questions or present topics of discussion. We will be doing the favorite activity for some - the Book Exchange... bring a book, take a book, or just take a book or 2 or 3.

There are plenty of RV sites with electric and water but no sewer hook ups. The cost of these sites are \$30 per night. There is a dump station on site to use as you leave the event (or whenever you need it). The fairgrounds have nice showers

for campers to use. You will find lots of open grassy space for tent/van/car campers. We ask \$10 per night for tents/vans/cars.

As always, I am looking for volunteers to help with this event. I need people at the gate to greet our attendees and collect their funds. I also need people to help set up, serve and clean up dinner on Saturday night. There is an incentive in exchange for your help, if you are interested, Please let me know. You can contact me at Deblivermore@gmail.com. Thanks so much - in advance!

And so, I look forward to seeing all of you in October and can't wait to jam, jam, jam. Big Ole Bluegrass Hugs to All Ya'll!



# Porch Talk Interviews by Dave Berry

### Tj Carskadon

This month we chat with Tj Carskadon, CBA super volunteer and mandolinist in the Bay Area band the High Water Line.

# DB: Hello Tj. It's been a busy year for you. Can you start by telling us how you came into the bluegrass fold?

Tj: It started with two people: my maternal grandfather and my dad. My grandfather was a tenor banjo player, playing Dixieland and jazz in a group in Wisconsin called the Mississippi River Rats. He passed when I was young, but I have distinct memories of listening to him practice to a metronome. I remember how fascinated I was with the sound of the instrument and how it all tied together with that weighted metronome.

### DB: That's pretty cool. What about your dad?

Tj: Dad gave me his love of all music and the importance of a musical education. Music was always playing in our house. Jazz, reggae, folk, and the pop of the day in the '70s. There was lots of Gordon Lightfoot, Carole King, Fleetwood Mac, the Doobie Brothers (my first concert ever at age six), Miles Davis, and Peter Tosh. No bluegrass or country music, but music was everywhere. My dad wanted me to be the most well-rounded person I could be, so he encouraged me to play an instrument from a young age. At about age ten I picked up the clarinet, then bass clarinet, then electric bass, and my ever-changing musical journey began.

### DB: Wow, lucky you. What was next?

Tj: In college I played piano and drums and wanted to go to music school to learn recording engineering. I auditioned and was accepted on percussion. After graduation, I moved to the Bay Area and traded in my kit for an upright bass. All the while this little voice in my head was saying, "You should play banjo, it's cool and your grandpa did it."

### DB: So how did you end up on mandolin?

Tj: I was spending a lot of time in China in 2008, and while there I dreamed of playing mandolin every night, so I decided to give it a try. I haven't played anything else with regularity since. I just feel at home playing the mandolin.

# DB: How did you advance so quickly?

Tj: One of the things that gave me the confidence to play in a band and the bug for performing was a workshop I did at the old Freight in 2008. It was called "Take The Stage" and was organized by Nell Robinson. They grouped together four or five bands, and we were coached for eight weeks then put on a show at the Freight where all the bands got to play three songs. The coaching I received from Dave Zimmerman and special guests like Tom Rozum. The support of the Bay Area community is really what made this music stick. We have something special in this area for sure.

### DB: Tell us about The High Water Line.

Tj: The band came together from the work of our banjo player, Tyler Stegall. Those in the Bay Area know how infectious his passion for music is, and he was driven to find people to play with. I was the last addition to the band after they'd been playing without a mandolin player for about two months.

I knew Tyler (banjo) and Joel Cofield (guitar) from around the jam scene, but didn't know Clare Armenante (fiddle) or Jim Toggweiler (bass) at all. I got invited to join the band at the first practice. We had some great moments and it felt right playing with these amazing musicians. One of the things I feel most proud of with this group is the rhythm. Jim's electric bass brings a feel that isn't traditional, but the interaction of the mandolin and bass felt great right from the start.

# DB: So is this why your Facebook page says a "modern twist on Bay Area Bluegrass"?

Tj: The rhythm is the first thing for us. We really try to get the right feel for the song regardless of the genre

it comes from. As the song develops we try to make sure the rhythmic contours are interesting. The chemistry we have as a band is like nothing I've ever experienced. The rhythm and different non-bluegrass backgrounds allow us to bring something to even traditional songs that gives them our "twist." Also, we don't treat the electric bass as just a portable version of an upright. Instead, we take advantages of those differences.

### DB: Tell us about the vocal stack in the band.

Tj: Clare is our strongest harmony singer and can do all the parts perfectly the first time through. She adds a ton of texture because she can sing so high. Tyler can sing super rich lower register parts. Jim sits above him with this great ornamented lead style. Joel and I are in similar registers can blend in well. I tend to sing more traditional bluegrass high parts, and then in comes Clare singing above me. So we often do lead on the bottom of the stack. Except when Clare sings lead, and then we all do our best to support her amazing voice.

# DB: Who are your mandolin heroes and how do you incorporate them into your playing?

Tj: Man, there are so many. I learned to love Monroe at the start of my mandolin journey by working with Mike Compton for a few years. Mike, Ronnie McCoury, and Dave McLaughlin are three of my all-time favorites for sure. I'm also a big Sam Bush fan. His rhythm is just nuts; the subtlety of it just blows my mind. Then there's John Reischman, the king of melody, and how he strings together melodic lines, so musical and textured. I'll probably never fully understand all that he does.

### DB: What about the next generation of players?

Tj: I'm really into Joe Walsh, Casey Campbell, Jenni Lyn Gardner, David Benedict, and Tristan Scroggins. Tristan lately has really been inspiring to me. His style is such a great combination of what's happening now in "new acoustic mu-

sic" and traditional bluegrass. There are so many to name, and I'm leaving out so many great players in the Bay Area that I get to play with regularly. It really keeps me motivated and learning. I get more excited about this music everyday.

#### DB: You've volunteered for the FDF for many years. Tell us what you've done.

Tj: I've been so lucky to get to help out with a lot of things around the festival. What brought me the most joy was being on the Vern's committee in 2008 and 2009 and then being the Vern's Stage coordina-

tor from 2010 to 2015.

# DB: You've been active with the San Francisco Bluegrass Pride float. Tell us about that.

Tj: I got to help out the first year with building the float and then setting up the after-party. This year I got to watch the new float design come together thanks to the generosity of Charlotte Wheeler and Jess Poteralski and even got to help build it. I also had the honor of arranging the logistics of the sound and the musicians on the float.

# DB: How has Bluegrass Pride affected you personally?

Tj: This is an interesting question. I'm not involved with Bluegrass Pride for myself. As a cisgender, heterosexual, white guy, I don't need Bluegrass Pride; I have all the advantages. But I can't stand a world where anyone feels unwelcome to be part of this music. I know people who've been personally affected by hatred and exclusion in bluegrass, and this is the thing I can do to help them. If I can help someone feel safe and excited to do something in this music then I will. It makes our community stronger, and I get a better world to live in.

### DB: What mandolin skills are you working hardest on right now?

Tj: I'm always working on my right hand technique. It can't be overstated that the right hand is where the music is made. Overall I'm focused on studying a few great players and trying to simplify everything I play to find the heart of the music. I just embarked on a journey to learn all the things Ronnie McCoury plays on "Noam Pikelny Plays Kenny Baker Plays Bill Monroe," note for note. Because of my background playing jazz, I started bluegrass by just improvising over the harmonic structure of a song. That let me play cool technical things, but I feel my playing is less musical and bluegrass than it can be. So now I'm backtracking and really studying what my mandolin idols are playing.

### DB: You're also involved in some local bookings aren't you?

Tj: I am. I book a bluegrass night the last Friday of each month at the Fireside Lounge in Alameda. We've been doing this for a bit more than year now. We recently got sponsored by Oskar Blues Brewery, which is awesome! We're having a great time, and I'm so honored that some of the best bands around like the Town Howlers, Windy Hill, the High Water Line (of course), Amy Sher and Hailey Pexton, Festival Speed, the Sedgwick Brothers and many more have played there. If you're free on any last Friday of the month (except July 2018), come on out for a great show and great drinks!

# DB: What interest do you have when not playing or organizing music?

Tj: Pina Coladas, getting caught in the rain... Seriously though, not too



Dave Berry

many. I'm pretty obsessed with bluegrass. I write software for my day job. My wife is a pastry chef, and we enjoy the great restaurant scene in the Bay Area and we see a lot of movies. But really, I spend the majority of my time focused on ways I can improve my music and help out with the community.

### DB: What else would you like to share or promote?

Tj: First, support LIVE MUSIC!! Get out and support local musicians who are struggling to make a tiny bit of money out of this addiction, er...I mean hobby. But I think we all need to reevaluate how we think of live music. We have so many amazing places in the Bay Area where you can see it for free, which I'm so thankful for, but it also tells folks that music isn't worth paying for. So I would ask that everyone get out to a local venue in any genre and pay a cover charge, tip the band, buy a t-shirt or a hat. For every performance you see, the musicians earn from nothing to very little, and there are hundreds of hours of practice that goes into the music the listener is enjoying. So get out there and support those folks who are sharing their time, passion, and art with you.

### DB: That's spot on. Anything else?

Tj: Yes. Volunteer! Find a festival or event you want to go to and ask if they need any help. Be willing to do whatever is asked and know that you've made a difference with a bit of your time. There isn't much money in bluegrass, so much of what we have is built by volunteers. So get out there, sell some shirts, or help out at the gate at FDF. Take a small amount of your time and give back to a world that gives so much to all of us

# DB: Thanks much, Tj, for your time contributions to the CBA and elsewhere. We really appreciate it.

Tj: Dave, it is my honor. I'm so flattered you asked me to do this interview and for your support of me personally and the High Water Line. I'm just doing my little part to help make the CBA and our community a little better. All while trying to make the best music possible. See you at the next jam. Let's pick!!

#### Websites

- https://www.facebook.com/ thehighwaterline
- http://www.scbs.org/events/gof/



Tj Carskadon (2nd from right) with his band High Water Mark.

# Bluegrass, She Wrote By J. Rose

### **Hailey Pexton**

"Learn to be kind to yourself," she said shrugging her right shoulder, "it's like a superpower." Hailey and I sat under a beige umbrella that cast a two person sized shadow. We both drank bubbly waters flavored with fruit juice as the afternoon heat began its surrender to the summer night. The air was thick with the smell of pine trees and our shoes were covered in red dirt. Oh Great Father's Day festival, how I love thee.

Ladies and gentlemen: I give you Hailey Pexton! Born in Hayward, California but raised in San Jose; she began playing rhythm guitar as a favor to her father who bluegrass.

"Getting in a band forced me out of my shell," Pexton stated as she began to talk about her current projects. "You have to get out of your shell," she continued "you have to overcome a bunch of things." The mandolin came to her in quite the same way the guitar did. One of her first bands, Pearly Blue decided they needed a mandolin player and nominated Hailey. "I probably would have gravitated towards it anyway," she admitted, "but at that point, it was my duty." Now almost 10 years later, Hailey plays mandolin, guitar and sings in two of the "It" bands in California right now-The Hosettes,

on what you mean-like singing in the shower?" before adding with a giggle "or in public?" Other than a short time in the sixth-grade choir, she has never done anything more formally. Pexton admitted that she's always been pretty shy in general about her music. "It was bluegrass festivals and a pushy dad that got me to sing" she laughed. She recalled a time when she was about sixteen or seventeen-she had learned the song "Body and Soul" and was battling with having the guts to sing it out at festivals. "I'd be really shy and I'd walk up to a jam with all these good pickers and I'd do my song and then I'd run off," she said laughing "and people remember that-it's really funny." I laughed back "Cute!". I could hear some kids riding their bikes by a nearby creek as Pexton shared her philosophy on performance. Their bursts of laughter and yelling were a subtle reminder that the festival was in full swing outside of our little bubble-just waiting for us to step

"I always joke [that] performing is a great opportunity to pump

by Allan French

yourself with false confidence and then turn it into real confidence" Hailey shared earnestly. She went on to explain her theory on getting to know yourself musically. "Why are you here?" she asked rhetorically and then paused to find the right words before adding, "if you're constantly wrapped up in thinking about how other people are perceiving you and all the things your predicting your gonna do wrong, you're not going to be enjoying the music and then there's really no point to it." "Well said," I added, nodding. "And kickin' your ego out, cuz it's not going to help you!" she emphasized as she began to speak faster. I recognized the bass line of a jam happening in the not too far distance as if in sync with Pexton's train of thought. "Ego in the sense of 'don't be so hard on yourself.' If you feel the music and you're into it-people are going to feed off of that and that's the best thing you can do for yourself." "Hallelujah!" I said putting my pen down to for dramatic effect. "Amen!" she capped as we both laughed out loud.

Our interview was nearly over



2

now. Saturday night at the 43rd Father's Day Bluegrass Festival was nipping at our toes. 'What's something absurd that you do?' I asked Hailey as a total non sequitur. "Ha!" She laughed in surprise before immediately adding, "my life." "Perfect answer," I said. The sun was shining sideways as we finished our conversation. "Anything else you want to add? Anything you might want to tell the ladies out there?" Pexton thought for a second before answering, "I really push the 'finding your confidence and leaving your ego.' Just own it. Conjure what you want to be and then you'll be it."



**Hailey Pexton** 

photo: Snap Jackson

played the fiddle and needed accompaniment. "Fine, we'll bond" Pexton added with a smile as she shared her bluegrass timeline. "I'm a terrible student" she confessed. "I learned to play by going to streetlight jams and playing as loud as I possibly could." "Streetlight jams?" I questioned. She explained that once she was old enough to roam the festivals on her own, she would join the jams that happened under the streetlights powered to light the festival grounds. "Oh yeah, 'moth jams'" I concluded wondering if we were talking about the same thing. "Ya! 'moth jams!", she started to shake her head and smile before adding "so rowdy...so

an all-female traditional bluegrass band and a less rowdy, but equally potent duet, named after its members, Hailey Pexton and Amy Scher. For me, the music that comes out of these projects is relevant with a capital R.

If you happen to see Pexton perform, you'd assume she's a natural when you see the way she lifts up her guitar to the microphone to play her guitar break. As for her voice, it seems to be running out of a fresh mountain spring-it's altogether refreshing. "Want to talk a little about your singing," I asked; adding "have you always been singing?" She answered with a straight face: "depends

level, so check it out!

# The Artists Working at level, so che Artist Works One of the companies that Peter R

The French Connection

financially supports KQED 88.5 FM Radio is a website called Artist Works. The site offers lessons on numerous instruments, taught by 35 instructors (among multiple genres and instruments). For the bluegrass-oriented portion of the site, visit www. artistworks.com/bluegrass.

To utilize it, you specify the desired instrument, instructor, skill level, etc., and watch the applicable lessons. (There are about 200 lessons in the bluegrass channel alone.) If you want feedback on your playing, you can submit videos of YOU playing, for critique by your instructor, who may reply with a video response.

The cost is \$23-\$35 per month, depending on the plan selected. The site has a 3-minute intro video which explains the whole process. I think this is a neat way to get training and feedback, in conjunction with your other resources. Since I haven't seen Artist Works advertised in our publication, I'm calling attention to them here

KQED has its core topics. While a few programs address music, that isn't one of their concentrations. However, it was a rare music-filled KQED broadcast that introduced me to the CBA. So, I am very pleased to see a music-focused commercial supporter that is advertising on this station's airwaves. The current lineup of bluegrass instructors includes Mike Marshall, Darol Anger, Brian Sutton, Andy Hall, Missy Raines, and Tony Trischka (and possibly one more who's not in the video). These folks are available to help you grow as a musician, regardless of your skill

### Peter Rowan Introduces Me to Carter Stanley

When I'm not listening to KQED or a compact disc, I am often listening to KALW 91.7 FM Radio. I get a lot of value from both, so I financially support both stations. This week, my KALW reward/premium arrived in the mail: Peter Rowan's newest CD, "Carter Stanley's Eyes."

I am not qualified to critique Rowan's (or anyone's) music, but I certainly enjoy the album musically. Plus, of the ten musicians within the band, three are friends and I've met at least two others. The liner notes are written by Pete Wernick. In his introductory comments, Peter Rowan tells the story of how Bill Keith put him in touch with Jack Tottle when Rowan was just 18. (No, that's not a typo of our own Jack Tuttle; Tottle lived in Maryland when he befriended Rowan, in 1960.) Peter Rowan also recounts the events leading to him joining Bill Monroe's band, and how he came to meet Carter Stanley and his brother Ralph.

If you're a SF Bay Area bluegrass music fan, you're surely aware of KALW's "Bluegrass Signal" radio program and the web-based events calendar assembled by its host, Peter Thompson. Just in case you're not: it is located at www.bluegrassignal. org. While locally focused, it also covers many non-Bay Area festivals. On Saturdays at 2pm to 8pm, the station airs Celtic, Folk, Americana, and Bluegrass programming.

### My FDF Absence

Did you look for me at FDF, and not find me? If you didn't get the



Allan French

notification in advance, I am sorry.

I made a very difficult decision and did not attend Father's Day Bluegrass Festival. The reasons are complicated and personal, but essentially, I had too much on my plate. Through the CBA website, Facebook, and word-of-mouth, I've heard (or seen pictures indicating that) it was a great festival, and I wish I could have been there. (For more details, read the explanation I posted on Facebook on June 12.) I made a concentrated effort that week, to use my time at home wisely. While it was the right choice, it certainly wasn't the preferred choice. I have a non-musician friend

who lives in Grass Valley. His wife played violin as a kid, and his young son seems to have "some" interest in musicianship. I gave my ticket to the wife/mother, so she and the boy had a nice day at the festival. Among the performances, I know they saw teen band "Crying Uncle" perform; and I'm hoping my friends' son gets the message that this is a lot of fun. Maybe in another year or two I can get them to spend the whole weekend there, and perhaps the boy will want to learn to play an instrument.

At this point, I do intend to be at Good Old Fashioned Bluegrass Festival, and I will continue to attend many local house concerts.

# Bluegrass BPM reviews by Marty Varner Bluegrass Breakdown thanks Akira Otsuka for help with this article.

### Bluegrass's third generation combine forces to pay tribute to a great in "Epilogue: A Tribute to John Duffey"

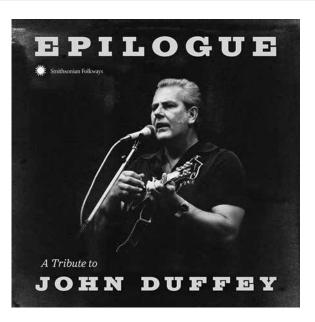
Bluegrass's third generation combine forces to pay tribute to a great in "Epilogue: A Tribute to John Duffey

Some may know this, others may not, but my middle name is Duffey. Martin Duffey Varner. I like the name in principle more than how it rolls off the tongue because it's always served as a reminder of one of the greatest performers, instrumentalists, vocalists, and dressers in bluegrass history. While Duffey died in 1996, the project, created by Akira Otsuka and Ronnie Freeland, began in 2003. Yet even with this immense delay due to performer scheduling limitations, this recording makes one feel like Duffey was alive and well and his influence hasn't faltered in the last 20 years. For the most part this conscious effort to invoke Duffey's idiosyncrasies works, but the album also serves as a reminder for how bluegrass has changed from the third generation to today's greats.

After the enjoyable Lou Reid directed "Sad and Lonesome Day" Amanda Smith's iteration of "If That's the Way You Feel" is possibly the best I've heard her. Her husband does a beautiful high floating solo which smoothly transitions into the clear and succinct brightness of Steffey who fits right at home on this track.

"If I Were a Carpenter" has the Duffey bounce as well as the booming high tenor. The unlikely trio of Johnathan Edwards, Dede Wyland and Mike Auldridge builds a perfect stack which goes perfectly with the dobro fills. While I love Edward's Duffey impersonation, I still can't act like Dudley Connell doesn't blow everybody out of the water on his couple tracks. "Lonesome River" brings back the iconic Connell-Rigsby duo doing one of the most intense tenor songs bluegrass has to offer. "He Was a Friend of Mine" is one of the best Duffey-Connell duets in my opinion, and Cowan does the tenor admirably. His 6-5 decent on the lyric "Dime" is necessary and he hits it with force. Unfortunately, Cowan's 80s rock band shout works for tenor, but it sounds forced on the lead vocal driven "Some Old Day". I'm sure others will disagree, but I would have much rather hear James King who is allotted to a quick two minute version of "Going to the Races" which doesn't end up being memorable in the grand scheme of

The same issue goes for the



Tim O'Brien lead "Poor Ellen Smith" which does have a pretty smooth mandolin break by Wayne Benson who is playing Duffey's old Gibson along with: David Grisman, Lou Reid, Marc MacGlashan and Akira Otsuka but besides that not much happens. It seems strange to me that Duffey and the Seldom Scene were very conscious of the war horse culture in bluegrass, yet this album succumbs to playing what seems like a bunch of rushed together trad songs that all the people in the studio all happened to know. Surprisingly, one of the instrumentals breaks this formula. As we know from Duffey and the Scene, they were not always strictly bluegrass and Duffey's mandolin playing is the closest we will get to a rock or jazz guitarist and should be taken as its own entity. Sam Bush and Bela Fleck, with help from Kenny Smith and Todd Phillips attempt to do this on the Duffey original "Sunrise". It's an incredibly fun tune that lets some of the genres greatest loose on a tune that is more in line with their more current desires music wise than their more traditional pasts.

Fred Travers brings a beautiful vibrato to his voice to sing the



"Reason original Being" which also includes the legendary Wyatt Rice coming out of retirement to play a brilliantly paced and transformative solo which only he could do. Along with Tony Rice's return on "He was a Friend of Mine" being a highwater mark for listeners, I'm sure many will be excited when John Starling performs a live version of the classic Country Gentlemen track "Bringing Mary Home". A very telling moment of this album is when you hear the cheers at the beginning of the track; it shows the fan driven desire for this album to happen. Freeland unfortunately passed away before his brain child was released but Otsuka still lives on and I'm sure he never thought this project would be released, let alone be committed to by so many great artists that saw and knew the greatness of Duffey just like my parents who thought it was a good idea to name their child after a bluegrass artist.

### 2019 artists announced

#### **Evie Ladin**

A prolific singer-songwriter, percussive dancer and square dance caller, the polyrhythmic heat of Evie's clawhammer banjo has been heard from A Prairie Home Companion to Celtic Connections, Lincoln Center to Hardly Strictly Bluegrass. She can write, she can sing, and she pulls back from the saccharine brink with wit - a sharp intelligence.

-Grant Alden, No Depression



# Lonely Heartstring Band

Combining instrumental virtuosity soulful soaring three-part harmonies, their growing repertoire of original songs and compositions showcases not only their considerable talents, but a dedication to meaningful rootsconscious music.

### **Cardinal Tradition with** Randy Graham

A long running band, handed down from generation to generation since the days of the original Bluegrass Cardinals. They'll bring Hard Driving Bluegrass, Soulful Country, and Heartfelt Gospel, need we say more!

### Joe Mullins and the **Radio Ramblers**

Joe Mullins is what could be termed a double threat in the business. Musically, he is one of the top bluegrass acts in the business along with his band, the Radio Ramblers, but he also is one of the top radio personalities in the genre. Spend any amount of time with him, and you'll be in amazement at his vocal chops -- whether singing

or announcing.
- Chuck Dauphin, Billboard Magazine

# **Luthier's Corner by Pete Hicks**

### Batttle of the buldge: guitar-wise

This month we are looking at two methods of flattening the bulge which sometimes occurs on acoustic guitar tops. This raises the action and also results in sinking of the top toward the

An old twelve string came into the shop with this problem. My partner, Steve Williams and I are taking this on as a learning experience. After some research, we have found two methods of correcting the problem, (Thanks, Dan Erlewine) One method is the traditional way that requires special clamp cauls (Thompson Belly Reducer) and heat.

The belly reducer is composed of aluminum clamping cauls that fit between the braces of the top. The cauls have magnets in them to help with alignment. The inside cauls have a concave surface, and the outside cauls have a matching convex contour. One is the same profile as the bridge. With the bridge off, these cauls are heated to 145 degrees and then clamped into place with soundhole clamps. The curvature of the cauls pushes the top back down to where it should be. Here is a link to a video showing how it works.

https://m.youtube.com/watch?v=d3usc-kMKc4

This photo (right) utilizes an ingenious little contraption (JDL Bridge Doctor)that is installed inside the guitar. This is a device that is installed in the guitar, that can be adjusted to flatten the top. https://www.jldguitar.net/warped\_tops/ fixtop.html

This device is easy to install and attaches under the bridge with a screw or thru the bridge pin hole. The dowel pushes against the tail block to bring down the top. The tension can be adjusted through the sound hole.

There are mixed reviews on the Bridge Doctor. We will be trying it on a Yamaha 12 string soon, and will test the Thompson system on a Gibson dreadnought.



Pete Hicks



# **CBA Calendar of Upcoming Music Events**

# BAND DATES & CONCERTS

- 8/1 Magnolia Rhythm Trio at West Point Calaveras Arts, West Point8/1 Whiskey Brothers at Albatross Pub, Berkeley
- 8/2 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/3 Cimmaron Rose Band at Mission Pizza, Fremont
- 8/4 Red Dog Ash at Evergreen Lodge, Groveland
- 8/4 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/7 Bean Creek at Sam's BBQ, San Jose
- 8/9 Blue & Lonesome at Willowbrook Ale house, Petaluma
- 8/9 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/10 Stampede at Mission Pizza, Fremont
- 8/11 Canyon Johnson at Mission Pizza, Fremont
- 8/11 Mountain Fever Band at Yosemite Lakes Lodge, Groveland
- 8/11 The Dustbowl Revival at Twisted Oak Winery, Vallecito
- 8/12 Second Saturday Old Time Shred Sesh at Starry Plough, Berkeley
- 8/13 The Bow Ties at Amnesia Bar, San Francisco
- 8/14 Sidesaddle & Co at Sam's BBQ, San Jose
- 8/15 Whiskey Brothers at Albatross Pub, Berkeley
- 8/16 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/16 John Jorgenson Bluegrass Band at Freight & Salvage, Berkeley
- 8/17 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/18 Footprint at Mission Pizza, Fremont
- 8/18 High Country 50 Years at The Back Room, Berkeley 8/20 Windy Hill at Amnesia, San
- Francisco
- 8/20 Middle Fork of the Salmon River at Salmon River, Idaho8/21 Wildcat Mountain Ramblers
- at Sam's BBQ, San Jose
- 8/22 Loganville at Sam's BBQ, San Jose
- 8/22 Coyote Hill at Tuolumne Farmer's Market, Tuolumne City 8/22 Punch Brothers at Fox Theater,

Oakland

- 8/23 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/24 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/25 Mike Marshall & Caterina Lichtenberg at Twisted Oak Winery, Vallecito
- 8/27 The Earl Brothers at Amnesia, San Francisco
- 8/28 The Mighty Crows at Sam's BBQ, San Jose
- 8/30 Che Apalache at Freight & Salvage, Berkeley 8/30 Mill Creek Ramblers at
- 8/30 Mill Creek Ramblers at Mission Pizza, Fremont
- 8/31 Stragglyrs at Mission Pizza, Fremont
- 9/4 Bean Creek at Sam's BBQ, San Jose
- 9/5 Whiskey Brothers at Albatross Pub, Berkeley

- 9/6 Mill Creek Ramblers at Mission Pizza, Fremont
- 9/7 Cimmaron Rose Band at Mission Pizza, Fremont
- 9/8 Mill Creek Ramblers at Mission Pizza, Fremont
- 9/8 Canyon Johnson at Mission Pizza, Fremont
- 9/9 Second Saturday Old Time Shred Sesh at Starry Plough, Berkeley
- 9/10 The Bow Ties at Amnesia Bar, San Francisco
- 9/11 Sidesaddle & Co at Sam's BBQ, San Jose 9/13 Blue & Lonesome at
- 9/13 Blue & Lonesome at Willowbrook Ale house, Petaluma
- 9/14 Stampede at Mission Pizza, Fremont
- 9/14 Kathy Kallick Band at Folsom Opry House, Folsom
- 9/15 Footprint at Mission Pizza, Fremont
- 9/17 Windy Hill at Amnesia, San Francisco
- 9/18 Wildcat Mountain Ramblers at Sam's BBQ, San Jose
- 9/19 Kathy Kallick's My Route to 66 at Freight & Salvage, Berkeley 9/19 Whiskey Brothers at Albatross
- Pub, Berkeley 9/20 Bourbon and Bluegrass at Brewsters at Brewsters Beer
- Garden, Petaluma 9/24 The Earl Brothers at Amnesia,
- San Francisco 9/25 The Mighty Crows at Sam's BBQ, San Jose
- 9/26 Loganville at Sam's BBQ, San Jose
- 9/28 Stragglyrs at Mission Pizza, Fremont

#### **FESTIVALS**

- 8/9-12 Good Old Fashioned Bluegrass Festival, San Benito County Historical Park, Tres Pinos
- 8/17-19 Summergrass, Antique Gas & Steam Engine Museum, Vista (San Diego)
- 8/30-9/3 Strawberry Fall music festival, Westside, Tuolumne City
- 8/31-9/2 Plumas American Festival, Plumas County Fairgrounds, Quincy
- 9/24-30 Berkeley Old Time Music Convention, Berkeley, Freight & Salvage shows
- 10/5-7 Hardly Strictly Bluegrass Festival San Francisco www. strictlybluegrass.com
- 10/5-7 Huck Finn Jubilee-Ontario, CA www.huckfinn.com
- Feb 18-22 Bluegrass Cruise-from Long Beach

### CAMPOUTS

- 8/23-8/26 Golden Old Time Campout at Sycamore Ranch Campground, Marysville cbaweb.org
- 10/15-10/21 CBA Fall Campout-Lodi cbaweb.org
- MUSIC CAMPS/ WORKSHOPS/CLASS
- July-Aug Puget Sound Guitar Workshop. 3 sessions: July 28-Aug 3, Aug 4-Aug 10, Aug 11-Aug 17
- Bremerton, WA. www.langston.

com/PSGW/

- Bay Area Country Dance Societysee www.bacds,org for schedule of workshops and events
- Workshops and classes at the Freight & Salvage, Berkeley thefreight. org for detailed information 510-644-2020, x122
- 6 week classes are taught year round and nearly every day of the week. Group classes beginning May 6, 2018
- Sundays (1 pm): Bluegrass Slow Jam w/ Richard Brandenburg
- Workshops and classes at Gryphon Stringed Instruments, Palo Alto gryphonstrings.com 650-493-2131
- -Jack Tuttle's group classes-Beginning bluegrass jamming for guitar, mandolin, banjo, fiddle, etc. jackfiddle@gmail 650-248-4951. Carol McComb-all levels acoustic guitar, voice, harmony and song writing. Greg Vaughan-Beginning and intermediate Ukulele. Ed Johnson-Acoustic
- Mondays: Bluegrass Jam w/Sonia Shell-the Woodshed at Keith Holland Guitars, Los Gatos
- Mon. & Tues. Classes w/Suzy
  Thompson www.suzy@
  ericandsuzy.com-Berkley 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.: Squirrelly 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
  Monterey Country Dance
  Community-1st and 3rd
  Saturday, Doors-6:30 pm,
  orientation-6:40 pm Dance
  7-10 pm Carmel Youth Center,
  4th and Torres in Carmel.
  Montereycdc.webs.com Laura
  Frank-831-324-3663 See web
  for prices
- 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 Song Posse Angels
  Camp Saturdays from 6:00-8:30
  pm. 1st Saturdays at the Center
  for Creativity & Community
  in San Andreas' back Barn
  Gallery 23 W. St. Charles
  (Hwy 49) All Other Saturdays
  at Manzanita Arts Emporium
  –1211 So. Main in Angels
  Camp For info (209) 736-0210
  email aeolianharpness@gmail.
  com or: sandyrogers400@
  gmail.com
- 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! Columbia-Every Monday-St. Charles Saloon from 6-9 pm
- Charles Saloon from 6-9 pm Concord-Bonafide 7-10 pm 925-698-1110 First and third Monday
- Folsom-Nicholson Music Co. 636 E. Bidwell St. 916-983-0763 www.facebook.com/ NicholsonsMusiCafe Various events, open mics, music clubs and shows Wednesday Acoustic open mic-6-9 pm
- Groveland-Yosemite Lakes Resort-Tuesdays, acoustic night-Jean Butterfield-5 pm, Wednesdays Open Mic at 6 pm until Labor Day. See their music calendar for bands and dates. www. evergreenlodge.com
- Livermore First Sunday of the month 2-4 pm, Open Mic and Pickup band at the Livermore Band Stand, 4th and K Streets April to the first Sunday in Oct. Carnegie Park JackEJohnston@ aol.com
- Lodi Thursdays, 7 pm, at the Rusted Mic in Lodi
- Mariposa Open Mic at the

- Hideout 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 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 I 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 Aye, 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: Bowties
- 3rd Monday: Windy H. Handsome Ladies Jam
- 4th Monday: The Earl Brothers
- Atlas Café, 3049 20th Street (at Alabama), San Francisco. For more information, call JimBo

Continued on A-24

# **CBA Calendar of Upcoming Music Events**

From Page A-23

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

- Cody's Viva Cantina Every Monday The Brombies – Windsor Live Music 7:30PM, , 900 Riverside Dr., Burbank, CA 91506, 818-515-4444, Jo Ellen Doering 323-874-0213 brombies@aol.com
- 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.
- Lucky Horseshoe, 453 Cortland Ave. San Francisco, The Bernal Hillbillies play on the 4th Sunday of every month. 8-10 pm. https://www.facebook. com/bernalhillbillies/
- ME-N-ED'S PIZZA PARLOR BLUEGRASS CONCERTS Every Saturday 6:30PM – 10:30PM Me N Eds Pizza Parlor 4115 Paramount Blvd., Lakewood, CA 90712 562-421-8908
- 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
- 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 510-651-6858/510574-1880 or email info@
  missionpizza.com or visit http://
  www.missionpizza.com.
- Modesto Veterans Center-Modesto Bonnie and the Boys Out Back Band-Every Thursday 10 am to 1:30 pm Classic Country Dance for seniors and preseniors. Lunch available. Fund raiser for Veterans foundation of Stanislaus County
- 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 Café, 4342 Dale Road, Live Music Friday's from 6 to 9 p.m.
- Rock House Deli-Livermore-Every 3rd Wednesday night-Stoney Ridge Bluegrass Band, 7-9 pm

- 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 & 4th 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: Wildcat Mountain Ramblers.
- 4th Tuesday: The Mighty Crows 4th Wednesday: Loganville 5th Tuesday: Dark Hollow
- San Gregorio General Store, Highway 84 and Stage Road, San Gregorio: For more info,call or visit http://www. sangregoriostore.com/. 3rd Saturday: Montara Mountain Boys 11 am – 1 pm
- 3rd Sunday: Circle R Boys 2-5 pm 2nd Saturday Art Walk...every second Saturday of the month, there is an Art Walk in Sonora. Businesses and art galleries remain open from 5-8:00 pm. Many of the locations have live entertainment so come on down and hangout. Info http:// www.2ndsaturdayartnight.org
- The Liberty Café; Karen Celia Heil, many times with a guest, plays Old-Time songs and tunes, one
- Friday per month at The Liberty Cafe, 410 Cortland Ave, downtown Bernal Heights, San Francisco.
- Exact Friday to be announced on oldtimesf. Located in the cottage behind the main restaurant, 7:00
- to 9:00 PM; full Cafe menu available. 410 Cortland Ave. SF, CA 94110 | 415.695.8777
- http://www.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://dustyshoesbluegrassgospelband.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 1st and 2nd Thursday (Dec-Feb), 3600 Petaluma Blvd N, Petaluma 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.
- or visit www.edneff.com. For more information, call (707) 775-4232

Slow Jams:

- 8/5 Santa Clara Valley Fiddlers Association Jam - First Sundays 1-5pm at Hoover Middle School, San Jose
- 8/7 Senior Bluegrass Slow Jam Folsom at Folsom Senior Center, Folsom
- 8/12 Columbia Old Time Slow Jam at Columbia First Presbyterian Church, Columbia
- 8/15 Chico Slow Jam at Blue Oak Charter School, Chico

#### **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.

#### Sunda

- Alameda-Third Sunday 3 pm Black Pug Café, 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 richardericbrandenburg@gmail.com or visit http://www.freightandsalvage.org.
- freightandsalvage.org.

  Berkeley-Second Sunday 4 pm
  Shred Session w/Chris Miller at
  the Starry Plough
- Burbank-1st Sunday Viva Cantina Old Time Jam 11 am to 2 pm 900 Riverside Drive Burbank. Hosted by Steve Lewis
- 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-Old Time Slow Jam First Presbyterian Church-Rob at rocknharp@ gmail.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/.
- Fairfax The Sleeping Lady, 23 Broadway. For more information, call (415) 485-1182 or visit http://sleepingladyfairfax.com/
- 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 First and 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, at the Bandstand in Carnegie Park, Fourth and K Sts. It will continue thru October 2018. JackEJohnston@aol.com
- Lodi-Sunday (schedule TBA) 1-5 pm Idol Beer Works, 100 S. Sacramento St, 209-471-4520, 916-601-7233
- Long Beach-Fourth Sunday-Bluegrass jam at Shutts Fabricators, 1632 West 15th St. 562-432-4648 1-5 pm
- Madera Ranchos First Sunday of every month at the Madera Ranchos Pizza, 37184 Avenue 12 in Madera Ranchos from 2 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 kelly@oneillappr.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.
- 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 csotfadistrict1@aol.com 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, Penngrove. 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.theluckyhorseshoebar.com.
- San Francisco First Sunday (8-10 pm): Shoe Jam invitational jam at the Lucky Horseshoe, 453 Cortland Ave., SF Jambot.org/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 nonmembers, youths 17 and under

Continued on A-20

## Meet Me In the Kitchen By Eileen Kleinschmidt

What a great month August is! For one thing, peaches are at their prime. Sweet and juicy. I spend a lot of time at the farmer's market, picking out the perfect tree ripened ones. It's difficult driving home without giving in to the temptation to eat one. And how about the vine-ripened tomatoes? A good one is one that smells of hot dirt. A strange description, but that is what pops into my head. I like to slice up a large one for dinner, drizzled with a little balsamic vinegar, maybe some Amador olive oil (the best!) and a dash of salt and pepper. When we lived in Southern California I always had a large garden where I could decide right before supper what was ripe for eating. Sometimes it was corn, sometimes green beans or squash. I only realize now how lucky we were to always have fresh produce. Our bonus was that we lived next to an avocado orchard. Backyard parties always included big bowls of guacamole. Those orchards have been replaced by million dollar homes. What a loss!

I had a nice chat with Edgar Loudermilk, a genuine kind southern gentleman, at the Father's Day Bluegrass Festival. Edgar grew up in north Georgia in the foothills of the Blueridge Mountains. His family had a farm that had been passed down through generations, starting with his great-grandfather. Edgar still loves having a big garden, doing his own canning. One of his favorite foods is squash cakes. His recipe is in Becky Cantrell's Cookin' With Grass cookbook. My friend Bob gave me a mess of zucchini from his garden and I decided to give Edgar's recipe a try. I wasn't sure if Gary would be that interested in the squash cakes, but they have turned out to be a favorite, especially cold with a little ranch dressing on the side for dipping. I will definitely keep this in my recipe box and thought I could add some fresh garlic, grated cheese or grated carrot to change it up. Edgar's recipe calls for a jalapeno pepper, but I left it out. We are both wimpy when it comes to spicy food

# Fried Squash Cakes (Courtesy of Edgar Loudermilk)

#### Ingredients:

- 10 small fresh squash
- 1 small onion, chopped
- 2 large eggs
- 2 cups cornmeal
- 1 cup flour
- oil
- 1 chopped jalapeno pepper, optional
- salt and pepper to taste

#### **Instructions:**

- 1. Place squash in large pan of water (I cubed mine first) Bring the water to a boil and cook squash for about 7 minutes, until they are tender when punctured with a fork. Carefully remove squash.
- 2. Place squash pieces in a bowl and mash with a fork (I used my immersion blender stick). Add onion, eggs, cornmeal, flour, 2 tablespoons oil, jalapeno pepper, salt and pepper.
- 3. In a large frying pan, add cooking oil. When oil is hot, spoon a heaping tablespoon of mixture into the pan. Flatten the mixture to make a pancake appearance. The patty will be ready to flip when it is golden brown on pan side. Using medium heat, this generally takes 3-5 minutes.
- 4. Flip, and cook other side to golden brown.
- 5. Place cooked patty on a paper towel-lined plate. Enjoy!!

I also had the pleasure of talking to Marc Pruett from Balsam Range about his Hot Milk Sponge Cake recipe. It sounded intriguing and I wanted to find out if it is supposed to be frosted or simply eaten like you would pound cake. He commented that his favorite way to have it is as a base for strawberry shortcake, the best in the world! The recipe has been handed down in his wife's



family for many years. Marc's kids always ask for it, especially during holidays.

### Hot Milk Sponge Cake (Courtesy of Marc Pruett—Balsam Range)

#### Ingredients:

- 4 eggs
- 2 cups sugar
- 2 cups flour (Martha White for all Bluegrass folks!)
- 1 cup milk
- ½ cup butter (softened)
  - 1 tsp. baking powder 1 tsp. vanilla
- 1/8 tsp. salt

#### **Instructions:**

- 1. Preheat oven to 325 degrees. Beat the eggs, sugar, and flour in a large bowl until the mixture is smooth.
- 2. Combine milk and butter in a sauce pan and bring the mixture to

a boil while stirring constantly.

- 3. Pour the milk and butter mixture over the flour mixture and then stir in baking powder, vanilla, and salt.
- 4. Mix until all ingredients are blended.
- 5. Pour into a greased and floured tube pan (I used a bundt pan).
- 6. Bake for 1 hour. The cooking time may vary in different ovens.
- 7. Then prepare to have your tongue slap your brains out! -M.P.

I cut slices of the cake and topped with slightly sweetened strawberries and whipped cream. Yum!

I will be out of my kitchen for several months while we have some sort of travel adventure. We had originally planned a trip through the Southwest and on through to the East Coast but has anyone seen how hot it has been this summer everywhere, especially in the South-



Eileen Kleinschmidt heyeileen@gmail.com

west? Add to that the tornados and flooding and you have a mixture for disaster. I don't want to have to write about that so we may head over to the coast where it is cool. And then who knows where to from there. We will just have to keep our eye on the weather forecast and play it by ear. I went up to the high country a couple of days ago to escape the heat at home. Sophie and I took a nice seven mile hike to several lakes. We ran into quite a few Pacific Crest Trail through hikers (Mexico to Canada). One couple was from England and had been on the trail for two months. They said it has been the best experience of their life. In my mind I am thinking that when I was young and had the stamina it would have been something I would have liked to do, but didn't have the time. Now that I have the time, I don't think I have the stamina! I am happy to do my occasional hikes and return that evening to my creature comforts (including the hot tub to ease the ache in my feet!)

Enjoy the rest of your summer. Eat some peaches, listen to some music and make memories. Be good to each other! I'll see you when the leaves are on the ground.

August is like the Sunday of summer - (Unknown author)



Above: Fried Squash Cakes. Right: Thanks to Edgar Loudermilk for this recipe. Top: Hot Milk Sponge Cake.



photo: Bob Calkins



# **CBA Calendar of Upcoming Music Events**

From Page A-24

are free. For more information visit http://www.fiddlers.org.

San Leandro - First Sunday (5 pm): Cleophus Quealy Beer Co., San Leandro

Santa Clarita-BASC Bluegrass Jam-Starting in April, Every 2nd Sunday of the Month-Vincenzo's Pizza, Newhall

Santa Cruz-Every Sunday, 5-8 pm The Crepe Place, 1134 Soquel Ave. Santa Cruz Steve Rosen-831-566-6828. steverosen@polarlight.com

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.

<u>Monday</u>

- 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 slim 1070@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), hosted by Tom Lucas For more info 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 csotfadistrict 1@ 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**

- Columbia-Every Tuesday at Clothing Emporium 209-743-3710
- 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-First Tuesday each month-(55+)Senior Bluegrass Slow Jam-Folsom Senior Center (48 Natoma) 2-3:30 pm Ron Dale at 916-988-8062, or Lana Sullivan-916-985-4960
- 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 InamMec@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
- 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 michaelrubin 1@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 Singsen 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: myersjj@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 larges 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
- Goleta-Wednesdays-All acousticexcept bass-The Draughtsmen Aleworks-53 Santa Felicia, 5 pm to? Barry McGuirebarrymcgsb@gmail.com
- Livermore 1st Wednesday, Rock House Sports Pub & Grill. 1840 Portola Ave, 7-9:30 pm 1st Wednesday-Irish. 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
- Los Gatos--Every Wednesday-Java Jam-Invitational jam-Los Gatos Coffee Roasting co. 101 W. Main St.-8-10 pm Contact Steve Rosen at 831-566-6828 or email at steverosen@polarlight.com
- Nevada City Évery 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)
- Petaluma Fourth Wednesday each month at the Aqus 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.aquscafe.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.
- 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 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

- Canoga Park-Third and Fourth Thursdays 6-9 pm. West Valley Old Time Jam, Jerry's Pizza Restaurant, 22035 Sherman Way, Canoga Park. Hosted by Pete Tinker
- 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 Pat Palmer at 415 305-4250 or email everevolving@earthlink.net
- Echo Park-First Thursday 8-11 pm 1642 Old Time Jam, 1642 Bar, Temple St. Echo Park. Hosted by Kelly Marie Martin
- 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.
- 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 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)

# **CBA Calendar**

From Page A-26

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

Van Nuys-2nd Thursday of the month. MacLeod Old Time Jam 7-10 pm MacLeod Brewing Co. 14741 Calvert St. Van Nuys Hosted by Steve Shapiro

West Los Angeles-2nd Thursday concert, 4th Thursday jam-Grand View Market, LA, Jeff Fleck 310-773-6753

#### <u>Friday</u>

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 20miles north of Bishop. Take 395 to the McGee Creek Exit. First place on the left. Open jam for pros to beginners! For more information, call Jeff Meadway at 760 914 1089 or email meadwayjeff@yahoo.com

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

Los Angeles-4th Saturday Audubon Old Time Jam 1-4 pm, Audubon Center at Debs Park, 4700 N. Griffin Ave. Los Angeles Hosted by Joe Wack

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

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 – Every Saturday North Bay Area bluegrass jam from 12 to 3:30 p.m. at Hopmonk Tavern Restaurant, 230 Petaluma Ave. Sebastopol. All bluegrass players welcome. Not a slow jam. Patrick Campbell-707-484-8863, patrick@tierradivinavineyards.com

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, or know of a jam which is no longer happening please send your information to CBA Calendar Editor - Mikki Feeney at mikfid@gmail.com

# This Bluegrass Life "Those Mandolin Guys"

#### By John Karshmeyer

So there is this guy named Orville Gibson. He was born in 1865, and he hung around Kalamazoo, Michigan during a significant part of his life. Why is Orville important to mandolins? Because he redesigned what the world knew as a mandolin way back then. I'm talking about those mandolins that came to the USA from Italy, with big, round belly-backs. Orville redesigned that mandolin to give it a flat back. Kind of like a fat mandolin that went on a diet. And he messed with the tops too. According to one source, Orville came up with the idea of carving the mandolin's top and back, and this idea appears to have come about because of Orville's personal thinking cap that he had on at the time. His original ideas culminated in the "A" and "F" style mandolins that we enjoy today which sport the round sound hole in the top. What is noteworthy is that the Gibson Guitar Company can thank Orville for being born with a creative mind, starting with mandolins, and ending up as big business. Not only for mandolins, but for guitars, banjos, and other Gibson products that are for sale even as you read this. As a side note, I went to Oroville, California awhile back to try and find Orville's relatives, but nobody there had any idea what I was talking about. Anyway, it begs the question, "If Orville hadn't been born, would we have the design of the modern mandolin that we know today?" In any case, Orville passed away in 1918, so he couldn't have known what was in store for one of his F-model mandolin creations. Something that happened in 1922.

Then along came this guy named Lloyd Loar. He was born in 1886, thirty years after Orville was born. Lloyd Loar was an acoustical engineer, and a significant part of his life was also spent at Kalamazoo at the Gibson Company. Lloyd got ahold of Orville's design for the "F" model mandolins, and Lloyd redesigned that. Some folks think that Lloyd was a luthier (maker of mandolins), but knowledge experts say he wasn't. They say Lloyd Loar was a musical instrument designer. Lloyd's redesign was to have "f" holes (sound holes) in the top of the mandolin instead of a round/oval sound hole, as well as having the fret board be elevated above the body of the mandolin. He also made some other changes that affected the sound and volume of the mandolin. The result was the "F-5" model mandolin that came about in 1922, which had more of a violin appearance compared to Orville's "F" model design. From 1922 to 1924, Lloyd inspected and signed the interior labels on these mandolins while he worked for the Gibson Company. This begs the question, "If Lloyd Loar hadn't been born, would we have the F-5 mandolin that we know today?" It is significant that the basic mandolin designs of Orville Gibson and Lloyd Loar have not changed in any significant way since those two guys roamed the face of this earth. In any case, Lloyd Loar passed away in 1943, so he couldn't have known what was in store for one of his F-5 mandolins, when years later some guy walked into a barber shop for a haircut around 1945.

There was this other guy named Bill Monroe. You know who he is. You know, "The Father of Bluegrass," and everything else that followed in his footprints in the snow. Bill was born in 1911. He grew up in a music playing family, and as an adult he had been playing in various band configurations, using various types and brands of mandolins. But when Bill walked into a barbershop around 1945, and saw a mandolin hanging on a wall with a "For Sale" sign on it (the mandolin, not the wall), things in the music world were about to change. I figure Bill took the mandolin off of the wall, played it, and liked it. He must have liked it, because Bill was know to be picky (pardon the pun). He must have like it because he bought it for \$150, a sizeable chunk-of-change in 1945. Yes sir, when Bill walked out of that barbershop, carrying that mandolin, the world of mandolin playing in early bluegrass, or backwoods music, or early country music, or whatever you want to call it, was in for a jolt. What kind of mandolin was it Bill had just acquired? That particular mandolin was a Gibson F-5, signed by Lloyd Loar on July 9, 1923. After that, Bill performed relentlessly for the public, and mandolin players gradually took notice of the barbershop mandolin. The "word" was out. The musical cat was out of the bag.

And mandolin players' eyes and ears got bigger bigger. and The eventual zeitgeist of the mandolin world at that time was that the Gibson mandolin(s) built 1922 from 1924. with a label signed by Lloyd Loar, THE was MANDO-LIN to have if you wanted to have something special and be somebody. And it still is! The thinking now is that the Gibson  $C\ o\ m\ p\ a\ n\ y$ made somewhere be-250

- 350 of these "Lloyd Loar Mandolins." And if you think \$150 was a great deal of money back in the 1940's for one of those mandolins, you ought to see the prices they now command. Time went by, and pretty soon every bluegrass band worth its salt had a player with one of these mandolins. Bill Monroe passed away in 1996, and he did live long enough to know that what he had started when he pulled that mandolin off of the wall in that barbershop seventy-three years ago.

So the years went by, time did its job, and luthiers (musical instrument makers) made and continue to make copies of those early mandolins that Orville and Lloyd created. Gibson kept making mandolins after 1924, but none were signed by Lloyd Loar. A few fortunate mandolin players such as David Grisman, John Reischman, and Christ Thile own Gibson Lloyd Loar signed F5 mandolins. And because they do, the rest of us get to see and hear these wonderful mandolins by way of concerts, CDs, MP3s, You Tube, and other media. And if you are really lucky you may get to hear one up close and personal in a live jam.

The long and short of it is that way back when, a few guys created and developed something that they could not know would make such a positive explosion in the mandolin world. All the way from Oroville Gibson to today's CBA Kids On Bluegrass who play mandolins, there are thousands of untold stories and experiences that have enriched people's musical lives. All because of those mandolin guys!



Orville Gibson.

# KOB 2018 remembered

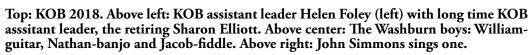
### **Photos: Hal Finley and Tom Caudle**

















Center left: Frank directs a group on the main stage at Grass Valley. Center middle: Ian Keaney-guitar, Dane Potter-fiddle, and Silas Jude-banjo. Center right: the Gilly Girls. Below left: Kids on Bluegrass alumni - all are still rocking the bluegrass music! Lower right: Angelica Grim says it for the rest of us.



