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# BLUEGRASS BREAKDOWN

April 2019 Vol 45 No. 9

californiablugrass.net

## 2019 Old Time Gathering



[Details on A-6](#)

## Meet the CBA 2019 Music Camp Teachers

By Maggie Sokolik - CBA Music Camp Liaison

The line-up of instructors for this year's music camp is amazing (isn't it always?). It's a wonderful mix of some of our all-time favorite returning instructors and some who are new to our camp.

The CBA Music Camp website (<http://cbamusiccamp.org/>) has lots more information on classes and instructors. Registration is also open—go to the website to register soon.

There is a CBA Welcome column about our instructors at <https://www.cbaweb.org/Welcome/Column/6160/>. This column includes links to videos by all the instructors, so you can see for yourself the incredible musicianship each of them brings to camp.

### Songwriting

We have songwriting! And, a great songwriter/musician to teach it as well.

Richard Brandenburg (Songwriting-level 1/2/3) is a San Francisco Bay Area singer, songwriter, and performer known for his fine, expressive lead and harmony singing and well-crafted songs that reflect his deep love of early country music.

[Continued on A-10](#)



**Urgent need for volunteers and coordinators!**

[Details on A-5](#)

## Volunteers and “Stuff” needed for Kid Fest 2019 at CBA Father's Day Bluegrass Festival

By Kathleen Rushing

If you really want to have “over the top” fun at the Father's Day Festival, be a volunteer at Kid Fest 2019. Kid Fest is The Happiest Place at the FDF. Geared towards kids from toddlers to pre-teens: we have activities such as CRAFTS, BUBBLES, CHALK DRAWING, WATER & SAND PLAY, PLAY-DOH, MUSIC, SUN DYED T-SHIRTS, LEMONADE MAKING, and probably things I haven't thought of yet but my grandkids will tell me. Way fun!

To volunteer you just need to be kid friendly, submit security check information, and spend 6 hours on Friday and Saturday having the time of your life helping kids have the time of their lives!

Kid Fest is located right behind the Merch tents and one can hear and see the stage. We will mostly be in the shade, sitting at tables and if you are really brave, you can oversee the water and bubble play!

ALSO.... STUFF! We could use your used gift cards or plastic cards (like hotel keys) to make picks out of, always a favorite craft.

Please contact Kathleen Rushing at [Kafween@mac.com](mailto:Kafween@mac.com) for more information or to volunteer. You can also contact Deb Livermore at [Deblivermore@gmail.com](mailto:Deblivermore@gmail.com) to directly volunteer and submit security info. Come join the team! In volunteering one will get a free pass to the entire CBA FDF festival.

[Continued on A-12](#)



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

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## CBA Spring Campout- Lodi

By Deb Livermore  
 - Campout Coordinator

So, as this article goes to print, it's only a few days left until you should be packing and or leaving for Lodi!

The Spring Camp Out begins on Monday, April 8, 2019 and runs through the week, ending on Sunday, April 14, 2019. You are welcome to spend Sunday night and leave Monday morning, but please be prepared to pay for camping that night, as they charge us for that night too.

There are plenty of RV sites with electric and water but no sewer hook ups. The cost of these sites is \$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 and a few trees for tent/van/car campers. We ask \$10 per night for tents/vans/cars.

There is an assortment of restaurants, wineries and beer breweries available for your taste buds and lots of shopping for those that



**CBA Spring Campout**  
**April 8-14, Lodi Wine**  
**Festival Grounds**

love that! The Old Town of Lodi is within walking distance and has lots to offer.

The event is free for people who want to come for the day to hear the Bluegrass music or visit with friends.

This year we have something very special happening!

The California State Old Time Fiddlers Association is joining us and they will be holding their 53rd Annual California State Old Time Open Fiddle & Picking Championship.

### FESTIVALS

## Parkfield Bluegrass Festival

May 9-12 - Special Consensus, Cache Valley Drifters, Snap Jackson and the Knock on Wood Players and many more acts. Parkfield, CA. See page A-4.

## Berkeley Bluegrass Festival

May 16-19  
 Freight and Salvage presents the Berkeley Bluegrass Festival  
[www.thefreight.org](http://www.thefreight.org)

### MUSIC CAMPS

## Julian Fiddle Camp

April 10-14  
[www.familyfiddlecamp.com](http://www.familyfiddlecamp.com)

## Walker Creek Music Camp

April 11-14  
[walkercreekmusiccamp.org](http://walkercreekmusiccamp.org)

### UPCOMING

## San Francisco

SQUARE & CONTRA DANCES  
 4th Friday-Square Dance  
 Alley Cat Books-3036-24th st,  
 San Francisco

## Central Valley

5/17 Kathy Kallick Band at  
 The Side Door, Sacramento

## East Bay

4/5 Kathy Kallick Band at  
 Fifth Street Farms, Berkeley

## North Bay

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

## Monterey Bay

Michael's on Main  
 Santa Cruz  
 Gaelyn Lea and Mike Rufo  
 Wed. April 17 at 7:30pm





2018/2019

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**PARKFIELD**  
**BLUEGRASS**  
**FESTIVAL**

**MOTHER'S DAY WEEKEND | MAY 9TH - 12TH, 2019**

**SPECIAL CONSENSUS**  
**CACHE VALLEY DRIFTERS**  
**SLOCAN RAMBLERS**  
**REBEKAH LONG BAND | BLUE SUMMIT**  
**PHIL SALAZAR & THE KIN FOLK**  
**SNAP JACKSON & THE KNOCK ON WOOD PLAYERS**  
**LITTLEST BIRDS | NORTH COUNTRY BLUE**  
**HAVE MORE FUN STRINGBAND**  
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## Parkfield Bluegrass Festival coming up in May

By Jim Fissori

Well, here we are in April already! That means next month will bring us to another Mother's Day Weekend, and in our bluegrass community that can only mean the 2019 Parkfield Bluegrass Festival is here. Yes, it's that time again to make the drive out to the little town of Parkfield California for another great weekend of the music we love to hear and play. This year's 21st annual festival will be held May 9th -12th, with open camping starting on Wednesday May 8.

Come and join us for a great Main Stage music lineup, camping, lots of jamming, the Kids & Teens Bluegrass Camp, "Kids on Stage". And lots of workshops including the favorite Earth Quake Walk, The Friday Night Old Time Barn Dance, Saturday "Slow Hand Jam", Late Night Café Shows, and so much more.

This little Festival has grown substantially over the past few years, and last year's 2018 Festival reached capacity. So to preserve this great little festival and prevent overcrowding, we will be "limiting ticket sales and camping". You don't want to miss out on this one, so please purchase your passes early to avoid disappointment.

This year's featured artists are: Special Consensus, Cache Valley Drifters, Slocan Ramblers, Rebecca Long, and Phil Salazar and the Kin Folk

We are also proud to present these additional amazing acts: Snap Jackson & the Knock on Wood Players, Littlest Birds, Blue Summit, Amber Cross, North Country Blue, Have More Fun Stringband, and SLO County Stumblers.

Barn Dance: May 10th, Friday 10PM in the Community Center with Robin Fischer calling. No experience necessary, all dances taught. This is something you do not want to miss. Get up and dance!

Stage One: May 9th, Thursday 11:30 am - 1 pm in the Community Center.

Sign up and bring your favorite instrument and/or your voice.

Hope to see you all there.



Top left: "Special K" will headline Parkfield. Above: Phil Salazar will bring his band The Kin Folk. Left: Long time California band, the Cache Valley Drifters.



# CBA Father's Day Bluegrass Festival volunteers and coordinators urgently needed!

## Coordinators needed!

By Deb Livermore

### URGENTLY NEEDED

I know you may be tired of hearing from me.....but.....here I go again.....

The California Bluegrass Association runs on Volunteers. People who give of their time and talents to continue to provide Bluegrass, Gospel, and Old Time music to people all over California and beyond..... We are always looking for new volunteers and we love to hear from those that want to help out.

### But this year is different!

The Father's Day Festival is in desperate need of volunteer coordinators to fill several key positions. I will include descriptions of those, but know that it is a general description and not all inclusive.

### Assistant Festival Directors:

We are looking for 2 Assistant Festival Directors to accompany both the current Festival Director - Montie Elston - and the current Assistant Festival Director - Tim Edes - during the 2019 festival. They both want to retire after 2019 and so we are trying to prepare for 2020 by having them followed, listened to, and gleaned from..... These positions are the most important of all of the jobs that are done to present you the Father's Day Festival. There is a lot to learn but the rewards are immense! Putting the music in the air at Grass Valley and smiles on the peoples' faces is the best reward of all!

The duties of the jobs have actually started already, with the contract negotiations, hiring of contracted services, ordering fencing and the like. Then the work really begins on Thursday, June 6, 2019. We arrive and start setting up our own camps so that we can get the ball rolling on Friday, June 7, 2019, starting with the marking of the electric only sites, bringing stuff from storage, directing the arrival of dumpsters, generators, golf carts, porta potties and the like... there are way too many things to list here but know that the jobs are demanding and in need of people with lots of energy and the ability to play well with others....(that was meant to make you smile). The job duties last through Monday, June 17, 2019 after everything is dismantled and taken back to storage.

### Gate Ticket Sales:

This is a very strenuous and kind of complicated crew, with two locations. This crew has been lead by 1 Coordinator and 2 Assistant Coordinators for the past few years. I would like to make this a four person team so to take some of the stress off of everyone leading the crew, which will provide coverage by experienced people without over tiring any one person.

The Gate 4 booth has been open from Saturday, a week before the festival starts, because of the arrival of early volunteers, early festival attendees, and Music Camp Attendees. 2019 may bring more hours of operation to this gate.

The Gate 1 crew starts on Thursday morning of the festival weekend.

The skills needed for these positions are:

- Computer skills - Understanding and using basic programs like Word and Excel as well as the TIX data base, a somewhat complicated program. Understanding "POS" systems is important as well.
- Accounting skills - Balancing the ticket sales and monies received on a daily basis. Working closely with the CBA Accountant is required.
- Organization skills - Contacting volunteers and scheduling them for the shifts needed, starting in March of the year. Flexibility is needed as people cancel or need to change shifts.
- Communication skills - Conveying the needs of the crew to the Volunteer coordinator, Festival Directors and other staff.
- People skills - Finding that blend of leading a crew with kindness and firmness, to keep the gate flowing during the high peak times.

### Gate Runner:

This crew leader will work closely with the Gate Ticket Sales coordinators. The job entails leading a crew of people that greet the attendees as they arrive for Music Camp or the Festival. The crew goes from the vehicle to the ticket sales booth to exchange payment for wrist bands and provide the people with the correct stickers and information. This job requires good people skills as you will need to direct your crew at times and fill in as needed. Directing the flow of traffic can be tricky, and so management of that is key during high peak times. This job will start on Saturday or Sunday prior to Music Camp.

The skills needed for this position are:

- Computer skills - The ability to contact people by email is necessary and basic Excel is needed to work with the volunteer lists and schedules.
- Communication skills - Recruiting new volunteers and contacting returning volunteers to fill the needs of the crew. Work in conjunction with the Volunteer Coordinator to fill the schedule.
- Organization skills - Scheduling the crew to fill the needs of the day.
- People skills - Again, finding that blend of leading a crew with kindness and firmness, to keep the stream of traffic flowing at high peak times.

### Electrical:

The Electrical Crew leader will lead volunteers as they run electrical lines underground and then to spider boxes in the Electric Only area and lights and electrical lines at the Main Stage area. This job starts on Friday, June 7, 2019, before Music Camp and ends on Monday, June 17, 2019 when everything is taken down and put away.

The skills needed for this position are:

- Computer skills - The ability to contact people by email is necessary and basic Excel is needed to work with the volunteer lists and schedules.
- Communication skills - Recruiting new volunteers and contacting returning volunteers to fill the needs of the crew. Working with the Volunteer Coordinator to fill the schedule will be helpful.
- Organization skills - Scheduling the crew to fill the needs of the day.
- People skills - Again, finding that blend of leading a crew with kindness and firmness, to prepare for the festival.

### Mercantile:

This job can be a year long job, if you desire, or just for the Father's Day Festival. It entails searching for and ordering merchandise, keeping an inventory of merchandise, organizing the trailer, delivering and returning the trailer to storage, setting up the booth and scheduling volunteers to staff the booth. Working with the CBA Accountant to reconcile daily purchases is necessary.

This job could be done at several other locations if you are interested in doing that. Some of those locations are: The Great 48, Spring Camp Out, and Fall Camp Out. Other festivals such as Bluegrass on the Beach, Parkfield, and Good Old Fashion are also options to take the trailer to. The purpose of this would be to sell Father's Day Festival tickets, Raffle tickets, and CBA Memberships as well as merchandise.

Skills needed for this position:

- Computer skills - Using Excel to track merchandise and to schedule volunteers. Understanding the "POS" systems involved is a must.
- Communication - Contacting volunteers and scheduling shifts. Communicating with sales persons concerning new merchandise.
- Accounting - Keeping accurate records concerning the purchase and sale of merchandise is ongoing. Communicating with the CBA accountant on a constant basis is a requirement.
- People skills - Having a positive attitude towards customers and co-workers is a must for good sales and keeping a good crew.
- Being able to move the merchandise trailer from storage and

back again would be a bonus.

If you are interested in becoming a Coordinator for any of these crews, please put together a resume, showing your qualifications and past experience. You can then send that to me at Deblivermore@gmail.com and/or to the CBA Board of

Directors and we will evaluate all that are received. There may be interviews and discussions as well.

Thank you in advance and I really look forward to hearing from you and working with you! This festival will not be able to continue without your help, PLEASE!

## CBA Father's Day Bluegrass Festival gate ticket sales volunteers needed!

By Mike McGar

We are in need of some wonderful CBA members! Looking for volunteers for the upcoming 2019 Father's Day Bluegrass Festival to help with Gate Ticket Sales. Requirements are that you are a CBA member and feel comfortable working with computers. We ask volunteers to work three four hour shifts for a four day ticket to the festival. This is not a coordinator position. See Deb Livermore's article for those.

### **Please contact**

Mike McGar:

mcgarm@yosemite.edu or call

(209) 404-4560 if you have any questions. Thanks!!

### **More volunteer opportunities!**

There are other volunteer spots at the CBA's Father's Day Bluegrass Festival. Contact Volunteer Coordinator Deb Livermore at (916) 601-7233 or deblivermore@gmail.com

## Be part of the Grass Valley scene - volunteer and join the team

By Deb Livermore

Are you lonely? Are you new to the bluegrass world? Would you like to make new friends? Would you like to help the California Bluegrass Association's Father's Day Bluegrass Festival be a success for another year? Well we have something that will check all the boxes for you.

Volunteering at the Bluegrass Festival is a great way to meet new people, and to help the festival continue to be a hit! The festival starts on Thursday, June 13, 2019 and runs through Sunday, June 16, 2019. The Music Camp begins with check in on Sunday, June 9, 2019.

We need volunteers of all kinds and so let me give you that information now.

In exchange for the 4 day festival ticket, including camping from Wednesday night through Sunday night, you would do the following:

1. If you can see/hear the Main Stage music during your duties you would perform 16 hours of service or 4 - four hour shifts.
2. If you cannot see/hear the Main Stage music you would perform 12 hours of service or 3 - 4 hour shifts.

If you are coming before Wednesday, you would pay a small fee for camping, which is \$10 for tents and \$15 for RVs - per night - for basic dry camping. Electric only sites have a fee of \$120 for the week, Monday through Sunday, and must be reserved.

All volunteers need to be CBA members. Single member price is - \$25 per year, or inclusive of family members - \$30 per year.

### Set Up/Tear Down:

Set up starts on Friday prior to Music Camp (6/7/19) - includes marking camping spaces, pulling electrical wires, putting the infrastructure in place. Tear down starts on Sunday morning of the festival weekend - includes taking everything apart and putting it away. This is one of the most important jobs for a success festival. (12 hours)

### Gate Ticket sales and runners:

Starts Saturday prior to Music Camp (6/8/19) - a fast paced job of welcoming people as they arrive at the festival (12 hours).

# Meet the CBA Father's Day Festival bands: *Tommy & The Rozumatics* featuring Tom Rozum, Brittany Haas, Tristan Clarridge & Simon Chrisman

Acoustic music fans will know Tom Rozum as mandolinist and featured vocalist with Laurie Lewis and the Right Hands. Here, Toms legendary musicality and keen wit will take center stage, featuring an all-star band comprised of fiddle phenomenon Brittany Haas (Prairie Home Companion House Band, Crooked Still, Dave Rawlings Machine), 5-time National Fiddle Champion and cellist Tristan Clarridge (Crooked Still, The Bee Eaters, Darol Anger), and hammer dulcimer wizard and bassist Simon Chrisman (Bee Eaters, Jeremy Kittel Band).

These four share decades of history as friends, bandmates, and musical inspirations to each other. They're coming together for a rare and special 4-day tour, to share songs and tunes near and dear to them, drawn largely from Toms critically-acclaimed solo record, Jubilee, a deft collection of little-known gems of country, bluegrass, western swing, and old time music interwoven with great contemporary songs by David Olney and Mark Simos.

Tom Rozum has played mandolin professionally for over 40 years, recording and touring internationally with Laurie Lewis for the last 30. He has contributed his mandolin playing and singing on over twenty albums (two were nominated for Grammys), including three duo projects with Laurie and a critically-claimed solo project of his own. He has also taught mandolin at over a dozen music camps, and performed several times on such radio shows as The Grand Ol Opry, A Prairie Home Companion, Mountain Stage, and E-Town.

Brittany Haas is widely regarded as one of the most influential fiddlers of her generation. Raised in Northern California, Brittany grew up honing her craft at string camps, and developed her unique style with the influence of her mentors, Bruce Molsky and Darol

Anger. Haas began touring with Angers Republic of Strings at fourteen and released her debut solo album at seventeen. She continued to perform and record while earning a degree in Evolutionary Biology at Princeton University. She has now toured for nearly two decades with such groups as Crooked Still, The Tony Trischka Band, Steve Martin, Yonder Mountain String Band, Hawktail, The Dave Rawlings Machine, and the Prairie Home Companion House Band.

Tristan Clarridge is a 5-time Grand National Fiddle Champion and a pioneering cellist, synthesizing traditional folk influences with rhythmic vocabulary from jazz, rock and pop music, and leading a revolution among adventurous young cellists throughout the country. He has toured the world with bluegrass/nu-folk sensation Crooked Still, chambergrass innovators The Bee Eaters, and Darol Angers Republic of Strings, as well as Mike Marshall, Bruce Molsky, Cape Breton fiddle phenomenon Natalie MacMaster, and many others.

Hammer dulcimer virtuoso Simon Chrisman brings a whole new approach to an instrument that has previously been thought to have limited range and technique. His inventive virtuosic touch and sophisticated rhythmic sensibilities are redefining the instrument and earning the attention of musicians from all over the world. He tours with percussive dancer Nic Gareiss and the Jeremy Kittel Band, among others.

Together Tristan and Simon form two-thirds of The Bee Eaters, whom the Boston Globe described as chamber musics finely calibrated arrangements with bluegrass playful virtuosity and pop musics melodic resourcefulness.

## BOTMC SPRING SITUATION - April 7

By David Brown

Berkeley Old Time Music Convention presents: BOTMC SPRING SITUATION, Sun. April 7 from noon to 4 pm - Freight & Salvage, 2020 Addison, Berkeley. Free admission!

Workshops, hosted jams, concerts sets and special activities for children will mark this year's BOTMC Spring Situation at the Freight & Salvage, on Sunday, April 7, from noon to four. Admission is free and the event features a mind-boggling variety of traditional music fun! In addition to fiddles and banjos playing old time and bluegrass music, there will be many other wondrous sounds from other cultures including Afghan music, Mexican polkas, Cajun two-steps, ragtime mandolin, and jug band blues.

Bring the kids! The youth bluegrass jam, cosponsored by the CBA, starts right at noon. From 1 to 2:30, Stewart Port leads his ever-popular "Make Your Own Tin Can Banjo". Stewart and his

assistants will be on hand to guide kids (and grownups!) as they design and create their own musical instruments using discarded items like tin cans. You're welcome to bring your own tin can (try to find one with a cool label!).

Concert sets in the show-room include the return of the Fazal Ahmadyar Ensemble's Afghan music (a big hit at the 2017 BOTMC Spring Situation), the young powerhouse band Jubilee (Miles & Teo Quale and Aerie & Tuki Walker), and ragtime mandolin & guitar with the Easy Winners (Nick Robinson & Zac Salem). In addition, we are proud to present the Freight debuts of two new bands consisting of local musicians who are well known for their work in other groups – the New Vintage Revelers (Harry Liedstrand, Dan Warrick, & Paul Kotapish) and the Free Little Birds (Bill Foss, Martha Hawthorne, and Lila Goehring).

Workshops include fiddle (Harry Liedstrand), banjo (Jordan Ruyle) ragtime mandolin

(Nick Robinson & Zac Salem), and – for the first time at a BOTMC event – a cello rhythm workshop with Aerie Walker, assisted by members of Jubilee. Learn to play and sing rancheras and other Mexican favorites from La Familia Peña-Govea (all instruments welcome!). Sing "Songs to inspire" with the members of Free Little Birds, and bring your sad songs and ballads to Katelyn Kimmon's "Get Sad to Get Glad" workshop – saddest song wins a sad, sad prize! If you would rather just jam, there's plenty to choose from, including multiple old time jams (jam leaders include Leslie Keir and Dinah & Noah Stroe of the SF Androncio jam fame – see Chuck Poling's interview with Dinah in the June 2016 edition of the Bluegrass Breakdown). Try your hand at Afghan music with the Fazal Ahmadyar Ensemble (be ready to dance!) and Louisiana Cajun music (with Agi Ban & Mark Marcin of the Midnite Ramblers). For those new to oldtime jams (or anyone who

wants to play some great tunes), join Manning Music teachers Robin Fischer and Rowan McCallister for a special edition of their monthly "Intro to Old Time Jams Jam". The festival wraps up with the raucous and always popular jug band blues jam with the Jailhouse String Band.

Folks who want a break from playing can dig a little deeper into the roots of old time music at David Brown's "From Ireland to Appalachia & beyond" workshop, in which David will share source recordings of Irish, Scottish, Canadian and oldtime musicians.

Descriptions of workshops, along with bios and photos of the performers, are at <http://www.berkeleyoldtimemusic.org/spring-situation-2019>. The Spring Situation is put on by the same folks who present the Berkeley Old Time Music Convention. The dates for the 2019 BOTMC are Sept. 18-22 and this year's stellar lineup includes Jerron Paxton, Thomas Maupin & Daniel Rothwell, Jim Kweskin & Geoff Muldaur with Suzy Thompson, Modock Rounders with Kim Johnson, Donna Ray Norton, Earl White Band, and more.

## Temecula Valley Bluegrass Festival is quickly approaching!

By Tim Moyer

The Temecula Valley Bluegrass Festival (TVBF) is quickly approaching! Held at the beautiful Tualota Creek Ranch (TCR) April 12-14, 2019, the TVBF is three days of music, food, and family fun with dozens of bluegrass artists. This year's artists include Blue Creek Band, Gone Tomorrow, Chris Cerna & Bluegrass Republic, Damascus Road, MohaviSoul, The Salty Suits and more.

The TVBF is organized by Moyer Entertainment Group, Inc. (MEG), a 501(c)(3) non-profit

organization that was born from a desire to give back by providing desperately needed support to music education. Many cities and communities are working to support and encourage young, hard-working music students but find themselves struggling due to unfortunate budget cuts, particularly in the area of music and the arts. Good music education helps promote social and emotional learning, which is critical for today's youth. Profits from the Temecula Valley Bluegrass Festival R.V. campsite reservations, ticket

sales, and TVBF merchandise will go toward music education.

For tickets, updates, schedule of bands, and more go to [TemeculaBluegrass.com](http://TemeculaBluegrass.com). For sponsorship, advertising and volunteer opportunities please call 442-444-0068 or email [tim@temeculabluegrass.com](mailto:tim@temeculabluegrass.com).

For more information about MEG, donation and sponsorship opportunities please visit [MoyerEntertainmentGroup.org](http://MoyerEntertainmentGroup.org) or send an email to [tim@moyerentertainmentgroup.org](mailto:tim@moyerentertainmentgroup.org)

## CBA's Old Time Gathering



**Tatiana Hargreaves and Allison de Groot, will teach old time music at the CBA's Music Camp.**

**By Rowan McCallister & Robin Fischer  
- CBA Old Time Coordinators**

Start practicing those new tunes so they are ready for the CBA Old Time Gathering, June 13-16 - part of the Father's Day Bluegrass Festival!

Featuring old time performances from the Evie Ladin Band and Tommy and the Rozumatics. Plus, workshops, two square

dances, camping under the pines, and of course lots of old time jamming!

But wait, there's more! Pick up some new tricks at the pre-festival CBA music camp with old time instructors Allison de Groot, Tatiana Hargreaves, Patrick Sauber, and Evie Ladin, June 9 -13.

# FROM THE PRESIDENT'S DESK

Darby Brandli, CBA President



Darby Brandli

The Spring Campout (April 8-14) is just around the corner. Lodi will again be the location for our annual event; it is being brought together by super volunteer Deb Livermore. This year the California State Old Time Open Fiddle & Picking Championships will move from Oroville to the Lodi Grape Festival Fairgrounds and hold its 53rd annual event (April 12-13) during the CBA Campout. CBA Board member Mark Hogan has worked tirelessly to coordinate these two events. See the ad in this month's Bluegrass Breakdown for details.

April is also the month the Berkeley Old Time Music Convention (BOTMC) holds its free annu-

al Spring Situation Old-Time Open House: Sunday, April 7, from noon to four at the Freight & Salvage in Berkeley. The CBA Youth Program will host a FREE Youth Jam from noon to one in the lobby to open the show; it will be hosted by Pacifica Bluegrass Program Director, Jared Katz, and a few of the amazing young pickers from that program.

Bluegrass Pride announced at the February CBA Board meeting that they have formed their own 501c3 and will become a free-standing organization. The CBA has happily shepherded the growth of Bluegrass Pride and administered its funds since its inception; these funds will now be transferred over to them. Bluegrass Pride has grown

phenomenally across the United States in the last couple of years. The CBA members who created the concept and worked so hard to make it a reality and success are to be congratulated.

We are all hard at work to make our 44th annual Father's Day Week event in Grass Valley a success. Peter Langston and Tina Webster have hired an amazing lineup of teachers for the CBA Summer Music Camp: early registration has exceeded expectations (a few spots remain available).

Youth Academy Director Kimber Ludiker is creating new activities for this year's event and has hired members of the Della Mae band as faculty. Della Mae will also

perform the Wednesday night Festival Kickoff Concert on the Vern's Stage. Teaching Assistants for this year's Academy will be members of North Country Blue (all Academy and KOB alums).

Kids on Bluegrass alum, Helen Foley, has recruited fellow KOB alums AJ Lee and Jesse Fichman (among others) to direct the performance activity. Helen Foley succeeded KOB founder, Frank Solivan as the KOB Director beginning this year. We are so proud of all these young musicians and volunteers for giving back and stepping into CBA leadership roles as they mature.

Keeping your CBA membership current allows significant discounts for all of our events. Mem-

bers receive substantial discounts for Academy and Father's Day admission. There are no member discounts at the Gate, so be sure to purchase your tickets in advance. This is one of the many great benefits of CBA membership.

## Minutes of the January 12, 2019 - California Bluegrass Association Board Meeting

### CALL TO ORDER

Chair Geoff Sargent called the meeting to order at 11:00 am on Saturday January 12 at The Great 48, Bakersfield Marriott Hotel, 801 Truxtun Ave., Bakersfield, CA 93301.

### ROLL CALL

#### Board Members Present:

Bruce Campbell, Patrick Campbell, Brandon Godman, David Gooding, Mark Hogan, Chuck Hurd, Kara Kundert, Larry Phegley and Geoffrey Sargent. Jessica Furui participated in the first part of the meeting by phone.

#### Board Members Absent:

Steve Ladonga

#### Officers, Coordinators and Members Present:

Marcos Alvira, Bruno Brandli, Darby Brandli, Val Cornejo, Jim Duber, Montie Elston, Mikki Feeney, Colleen Hogan, Deb Livermore, Helen Lude, Emil Nishi, Bob Palasek, Jack Pierce, Dave Swartz, Charlene Sims. Ted Kuster participated in the first part of the meeting by phone.

### SETTING OF THE AGENDA

The agenda was approved with eleven changes.

### APPROVAL OF THE DECEMBER BOARD MEETING MINUTES

The minute of the December 8, 2018 meeting were approved as written.

### PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

None

### OLD BUSINESS

#### Great 48 Update:

Committee Chair Jack Pierce reported that everything was running smoothly at Great 48. The Friday night concert was well-attended. The hotel booked 600 room nights, which was a record for Great 48. The Great 48 planning committee was thanked for a job well done.

### Vern's Stage and California Showcase Selection Process:

Patrick Campbell and Jim Duber are working on refining the Vern's Stage and California Showcase selections processes and asked for clarification on a few points. They will bring revised processes to a future meeting.

### Father's Day Festival:

Festival Director Montie Elston reported that there will be an increase in several expenses this year, including the cleaning crew, fencing and security. He and a few others are meeting soon with the Fairgrounds and organizers of the Strawberry Festival to discuss some of the problems from last year.

Montie reiterated that this is his last year as Festival Director. We need to find people to shadow key positions such as Festival Director, Assistant Director and Ticket Gate Coordinator so they can take over in 2020 as well as filling open positions for 2019 including Gate Crew Coordinator, Electric Coordinator and Mercantile Coordinator.

Discussion ensued about the possibility of cutting back some of the optional services if we do not have enough volunteers in 2019. While they are nice to have, some services are not essential to running the festival. There was a recommendation that we publish an article in the Breakdown/on the website letting people know the specifics about the open positions and the services that may be cut if we don't fill enough volunteer positions in 2019.

### Bluegrass Fire Relief:

The CBA GoFundMe drive surpassed the \$50K goal with \$56K raised to date and at least one more fundraising concert scheduled at the end of January. The Board agreed to officially close the fundraising drive on February 28, 2019. After much discussion, they also agreed that any funds raised that exceed the original goal of \$50,000 will be donated in a lump sum to the Paradise Union School District to support music

programs.

### NEW BUSINESS

#### Bluegrass for Better:

CBA youth Helen Lude made a presentation requesting CBA sponsorship of a fundraising concert she coordinated to help support adoption awareness. The concert is January 27 at Brava Theater in San Francisco. Helen has already started her own nonprofit organization, Bluegrass for Better. The Board voted to support this event.

#### Board Member Resignation:

Jessica Furui tendered her formal resignation from the Board effective today, January 12, 2019 due to pressing personal matters as she opens her own restaurant. She thanked the Board for everything she has learned by serving for 2+ terms.

#### Night at the Grange Budget:

The Board approved the Night at the Grange concert budget.

### REPORTS

#### Five Year Committee:

The Branding Guide with the new logo is ready for distribution. A new Branding Committee was created including Bruce Campbell, Kara Kundert and Jessica Furui. Since re-branding has been the focus of the 5-Year Committee, the purpose and future of that committee will be re-evaluated.

#### Tech Committee:

The main purpose of the Tech Committee is to streamline the ticketing system. Many things will be simplified when the CBA eventually converts to Salesforce.

#### Executive Committee Report:

The Executive Committee took no actions between meetings.

#### Membership Report:

Membership numbers are starting to go up. Several new members signed up at the Great 48.

#### Treasurer's Report:

Financials as of December 31,

2018 were submitted to the Board and discussed. The final year-end adjustments are not completed and will be included with year-end comparisons at the next meeting.

#### Youth Program Report:

All Youth Program coordinators are on board for FDF 2019. Josh Gooding just joined the band Dave Peterson + 1946. Crying Uncle is opening at Strawberry and will be promoting the CBA Youth Program.

#### Area Activities VP Reports:

Larry Phegley (South Bay/Monterey Bay) – Larry reported that there was a great turnout for the Laurie Lewis concert at Otter Opry. He is getting ready for the Jeff Scroggins & Colorado concert on March 29.

Bruce Campbell (Contra Costa County) – Bruce reported that there is a new jam in Lafayette at Bonheads BBQ the first Sunday of the month.

Mark Hogan (North Bay) – Mark is busy working on the Sonoma Coun-

ty Bluegrass & Folk Festival (March 9) and the State Fiddle Contest to be held in Lodi during the CBA Spring Campout.

Marcos Alvira (Stanislaus/Merced/Mariposa) - Marcos stated there is nothing new going on in his area. He is running a statewide Area VP meeting after the Board meeting.

#### President's Report:

Darby Brandli had nothing additional to report.

#### Chairman's Report:

Geoff Sargent brought up the idea of having a CPR workshop at the FDF.

### CONFIRM TIME AND PLACE FOR THE NEXT BOARD MEETING

The next meeting will be Sunday, February 10, 2019 at 10AM at the Creek Monkey Tap House in Martinez.

### ADJOURNMENT

The meeting adjourned at 4:00 PM.

## Minutes by Collen Hogan, CBA Secretary



Seriously? You're not a CBA member?!

[cba.membership14@gmail.com](mailto:cba.membership14@gmail.com)





# Be part of the Grass Valley scene - volunteer and join the team

From page A-5

**Safety/Hospitality:**

Starts Saturday prior to Music Camp (6/8/19) - (12 hours)

**Ice Booth:**

Starts Saturday prior to Music Camp (6/8/19) - (12 hours)

**Utility crew:**

Assist in set up and tear down. Starts Saturday prior to Music Camp (6/8/19) - (12 hours)

**Stage set up:**

Starts Monday prior to the festival (6/10/19) - (12 hours)

**People mover:**

Drive a truck pulling a wagon or ride on the wagon while communicating with the driver, to transport people around the festival - Starts Thursday (6/13/19) - (12 hours)

The following jobs are all at the Main Stage area and have the best seats in the house!!!

**Hospitality:**

Prepare and serve food to the entertainment - 16 hours

**Membership booth:**

- 16 hours

**Mercantile:**

- 16 hours

**Raffle booth:**

- 16 hours

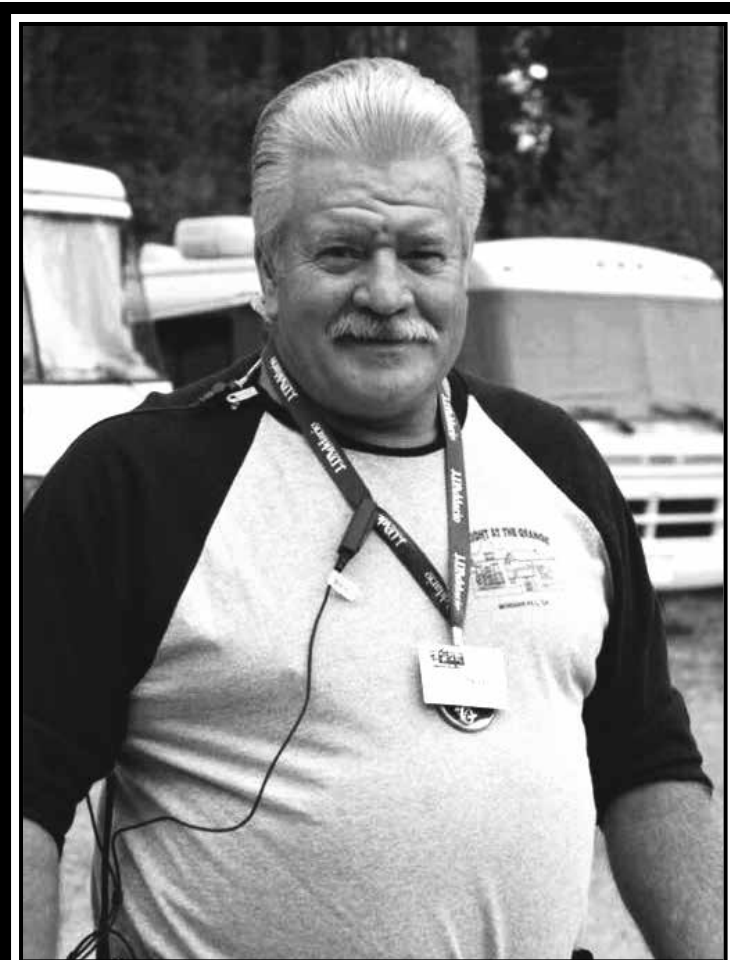
**Tee Shirt booth:**

- 16 hours

**Water Booth**

- 16 hours

And so with all of that information, please consider helping the CBA make the 2019 Father's Day Bluegrass Festival one of the BEST EVER! We are really excited to have your help! You can contact me at Deblivernmore@gmail.com for best results! I look forward to hearing from you and working with you! THANKS IN ADVANCE!



RIP DAVID BRACE: DECEMBER 21, 1957 - MARCH 1, 2019. WE SADLY ANNOUNCE HIS PASSING. HE WAS A WONDERFUL PERSON TO KNOW; A GREAT FRIEND TO MANY. THE CBA EXTENDS OUR HEARTFELT SADNESS OF THIS GREAT LOSS: A MAN WHO GAVE SO MUCH TO THE BLUEGRASS COMMUNITY AND KNOWN TO MANY AS THE DIRECTOR OF THE CBA FATHER'S DAY BLUEGRASS FESTIVAL.

# Area musician, promoter, luthier Paul Hostetter passes

From San Francisco Chronical

**Paul Hostetter**  
**December 2, 1945 - February 13, 2019**

A vast community of musicians, music lovers, and instrument builders is mourning the death of Paul Hostetter, of cancer, on February 13, 2019. He was 73. Paul lived for 50 years in Bonny Doon, a remote, hilly community in the redwoods above Santa Cruz, Calif., and yet he was a daily force in the lives of people around the world.

Paul was a brilliant musician who out of natural curiosity and generosity helped shine a light on the wonders of indigenous international music—long before the term “world music” had its own Wikipedia entry. He was stupendously gifted in the demanding old craft of lutherie, which he liked to say “simply means working with wooden stringed instruments.” He was a tireless, at times dogged communicator and critic, who spent hours every day sharing his thoughts and insights on everything from violin sound post placement to the appropriate strings for the valiha, Madagascar’s endemic bamboo harp (strung classically with strands of bicycle brake cable, for the record). He stayed in touch with colleagues and friends in places he had visited—Ireland, Bali, China, Madagascar, England, Quebec—and in even more in places he’d never been.

Paul was someone any good musician would want to play with. He could coax music out of nearly any fretted instrument but was an intuitive master on guitar, mandolin, and banjo (and harmonica, too). He sang with superb pitch in a soulful tenor. He loved wry country blues and crooked mountain fiddle tunes but he was equally at ease playing traditional melodies from Sicily, Puerto Rico, and the Seychelles islands; slack-key guitar tunes from Hawaii, jigs and reels from Ireland and Canada, polskas from Sweden, and dance tunes with complicated time signatures from Greece and the Balkans.

Fiddle and banjo player Paul Brown, the former host of National Public Radio’s Morning Edition show, invited Paul to perform with him in string bands at festivals. “He had a way of blending with whatever style he was working in,” Brown said in an interview. “The magical thing about Paul is that he always added something significant to the music without being showy. He had wonderful timing, perfect attack, and amazing chord sense.”

No wonder he was just as adept with small tools, wood, and glue. Paul built or repaired hundreds of instruments: violins and violas, classical and steel-string guitars, banjos, ouds, rebecs, bouzoukis, cellos, gadulkas, and of course the many kinds of mandolins, including “reso-phonics” mandolins whose strings excite a spun metal cone.

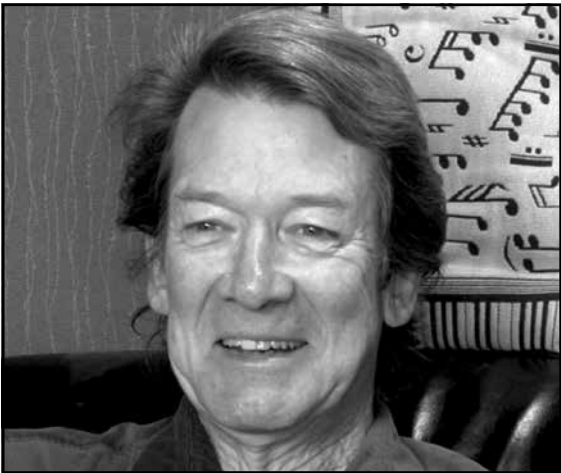
Paul’s grasp of guitar lore and design led him to collaborate during the founding of the Santa Cruz Guitar Company in 1976. Ideas and specs he drew from a vintage Gibson Nick Lucas Special helped shape the company’s diminutive but deep-bodied “H” model.

According to company owner Richard Hoover, more than 1,720 H model guitars are now in the hands of players, among them blues artist Otis Taylor and former Dylan sideman Happy Traum. As a luthier, Paul worked on guitars and other instruments owned by David Lindley and Jody Stecher, among many others.

Paul credited his father, grandfather, and the other men in his family for teaching him to handle tools. “I grew up with the attitude that when you needed something, you just made it,” he once told a writer. He worked for a short time as a restoration specialist at San Francisco’s de Young Museum, but quit to work in his own shop. (For a close-up view of Paul’s theories and practices as a luthier, visit lutherie.net.) Later, with house jacks and determination, he rescued a dilapidated mid-1800s farmhouse from settling into a ravine. That house became his final home.

Growing up in Detroit, he took up guitar as a teenager, dropped out of high school, and got a job at Joe and Mary Fava’s music shop teaching blues and folk-style guitar. He knew Joni Mitchell and Marvin Gaye. He played rhythm guitar in recording sessions at Motown Records. (Anyone who knows what cuts he’s on should reach out to his family.) While still in Detroit, Paul attended Montclair College, a liberal arts branch of Wayne State University, eventually earning a bachelor’s degree in philosophy. His experience there was broader than it sounds. He worked in a range of disciplines, among them metalsmithing, a skill that enabled him to support himself designing and making wedding rings.

After a stint in Denver and a few forays to northern California in the late 1960s, Paul moved permanently to Bonny Doon in 1970. In 1972 he met Irene Herrmann, a musician who moved in with him a year later. They married in 1983, had two splendid daughters—Kaethe, now 35, and Marandi, 33—and dug themselves deep into Santa Cruz culture. They separated in 2000.



Paul Hostetter will be greatly missed.

“Paul could amaze you with the depth of his knowledge,” said Will Spires, a fiddler and guitarist and an instructor in anthropology and history at Santa Rosa Junior College, in a remembrance on Facebook. “It isn’t just his wide range of interests and accomplishments—music foremost—but also philosophy, natural history, politics, architecture, bench crafts, education, language, literature, and the rest. You couldn’t raise a topic in conversation upon which he didn’t have some info and an opinion.” A mandolin buff with whom he traded notes pegged him as “pleasantly cantankerous but charming nonetheless.”

In 2000 Paul and Robin Petrie, his wife-to-be, fell in love after playing together in a concert for Gourd Music in Santa Cruz. They eventually married in Ubud, Bali. Robin is a ceramic artist and musician from the Bay Area who shares not only Paul’s wicked sense of humor but also his passion for far-flung musics and art and the cultures they spring from. For eighteen years she and Paul played as a duo and in various acoustic bands in the greater Bay Area. They made regular visits to the New Orleans Jazz and Heritage Festival, classical Indian concerts, and the San Francisco Opera, for a start. They also travelled the world extensively, always searching for the true artisans, as on their visits to remote potteries in Burma and gamelan factories in Bali.

Paul is survived by his brother, Mark Hostetter in San Diego; his sister, Janet Hostetter in St. Paul, Minnesota; his wife, Robin Petrie, in Bonny Doon and Berkeley; and his daughters by his earlier marriage, Kaethe in Addis Ababa, Ethiopia, and Marandi in New York City. Paul considered his daughters his proudest achievements. “Seeing them grow up to become strong, happy, successful humans is the best,” he told a writer from the San Lorenzo Valley Press Banner in 2007. A celebration of his life is being planned; check Paul’s Facebook page for updates.



# Jeanie Patterson, the founder of Mill Valley's Sweetwater, dies

By Paul Liberatore *Marin Independent Journal*

Jeanie Patterson, a onetime Mill Valley housewife and mother of two who turned a neighborhood bar a few blocks from her home into the famed Sweetwater nightclub, building its worldwide reputation as an intimate showcase for American roots music, has died in Southern California.

Ms. Patterson died of cardiac arrest on Feb. 26 at her home in La Quinta, a resort community in Riverside County, according to her sister, Mary Tatter. She was 75.

"Jeanie was an angel for Mill Valley and Marin in just about every way," said the Grateful Dead's Bob Weir, a longtime Mill Valley resident and friend. "The magic that she brought here will be with us for a long time."

For nearly 20 years, from 1979 to 1998, Ms. Patterson ran what she called "this little squished club" from a low-ceilinged basement office, its walls papered with photos of many of the stars who played there, including Jerry Garcia, Carlos Santana, Bonnie Raitt, John Lee Hooker, Robert Cray, Ry Cooder, Elvis Costello, Aaron Neville, Clarence Clemons, Nick Lowe and Sammy Hagar, among hosts of others.

"The first place I played in America was at Sweetwater," Costello once told the IJ. "It became a hangout."

Clemons called the 153 Throckmorton Ave. club (now a boutique), "a musician's paradise," and the late J.J. Cale, in a printed tribute to Ms. Patterson by the Mill Valley Film Festival, said:

"In the Bay Area, Sweetwater is the most fun place to play or just hang out that I know of. I think it has a lot to do with the owner, Jeanie Patterson."

John Goddard, owner of Village Music, a renowned vinyl record store in Mill Valley that closed in 2007, co-produced a number of shows at Sweetwater with such rediscovered R&B artists as Hank Ballard, Little Jimmy Scott and Bettye LaVette.

"She was responsible for very many of my musical fantasies coming to life," he said. "She was willing to take



Jeanie Patterson poses at the Sweetwater in Mill Valley in 1987. Photo: Robert Tong/Marin Independent Journal

chances on stuff that most normal club owners wouldn't take chances on and it snowballed from there."

He credits her with single-handedly sparking the Cajun music revival in the Bay Area.

Over the years, though, faced with rising rent and an aging building, Ms. Patterson struggled to eke out a living in a club with fewer than 100 seats.

"Sweetwater isn't a financial reward, but it's a rich life," she said in an IJ interview on her 10th anniversary at the club.

She finally gave it up after two decades, passing the baton to Thom and Becky Steere, who ran Sweetwater until it closed in 2007. A group of investors opened the new Sweetwater Music Hall in 2012 across from City Hall on Corte Madera Avenue.

After both of her sons, Taylor and Tro, died unexpectedly within a few years of each other, a grieving Ms. Pat-

erson left Mill Valley in 1999 and retreated from many of her old friends, declining invitations to honor her over the years. "She died of a broken heart," her sister said. "She just never recovered."

Rancho Nicasio owner Bob Brown, a friend who once accompanied her to Jazz Fest in New Orleans, said:

"The tragedies she endured with her sons, who went to Tam High with my kids, is beyond anything I could imagine as a parent. She was just a lovely person."

Clare Wasserman, widow of the late Mill Valley singer-songwriter Dan Hicks, talked to Ms. Patterson on the phone and was consoled by her after her husband's death in 2016 and the death of her former husband, renowned bassist Rob Wasserman.

"She came through immeasurable tragedy to be so helpful and so inspiring to me," she said. "She had gained another level of consciousness."

Blues guitarist Roy Rogers, who described Ms. Patterson as "like a den mother" to generations of musicians, may have been the last local person to visit with her in person when he and his wife, Gaynell, passed through La Quinta on their way home from a gig in Phoenix last fall.

"She was just delightful," he said. "She was a little frail but didn't seem ill at the time. She was still the same old Jeanie."

In a long interview with the IJ in her office in 1990, Ms. Patterson reflected on being the heart and soul of a little club that was beloved by musicians and live music fans alike. "I found my gift here," she said in her flat Midwestern accent. "That's the most important thing in life. We should all be so lucky that our gift is our job."

In addition to her sister, Mary, who lives in Minnesota, she is survived by a brother, George Tomlinson, of Illinois.

Ms. Patterson did not want a funeral, but a Marin musical tribute is being planned.

## Mac Wiseman passes - Tis sweet to be remembered

By Bill Friskics-Warren  
NY Times

The record, his first release as a solo artist, was typical of the earnest, reverberating delivery that would sustain him in a seven-decade solo career, in which he released more than 60 albums.

Not merely a gifted singer, Mr. Wiseman was also a successful music producer and entrepreneur. He was the founding secretary of the board of the Country Music Foundation in 1958. Before that he spent four years as the creative director of the West Coast office of Dot Records. He also managed the WWVA Jamboree, a weekly barn dance and radio broadcast in Wheeling, W.Va., from 1966 to 1970.

Despite feeling hemmed in by the bluegrass label, Mr. Wiseman was elected to the International Bluegrass Music Association's Hall of Fame in 1993 and was for decades regarded as one of the idiom's elder statesmen.

Robert Shelton of The New York Times, reviewing an appearance by Mr. Wiseman at Carnegie Hall in 1962, wrote that he "used the penetrating, driving idiom of the bluegrass vocal leader in a most winning fashion." Sharing the bill that evening were Mother Maybelle Carter, Johnny Cash and other popular country and bluegrass entertainers.

Malcolm Bell Wiseman was born on May 23, 1925, in

Crimora, Va., in the foothills of the Shenandoah Mountains. His parents, Howard Bell Wiseman, a miller, and Myra Ruth (Humphreys) Wiseman, oversaw a musical household; Mac first performed in public as an adolescent.

Afflicted with polio at a young age, he went on to win a scholarship from the National Foundation for Polio to study piano, music theory and radio broadcasting at a conservatory in Dayton, Va., in the northwest part of the state.

In 1946, after a brief stint as a singer and disc jockey in nearby Harrisonburg, Va., the young Mr. Wiseman moved to Knoxville, Tenn., to work as a harmony vocalist and upright bass player for the country singer Molly O'Day. He appeared both on her popular radio show and on the recordings she made for Columbia that year.

In 1947 he began performing on WCYB in Bristol, Va., where he met Lester Flatt. A friendship ensued, and Mr. Wiseman joined the first edition of Flatt & Scruggs's Foggy Mountain Boys in 1948, with Flatt on guitar and Scruggs on banjo. After that apprenticeship and his subsequent time in Bill Monroe's band, he formed his own group, the Country Boys, who headlined the Old Dominion Barn Dance in Richmond, Va., from 1953 to 1956. He reunited with Flatt to record three albums for RCA Records in the early 1970s.

Mr. Wiseman recorded for Capitol, MGM and a number of other labels after leaving Dot in 1963, creating versions of songs as varied as the New Orleans rhythm-and-blues standard "I Hear You Knockin'" and Fleetwood Mac's "Never Going Back Again." He performed in venues of all stripes, from college campuses and bluegrass band shells to the Hollywood Bowl.

Mr. Wiseman hosted an annual bluegrass festival in Renfro Valley, Ky., from 1970 to 1983. He received a National Heritage Fellowship from the National Endowment for the Arts in 2008.

Survivors include two sons, Scott and Randy; three daughters, Maxine Wiseman, Chris Haynes and Linda Parr; a brother, Kenny; a sister, Virginia Davis; three grandchildren; and two great-grandchildren.

Mr. Wiseman was a harbinger of a crossover sensibility in bluegrass, as later heard in the repertoires of artists like the Dillards and Alison Krauss. He recorded with everyone from the big-band leader Woody Herman to the folk iconoclast John Prine. Emotional resonance, rather than the constraints of a particular genre, was his guiding principle when selecting collaborators and material.

"I liked all kinds of music," Mr. Wiseman said in 2006, reflecting on his years growing up in the music-steeped Shenandoah Valley. "I liked



Mac Wiseman - Bluegrass icon has passed.

Bing Crosby and Montana Slim, and the reason that I mention those two is that they both had network radio shows, two 15-minute programs in

the morning, back to back out of New York, when I was 8, 9 years old — and it just struck me that I liked one as well as the other."

# CBA SUMMER MUSIC CAMP: Register online or by mail

From page A-1

## Fiddle

You have some great choices for fiddle classes, suited to your level. These often fill up fast—don’t hesitate.

**Annie Staninec** (Bluegrass Fiddle--level 1/2) is an IBMA Award winning fiddle player who began playing at the age of five, began performing at the age of 12, and now makes her living recording, teaching, and touring across North America and internationally.

**Patrick M’Gonigle** (Bluegrass Fiddle--level 2/3) met members of the Lonely Heartstring band as a student at Berklee College of Music. If you’re ready to take your bluegrass fiddle to the next level, this is a great choice.

**Tatiana Hargreaves** (Old-Time Fiddle--level 2/3) is on the forefront of an up-and-coming generation of old

time, bluegrass and new acoustic musicians.

## Banjo

All jokes aside, banjos are the heart of traditional music. We have three incredibly talented teachers this summer.

**Mike Stahlman** (Bluegrass Banjo--level 1/2) began playing the 5-string banjo “when Lyndon Johnson was President” and was influenced by the playing of Earl Scruggs and Alan Munde.

**Gabe Hirshfeld** (Bluegrass Banjo--level 2/3) grew up in Newton, Massachusetts. At the age of 15, he heard the great banjo player Earl Scruggs in the theme song of NPR’s Car Talk. After playing and obsessing over the banjo for several years, Gabe attended Berklee College of Music where he co-founded the Lonely Heartstring Band.

**Allison de Groot** (Old-Time Banjo--level 2/3) combines love for old-time music, technical skill and a creative approach to the banjo forming her own sound – unique and full of personality.

## Bass

Every band needs a bass player! Come learn this fabulous instrument—whether you’re relatively new to it, or ready to take on bigger challenges.

**Keith Terry** (Bass Rhythms--level 1/2/3) is a drummer and rhythm dancer who’s played bass in the Old Time and Americana scenes for the past 20 years.

**Charles Clements** (Bluegrass Bass--level 2/3) grew up in Westborough, Massachusetts and began playing music at an early age. He lives in Boston, where he plays with various classical music ensembles and collaborates on musical projects ranging from American Roots to Baroque.

## Dobro

We’re happy to have Ivan Rosenberg (Dobro--level 1/2/3) returning to California to teach with us this summer. He’s a fabulous player, and kind and experienced teacher. Ivan was a university instructor before becoming a professional musician, and he is well known for his enjoyable and systematic instruction.

## Guitar

Do you want to sing and play? Play Old-Time tunes? Be a better soloist? Focus on Bluegrass? We have all those choices.

**Celia Woodsmith** (Guitar with Singing--level 1/2) is a GRAMMY nominated performer, vocalist, and songwriter. In the last 14 years, she has released nine albums of original music most recently with Nashville-based bluegrass band Della Mae.

The son of master old time musician Tom Sauber, **Patrick Sauber** (Old-Time Guita--level 1/2/3) grew up surrounded by traditional southern music. Patrick was also a cast member of the Christopher Guest movie “A Mighty Wind”.

**George Clements** (Bluegrass Guitar--level 1/2) is a Boston-based gui-

CBA SUMMER MUSIC CAMP 2019 REGISTRATION

June 9 – 12, 2019

Use this form to enter all the choices for one student (and any non-student family members.) Send the completed form, along with a check or money order, to

CBA Summer Music Camp, P.O. Box 30183, Seattle, WA 98113-0183

YOUR INFORMATION (for one student only)

\* denotes required information.

First Name\*:

Middle:

Last Name\*:

Nickname:

Birthdate\*: (mm/dd/yy)

Street Address\*:

City/Town\*:

State\*:

Zip\*:

Email\*:

Phone\*:

Emergency contact\*:

CBA Member No.:

Special Requests: (food allergies, mobility issues, etc.)

MORNING INTENSIVE CLASS CHOICES (\$390 UNTIL May 1, \$440 from then on)

1<sup>st</sup> Choice:

2<sup>nd</sup> Choice:

3<sup>rd</sup> Choice:

To view classes and instructors, see the article in this issue, or check the website at cbamusiccamp.com

Note: If the class you want is full, you’ll be put on the wait list for that class. Space opens up when someone cancels or changes classes, so waitlisted students often get their first choice class.



# Bringing bluegrass to a school



L-R: Tessa Schwartz, Oliver Needham, Jasmijn Janse, Dexter Griffin, Reuben Zinner, Leon Freitas. Not pictured (but also members of the band) are Anjani Chokkalingam and Evan Fitzhugh.

Photo: Erin Beach

By Tessa Schwartz

As I write this article (yes, on my iPhone), a group of seventh and eighth graders are tuning their instruments in preparation for their first gig. They are the members of the King Middle School Bluegrass Band, and most of them had never played a lick of bluegrass when they joined the group in November.

These kids are also dedicated members of King's string orchestra, but they are allowed to skip orchestra rehearsal every Monday morning for bluegrass ensemble practice with their coach (me!). At their first gig -- a fundraiser for a local elementary school -- they'll be singing and picking two songs that we chose together: "Footprints In the Snow" and "Blue Ridge Cabin Home." Some of them have experience improvising, while others don't, but all of them are learning how to take a solo, play backup, and sing harmony -- and all of them are learning by ear, a process most of them have never experienced.

The King bluegrass group was formed last year, when I was an eighth grader, and the orchestra director asked if I would like to put something together. Of course I said yes, and I got to lead a group that included fiddles, guitar, bass, and cello in learning several songs and performing at a couple of events. When I graduated and headed off to Berkeley High this fall, the orchestra director (who happens to be a Scottish fiddler), invited me to come back every Monday morning and direct the bluegrass group. I did have to think about for a few minutes, because Berkeley High doesn't start until 10 a.m. on Mondays, and the bluegrass group meets at 7:15, and you know how we teens love our sleep. But this seemed like a great opportunity and a lot of fun so I said yes and held auditions for the group.

Our instrumentation is a bit unusual: three fiddles, a bass, a mandolin (borrowed from the CBA Lending Library!), a guitar, and a cello. We start out every day by listening to a bluegrass or bluegrass-adjacent song from artists like Della Mae, John Hartford, the Bluegrass Album Band, and of course, Bill Monroe. Then we work on a simple bluegrass standard (I'm planning on "Lonesome Road Blues" next) until the class ends. Lately, we've been preparing for the school's spring concert, where the group will perform for a few hundred people, along with the orchestra and other small ensembles. We've been working on complex concepts like groove, improvisation, and phrasing.

I can't say for sure whether these students will continue to play bluegrass after middle school, but I hope so. Every day after class, I send them an email reviewing what we worked on and often, providing them with links to bluegrass resources such as the

Continued on A-18

# Bluegrass for Better's benefit was a success

By Helen Lude

I am writing to update you on Bluegrass for Better's benefit concert last weekend. Our first fundraising event, Bluegrass for Better: Fundraiser for Adoption Awareness, was a huge success. I want to thank everyone who came, and everyone who has supported me and the organization in the long planning process. Nine months of hard work proved incredible amounts of payoff: with good music to a good crowd for a good cause, and of course, lots and lots of fun! Thanks again to our major sponsors: Gryphon Stringed Instruments, California Bluegrass Association, and Brava for Women in the Arts!!! Couldn't have been done without them.

As a reminder, Bluegrass for Better is a 501(c)3 nonprofit I founded to spread adoption awareness and support orphanages

in China. We aim to support orphanages directly, and are currently working with Adopt International and other Bay Area agencies to get in contact with an orphanage in order to support them directly with the materials they are in need of. We will be purchasing and delivering the materials directly (ensuring the money goes towards beneficial resources, and removing the orphanage's middle step of purchasing) including food, soap, bed sheets, maybe even cribs and a play structure, as well as volunteering and playing bluegrass music at the orphanage during our visit. Bluegrass for Better's future plans include applying for grants to fund our Volunteer Abroad Program to Fengcheng, China, and planning another major fundraiser.

If you were unable to attend

Continued on A-18

## Intermediate Kids Jam

Thursday and Friday June 13 and 14th  
7:30-8 pm Intermediate Jam 8-8:30 pm Advanced Intermediate Jam  
At the Kids on Bluegrass Site

This is a friendly jam for kids who are comfortable playing some songs but haven't had the chance to play much (or at all) with other kids. There will be two different groups so each kid will have a better chance of playing with other kids who are at their same level.

**The Renos** - You've been playing your instrument for a year or two and can play complete solos at a good pace.

**The Smileys** - You've been playing for 3 or more years and can play complete solos and back-up at a pretty quick pace.

Here's what we'll be playing:

<u>The Renos</u>	<u>The Smileys</u>
Singing & Instrumental Tempo - 60 bpm Bluegrass style or 120 bpm in 4/4 time	Singing Songs Tempo - 75 bpm Bluegrass style or 150 bpm in 4/4 time Instrumental Tempo - 85 Bluegrass style or 170 bpm in 4/4 time
1. Angeline the Baker - D 2. Cluck Old Hen - A modal 3. Shady Grove - Dm 4. Red-haired Boy - A 5. I'll Fly Away - D Bonus: Long Journey Home in D - if there's extra time	1. Salt Creek - A 2. Lonesome Road Blues - A 3. Foggy Mountain Breakdown - G 4. Blue Ridge Cabin Home - B 5. Cherokee Shuffle - A Bonus: Salty Dog in A - if there's extra time

If you have any questions feel free to ask 'em here: [jpkatz@gmail.com](mailto:jpkatz@gmail.com)  
Thanks and see you in June!  
Jared Katz  
Jam Leader

# CBA SUMMER MUSIC CAMP

From page A-10

tarist and singer/songwriter steeped in the folk music traditions. George graduated from the Berklee College of Music in 2014 where he was an active member in the American Roots Music Program.

**Jack Tuttle** (Guitar Soloing--level 2/3) grew up in a musical family in rural Illinois and began playing guitar at age 5. Jack has performed at many notable events including: A Prairie Home Companion, Hardly Strictly Bluegrass, Strawberry Music Festival, and Merlefest.

## Mandolin

We have two amazing mandolinists with us this summer: John Reischman, who has taught with the CBA Summer Camp previously, and Maddie Witler, who's new to our camp and festival.

**John Reischman** (Bluegrass Mandolin--level 1/2) is one of the premier mandolinists of his generation. He's a master instrumentalist capable of swinging between re-inventions of traditional old-time tunes, deconstructions from the bluegrass repertoire, and compelling original tunes, many of which have become standards.

**Maddie Witler** (Bluegrass Mando-

lin--level 2/3) picked up the mandolin at age 14 and fell in love with the instrument and bluegrass music. Maddie met her bandmates in the Lonely Heartstring Band while at Berklee, and has been a member of the band since it began in 2012.

## Singing

Don't want to drag your bass along, tune your five-string, or otherwise be encumbered by an instrument in the morning? We have singing classes for everyone.

**Erin Youngberg** (Singing Styles--level 1/2) has been playing upright bass since age 9 with her banjo pickin' daddy growing up in Wyoming. She has toured, recorded, instructed and performed all over the country with various bluegrass, folk, old time and country bands.

**Laurie Lewis** (Vocal Harmony--level 1/2) is a dedicated music teacher, having taught fiddle, songwriting, vocal styles, and harmony singing for many years. Her latest CD with her band The Right Hands, "The Hazel and Alice Sessions," was nominated for a Grammy for Best Bluegrass Album last year.

**Keith Little** (Vocal Harmony--level 2/3) is a nationally acclaimed bluegrass musician, recording artist, and

composer. As a vocalist, he's participated in many top bluegrass recordings, including Dolly Parton's award-winning albums: The Grass Is Blue and Little Sparrow.

## Band-Lab / Ensemble Classes

Band ensemble classes fill up fast -- there's nothing better than playing with a group of people. Sign up soon!

**Greg Blake** (Bluegrass Band--level 2/3) sings and plays guitar with Jeff Scroggins & Colorado, but is also known for fronting a number of other ensemble configurations--from local and regional bands to national and international touring bands.

**Evie Ladin** (Old-Time Band--level 2/3) is a banjo player, singer, songwriter, flatfooter and square-dance caller, who grew up steeped in traditional folk music/dance.

## Kids

Fungrass! Is exactly what it sounds like. Get the littlest ones involved in age-appropriate musical fun.

**Kathleen Rushing** (Fungrass--level 0/1) is the director of Fungrass! Kathleen is a retired Kindergarten teacher/music and movement specialist. Currently she visits schools, libraries, and whoever will host her own brand of musical fun, Bingo Schmingo Music.

Keep an eye on the website for more information on camp, classes, and electives. See you in Grass Valley!

# CBA Spring Campout- Lodi

From page A-1

It will be held on Friday, April 12 - Saturday, April 13, 2019. You can visit their website ([www.csotfa.org](http://www.csotfa.org)) for more info on how to compete and the schedule of activities. We will be putting that info on the CBA web site as well ([www.cbaweb.org](http://www.cbaweb.org)). One activity that I am excited about is a Contra Dance on Friday night! It starts at 8pm!!! Be there or be square.....dancing.....!

We really need your help in lending quilts for sound enhancement in Burgundy Hall. Please let me know if you have something to contribute. We promise not to damage anything lent. You will be able to pick them up on Sunday morning.

We will have our Saturday evening dinner and concert as usual. Dinner this year is going to be BBQ Pulled Pork and Chicken, Cole Slaw and Mac and Cheese and Dessert for \$10. The concert will be a group of young people led by our Teen Ambassador - Ida Winfree. There will be a raffle of some kind as well.....Coffee is free and there will be soda and water for sale at \$1

each. All proceeds go to our Youth Programs. It will start a little early - 5:30pm - so that you can get to the Fiddle Championship finals by 6:30pm.

Sunday morning brings our Gospel Hour with Rich and Debra Ferguson. Please feel free to join them and bring your instrument and voice!

If you would like to lead a workshop, please let me know. There has been some interest!

As always, I need volunteers to make this event happen. We, the CBA, are run by volunteers. People who give of their time, energy, and even monetarily at times, to provide our Bluegrass Family a safe place to party and play music with family and friends. Please consider giving up four hours or more to help with this event. I need help at the front gate and preparing/serving/cleaning up the Saturday night dinner. There is a benefit to volunteering as well. Contact me at [Deblivermore@gmail.com](mailto:Deblivermore@gmail.com).

I hope you are ready to join us and have a Blast of Spring Bluegrass Fun!



## Vern's stage California acts: Some new info

Each year the CBA puts on our big event, the Father's Day Bluegrass Festival. There are three stages. The Vern's Stage is a popular part of the festival.

We take a break from the hot sun of the main stage in the afternoon to the more shady area of the fairgrounds to feature many more acts on the Vern's stage (named after the venerable Vern Williams).

This is also a place to grab a nice glass of wine or some excellent beer. And we've got a killer line up of artists, all from California.

We have some updated information: Favorites Bean Creek have been added to the Vern's stage acts. Also Lost Radio Flyers have had a name change: Lost Radio Drift.

Bean Creek  
Cogdill & Gates  
Dark Hollow  
Fog Holler  
Jubilee  
Lost Radio Drift  
Matt & George and Their Pleasant Valley Boys  
Mission Blue  
North Country Blue  
One Button Suit  
Stray Hollow  
The Angel City Bluegrass Boys  
The Blue J's  
The No Good Redwood Ramblers  
The Town Howlers  
Tom Bekeny and the Bluegrass Buddies  
Vintage Grass



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**Come and join us in our 44th Annual Fathers’ Day Weekend Bluegrass Festival  
at the Nevada County Fairgrounds in Grass Valley, California!**

**Four days of family fun, jamming, workshops, Children’s Programs, Luthier’s  
Pavilion, Kids on Bluegrass, camping on site and the best in Bluegrass and Old Time  
Music on stage under the beautiful pine trees.**

**Things You Should Know**

- Dogs and cats are allowed only in designated camping areas during the festival, none are allowed in the main venue area. No pets in tent-camping-only area. Owners must comply with CBA’s policies. Please see our website o inquire at 209-588-6031.
- Pre-festival camping is in the rough on the festival site beginning Saturday, June 8 through Wednesday, June 12 for a fee of \$25 per RV per night, on a first-come, first-served basis. Pre-festival tent camping is \$20 per night for Saturday through Wednesday. Festival guaranteed electric only sites available - see below for fee information.
- Limited number of campsites for handicapped persons. **Advance reservations required by May 1, 2019.**
- Camping during the festival is included in 3 and 4 day tickets.
- Food and soft drink concessions on site. Picnic baskets and coolers permitted. No glass containers and no alcohol in the audience area.
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

**Where is the Festival Site?**

The Nevada County Fairgrounds is located at 11228 McCourtney Road in the town of Grass Valley, California. From Sacramento, take Interstate 80 east to the town of Auburn. Take the Hwy. 49 - Grass Valley exit and go north about 28 miles. There are signs on the highway directing you to the fairgrounds -- about 2 miles.

**~ ADVANCE TICKET ORDER FORM ~**

**Advance Discount Tickets  
(3/1/19 - 5/31/19)**

**CBA Member Tickets**

4-Day Adult.....	\$155
4-Day Senior (65 & over).....	\$145
4-Day Teen (16-18).....	\$70
3-Day Adult .....	\$130
3-Day Teen .....	\$60

**Non-Member Ticket Prices**

4-Day Adult.....	\$180
4-Day Senior (65 & over).....	\$170
4-Day Teen (16-18).....	\$75
3-Day Adult.....	\$155
3-Day Teen (16-18).....	\$65

**Single Day Tickets**

No discounts available	
Thursday.....	Adult \$45/Teen \$20
Friday.....	Adult \$65/Teen \$25
Saturday.....	Adult \$70/Teen \$30
Sunday.....	Adult \$45/Teen \$20

**GATE TICKET PRICES**

4-Day Adult	\$195
4-Day Teen (16-18)	\$75
3-Day Adult	\$155
3-Day Teen (16-18)	\$65

Children 15 & Under FREE with a paid adult admission.

NO DISCOUNTS  
AT THE GATE.

Camping is included in all 3 and 4 day tickets. Pre-festival camping opens Saturday, June 8. Pre-festival camping fees are \$25 per night per unit (RVs), \$20 per night per unit (tents) on a first come, first-served basis from Saturday, June 8 through Wednesday, June 12.

Designated tent camping area available.

Pre-festival full hookups (Saturday only) are on a first come first served basis at a price of \$35 per night.

Handicapped campers who need special accommodations must make advance reservations by May 1, 2019. Contact Gene Kirkpatrick for information and reservations at [genekatt@yahoo.com](mailto:genekatt@yahoo.com) or 209-938-7528.

Please send me the following advance tickets to the CBA’s 44th Annual Father’s Day Bluegrass Festival:

**CBA Member Tickets**

_____ 4-Day Adult @ \$155
_____ 4-Day Senior @ \$145
_____ 4-Day Teen (16-18) @ \$70
_____ 3-Day Adult (Th/Fri/Sat) @ \$130*
_____ 3-Day Teen (16-18) (Th/Fri/Sat) @ \$60*
_____ 3-Day Adult (Fri/Sat/Sun) @ \$130*
_____ 3-Day Teen (16-18) (Fri/Sat/Sun) @ \$60*

**Non-Member Tickets**

_____ 4-Day Adult @ \$180
_____ 4-Day Senior @ \$170
_____ 4-Day Teen @ \$75
_____ 3-Day Adult (Th/Fri/Sat) @ \$155*
_____ 3-Day Teen (16-18) (Th/Fri/Sat) @ \$65*
_____ 3-Day Adult (Fri/Sat/Sun) @ \$155*
_____ 3-Day Teen (16-18) (Fri/Sat/Sun) @ \$65*

• Please specify which 3 days

**Single Day Tickets**

_____ Thursday Only @ \$45	_____ Teen @ \$20
_____ Friday Only @ \$65	_____ Teen @ \$25
_____ Saturday Only @ \$70	_____ Teen @ \$30
_____ Sunday Only @ \$45	_____ Teen @ \$20

**Camping Reservations:**

_____ nights Pre-festival tent camping @ \$20 per night (first-come, first-served) for a total of \$ _____
_____ nights Pre-festival RV camping @ \$25 per night (first-come, first-served) for a total of \$ _____
_____ @ \$35 Pre-festival full hookup RV (Saturday 6/8/19 only)
_____ Reserved space with guaranteed electricity @ \$120 per space. (6/10/19 - 6/16/19)

CBA Member No. \_\_\_\_\_

Date of Order \_\_\_\_\_

Total for Tickets \_\_\_\_\_

Total for Camping \_\_\_\_\_

Total Enclosed \_\_\_\_\_

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

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

*Advance Ticket Order Form -- Deadline 5/31/19*

**For Credit Card orders visit [www.cbaweb.org](http://www.cbaweb.org). NO REFUNDS. Festival general info at 209-588-6031**

CALIFORNIA BLUEGRASS ASSOCIATION • 44TH ANNUAL

# FATHER'S DAY BLUEGRASS FESTIVAL



GRASS VALLEY, CALIFORNIA  
JUNE 13-16, 2019

[www.cbaweb.org](http://www.cbaweb.org)

Starring:

**JOE MULLINS AND THE  
RADIO RAMBLERS** - Sat & Sun  
**DAVE PARMLEY AND  
CARDINAL TRADITION  
W/RANDY GRAHAM** - Sat & Sun

**VOLUME FIVE** - Sat & Sun  
**TOMMY AND THE ROZUMATICS** -  
Sat & Sun

**CALIFORNIA SHOWCASE BANDS:**

**PHIL SALAZAR AND THE KIN  
FOLK  
THE COYOTE BROTHERS**

**THE HIGH WATER LINE  
OLD PALS  
THE CENTRAL VALLEY BOYS**

**SISTER SADIE** - Fri & Sat

**PO' RAMBLIN' BOYS** - Fri & Sat

**FY5** - Thurs & Fri

**EVIE LADIN BAND** - Thurs & Fri

**THE LONELY HEARTSTRING BAND** -  
Thurs & Fri

**KIDS ON BLUEGRASS** - Fri & Sat

**CBA EMERGING ARTIST:**

**CAROLINA BLUE** - Thurs & Fri

..... **AND MANY, MANY MORE!**

*Join us beneath the tall pines of the Nevada County Fairgrounds for three stages  
of entertainment, jamming, dances, workshops and fun!*

**Info at [fathersdayfestival.com](http://fathersdayfestival.com)**



CBA's

# NewGen News

Musical youth in California.



## CBA Youth Academy

Date: June 12 through 15, 2019

Venue: Nevada County Fairgrounds

Address: 11228 McCourtney Road, Grass Valley, California 95949

Info: contact [cbayouthprogram@gmail.com](mailto:cbayouthprogram@gmail.com)

Admission: \$300 per child for current CBA members, \$350 per child for nonmembers.

The Academy is a four-day music camp for 8 to 16-year-olds, held on the Nevada County Fairgrounds during the 44th Annual CBA Father's Day Festival Week. Beginning and Intermediate players welcome.

The Seventh Annual Academy will be held: Wed 6/12/19 beginning at 1PM. Thurs, Fri, Sat, 6/13-6/15 beginning at 10AM. The Academy is produced and directed by the California Bluegrass Association. Registration open 2/15/19 at [www.cbaweb.org](http://www.cbaweb.org). 50 students only. \$100 scholarships available while funds last.

For more information contact [cbayouthprogram@gmail.com](mailto:cbayouthprogram@gmail.com)

LOG CABIN MUSIC BY WAYNE ERBSEN

### The Carter Scratch

They didn't call her Mother Maybelle for nuthin.' Nope. In addition to being the mother of three girls (Helen, Valerie June, and Anita), Maybelle Carter certainly earned the title of Mother of Bluegrass Guitar. Starting in 1927, her lead and rhythm guitar playing laid the foundation that was built upon by those who followed in her footsteps. Her signature lick on the guitar has been referred to as the Carter Scratch because of her way of playing the melody notes on the bass strings while vigorously strumming up and down on the treble strings of the guitar with her index finger. To some, it looked like she was scratching the strings, hence the name.

It is ironic that Maybelle played such a fundamental role in creating the guitar sound known as flatpicking guitar, when she actually rarely, if ever, used a flat pick. Bill Clifton, who was one of the first bluegrass guitar players to feature the guitar as a lead instrument, was profoundly influenced by Maybelle's guitar style. Clifton shared with me that he assumed that she was using a flatpick because he learned from her records before seeing her play in person. It was only later, when he relocated near the Carter Family homeplace in southwest Virginia, that he realized his mistake, but he was too far along on the guitar to change now.

In searching for the roots of Maybelle's style of guitar playing, the name of an African-American musician named Lesley Riddle immediately springs to mind. In late 1927, A.P. Carter met Lesley at a jam session held in east Tennessee that was hosted by John Henry Lyons. Immediately impressed with his skills on the guitar, A.P. hired Lesley on the spot to accompany him on song collecting trips. When they found someone willing to share an old song that the Carter family could record, A.P. wrote down the lyrics and Leslie memorized the melody. Upon returning to A.P.'s homeplace, they shared the songs they had found with Maybelle and Sarah. It was during those song sessions that Maybelle absorbed much of Lesley's guitar style. Once asked by Mike Seeger if he gave lessons to Maybelle, he replied, "No, I didn't have to. She would just watch and learn. She was that good."

Maybelle Carter went on to be the first musician in recorded country music to use the guitar as a lead instrument. It all started with "Bury Me Under Beneath the Weeping Willow Tree," which was the first song the Carter Family recorded on August 1, 1927. On this recording Maybelle used her signature way of playing rhythm and lead at the same time.

There's actually not much difference between the Carter Scratch and what's commonly called the "Thumb-Brush" or the "Boom Chick." In both of these ways of picking, either the thumb or a pick alternates back and forth from one bass string to another. On the second part of this strum, the bottom three of four strings of the guitar are struck with a downward motion. With the Thumb Brush, the back of the fingernails are used. In flatpicking, the pick strums down on the strings. And in the Carter Scratch, the index finger is used to go down and up on the bottom three or four strings.

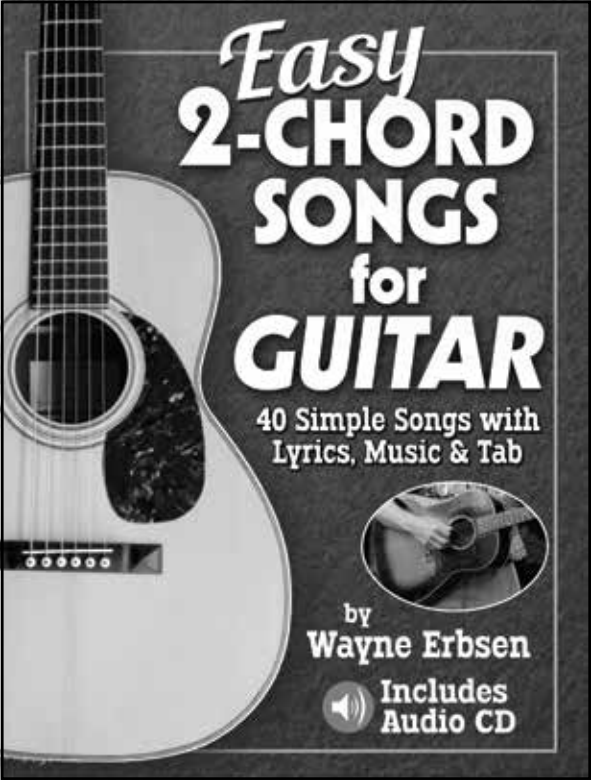
Why not take the Carter Scratch for a trial run on your "scratch box," better known as a guitar. The illustration shows this legendary strum on a D chord. The arrows indicate the direction of the strum.

By the way, I'll be including complete instruction on playing the Carter Scratch in my upcoming book, Easy 2-Chord Songs on Guitar, to be published this spring by Native Ground Books & Music.



Wayne Erbsen

Right: The Carter Family with Mother Maybelle second from the left. (Below left) Bill Clifton learned Maybelle's style from records so he had no idea she was using her fingers, rather than a pick.



### The Carter Scratch on D Chord

D

4<sup>th</sup>

↓

↑

Bass - down-up

5<sup>th</sup>

↓

↑

Bass - down-up

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## Book review

# John Hartford's Mammoth Collection of Fiddle Tunes

By Jon Hartley Fox

John Hartford's Mammoth Collection of Fiddle Tunes, compiled and narrated by Matt Combs, Katie Harford Hogue and Greg Reish, 2018. StuffWorks Press, Franklin, TN; hardbound, 161 pages, photos, illustrations, index of tunes.

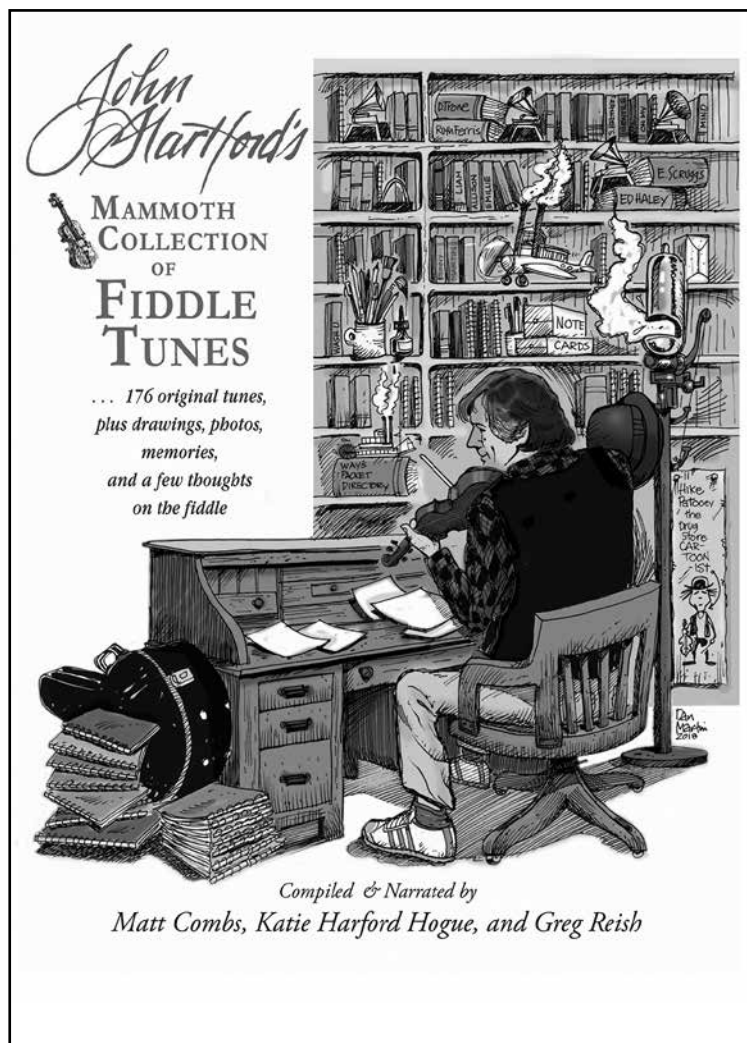
John Hartford was a singular artist and a singular human being. During his time on earth, Hartford was at various times a Grammy Award-winning songwriter and recording artist, multi-instrumentalist proficient on banjo, guitar and fiddle, licensed riverboat captain, trained commercial artist, fiddle tune composer, bandleader, cartoonist, author, TV star, ardent student and champion of traditional fiddling, radio DJ and the host of legendary multi-day music parties.

Hartford won the lottery of life when he wrote the song "Gentle on My Mind," or, more precisely, when Glen Campbell heard the song on Hartford's second album and decided to record it himself in 1967. The success of Campbell's record (and several thousand subsequent recordings of the song) set Hartford up for life financially. From that point on, he could do pretty much whatever he liked for the rest of his days. Hartford later said the song "bought his freedom."

John Hartford's Mammoth Collection of Fiddle Tunes is the kind of free-wheeling, wide-ranging, good-humored book one would expect coming from the world of Hartford. Hartford's daughter Katie Harford Hogue describes it as "a biography written in fiddle tunes." Hartford's original tunes—176 of them, presented here in his idiosyncratic handwritten manuscripts—nicely chart his musical development and creativity over the years and are clearly the heart of the book.

The tunes, printed in standard notation, are augmented by several previously unpublished photos, more than 60 of Hartford's evocative line drawings and remembrances from such musical contemporaries as Marty Stuart, Norman and Nancy Blake, Sam Bush and Mike Compton. This book's title, by the way, is a nod to one of Hartford's favorite books, Ryan's Mammoth Collection of Fiddle Tunes, a seminal 1883 work that collected a huge variety of fiddle tunes of all types from throughout the U.S. and the British Isles.

In 1980, Hartford was diagnosed with non-Hodgkin's lymphoma, the disease that would eventually kill him in 2001. By all accounts, the diagnosis prompted Hartford to "remake" himself, in what his daughter calls "a paradigm shift." He had always been an enthusiastic kind of guy, but now



Hartford threw himself into his interests with renewed zeal. A primary interest was traditional fiddling and fiddlers. He studied and promoted such fiddlers as Ed Haley, J.P. Fraley and Wilson Douglas, along with many others. And he began writing his own fiddle tunes.

Around that time, after Hartford had admired a fiddle tune played by Nancy Blake, "The Steam-Boat Hornpipe," she gave him a copy of the book from which she had learned it. Hartford thanked her, but said he didn't read music. With characteristic bluntness, she replied, "Well, you're not too ignorant to learn, are you?"

So Hartford taught himself to read and write music in standard notation, and soon began writing fiddle tunes at what might be (not unkindly) called an obsessive pace. He wrote day and night, including many, many hours on the tour bus. Beginning in 1983, he started buying blank music manuscript books and filling them with new tunes, one by one, each notated in his ornate, calligraphic script, with information about where he wrote each tune. When a book was full, it was put on a shelf and a new book was started. He had filled 63 books by the time he died.

One of the best parts of this book isn't even a part of this book. It's a related website—<http://hartfordmammothcollection.com/>

listen—at which people can hear Grammy-nominated fiddler Matt Combs playing each tune in the book in a simple, straightforward manner with no accompaniment. This is a tremendous resource, making the book wholly accessible to those who don't read standard notation or those who just want to hear how the tunes go.

John Hartford's Mammoth Collection of Fiddle Tunes is a hugely enjoyable book, but that's no big surprise given the subject. What is surprising is how many fiddle tunes Hartford composed during the last two decades of his life. Marty Stuart says those tunes "sound like they come from a hundred years ago."

A handful of the 176 tunes collected here have been recorded, but most have not. Think about that for a second - almost 200 new, mostly unknown tunes written by a master musician at the very peak of his creativity. It's like finding buried treasure.

Hartford's Mammoth Collection is a fun, lively read and an illuminating look into the creative process of the inimitable John Cowan Harford (he added the "t" to his last name in the 1960s at the suggestion of Chet Atkins). Highly recommended to fiddlers and anyone who loves traditional old-time fiddling—and essential for hardcore John Hartford fans.

## Deadline this month!

# Reservations for handicap camping at the Father's Day Festival required by May 1

If you wish to reserve a camping spot in one of the Handicap areas at the Father's Day Festival it must be done by the first of MAY, 2019. A valid Handicap Placard or plate is required to make a reservation and it must be displayed while camping in these areas. Most of the handicap areas are designated just outside the fence of the inner grounds near the entrances. Only water and electric hook-ups are available and not guaranteed. You must share these with your neighbors. Dry camping is always an option.

There is also a row of spaces inside the inner grounds behind the audience area. These spaces are more restrictive as per our agreement with the fairgrounds. 1.) No extra vehicles are allowed inside the inner grounds. Once you set up, all tow and towed vehicles must be moved to the handicap parking area outside gate 5. 2.) No pets are allowed on the inner grounds. 3.) Your camping vehicle must be escorted in/out of the inner grounds, and only when there are no performances on the main stage, or when Music Camp is not in session. These spaces behind the audience area do have ample electric only hook-ups, but no water available during the festival.

A handicap taxi service is available during the festival, which is provided by the CBA for free.

To make your handicap camping reservation, send an e-mail to Gene Kirkpatrick at [genekatt@yahoo.com](mailto:genekatt@yahoo.com) or call him at 209-938-7528. These reservations are completely separate and not associated with purchasing your tickets to the festival.

## 2019 Father's Day Bluegrass Festival seating

By Chuck Hurd

Yes, the 2019 festival isn't till June, but we'll share some info about the plan for the chair lines. Don't worry - we'll remind you when we share festival rules and regs closer to the event.

**SEATING (Main Stage)-** Beginning Thursday morning, bring regular lawn chairs or blankets for seating. Seating is strictly "bring your own" and chair height must be lower than 37 inches. Anyone may sit in an empty chair until that chair is reclaimed by its owner.

**CHAIR LINES-** We have two chair lines that will be admitted just after 7AM on Thursday: the main line at the ice gate and the senior line at the maintenance/prop gate. The main line is open to any ticketed person (with wrist band); up to six chairs per person are allowed. The senior line is open to ticketed persons age 70, and two chairs per person are allowed. Seniors desiring to use the senior line must obtain a special wrist band in advance at Gate 4 or festival headquarters by closing time on Wednesday.

Both lines will be admitted in waves of 15 persons to promote a safe and orderly flow. The first wave will be from the senior line, then the main line, then alternately until one of the lines is exhausted. When admitted, please walk and cooperate with the festival directors who will be organizing the chair placement and regulating the admission process.

## CBA CLASSIFIED ADS

### LESSONS

**BANJO LESSONS WITH ALLEN HENDRICKS** of Hendricks Banjos, the California Quickstep and formerly of the South Loomis Quickstep. I teach all styles of five-string banjo playing that can be done with finger picks. All levels from rank beginner to accomplished player who may need additional direction to take his or her playing to a higher level. Private individual lessons as well as teaching your group to compliment each other's styles and abilities. I teach at my own private studio in the Sacramento Area. I also teach in my home just north of Placerville. I play banjo, I make banjos, and I sometimes buy and sell banjos and other stringed instruments. For further information or to schedule lesson times, please call 916-614-9145 or 530-622-1953.



## Luthier's Corner by Pete Hicks

The mold is the form used to shape the body of a guitar, violin, or whatever. There are commercially available molds that are quite pricey and maybe not worth getting unless you are making several instruments.

Often it is necessary to make a mold for varied size instruments. One can use either an inside or outside form. The materials are cheap and you may already have them.

You can also build without a mold, but that is for very experienced luthiers, I think.

The mold here is for ukulele, but easily adapted to almost any instrument.

The materials are a flat piece of plywood, some 90 degree corner brackets, plan or template, and some wooden blocks and dowels and screw eye hooks.

With the plan or outline on the plywood base, the brackets are placed at the strategic locations, and dowels are used as cauls, or pads, to provide a curved surface for the sides. The rectangular blocks are attached to the brackets that align the head and tail block of the instrument. It is necessary to double check the angles of the corner brackets to make sure they are at 90 degrees. (Pics 1 and 2) The screw eyes provide anchors for rubber band clamping of the top and back. In the third picture, we see the body

in the mold, with a copy of the plan on the base.

The plan on the base makes locating the brace notches and other later work easier.

Thanks to Steve Williams, San Juan Bautista, for these pictures.



Pete Hicks



Above: Pic 1. Below Pic 2. Bottom pic 3.

*Photos: Steve Williams.*



CBA's

## NewGen News

From Page A-11

## Bluegrass for Better's benefit was a success

the fundraiser and want to support in another way, we do gratefully welcome donations. Bluegrass for Better is a IRS-authorized 501(3)C, so all contributions are tax deductible (receipt is emailed immediately).

Donate here:  
[bluegrassforbetter.org/how-to-help](http://bluegrassforbetter.org/how-to-help)

Feel free to reach out with any questions regarding Bluegrass for Better or our recent event.

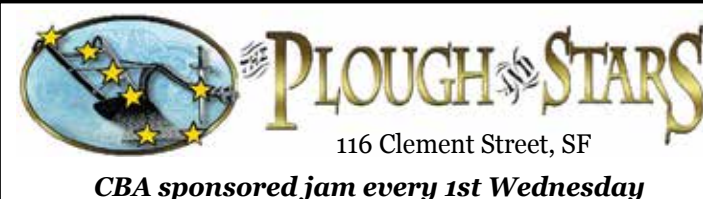


Top: The entire group on stage. Above: Jack Tuttle and event organizer Helen Lude.

## Bringing bluegrass to a school

CBA, the Freight and Salvage, Fiddlekids, and Spotify playlists. But whether or not they dive deeper into the wonderful world of bluegrass, they're being exposed to a genre they've never heard of, and they're learning in new ways.

This class, and these kids, have been much more successful than I could ever have imagined, and I was especially proud to see a couple of kids sing with real passion and commitment. They went for it! The band is really progressing quickly. There is one thing we are missing, however: a name. I haven't suggested this to them yet, but in honor of King's mascot, the Cobras, I'm considering calling them "The Dreadful Cobras." I hope Bela doesn't mind.



CBA sponsored jam every 1st Wednesday



# BRENDA and the Reviews

**The Farm Hands:  
Good Things**  
www.pinecastlemusic.com

**Song List:** Hillbilly Graham, Good Things, Thank You God, Long Way to Virginia, Draining the Swamp, Daddy's Shoes, Southern Sunday Morning, I'd Write You, Please Don't Tell Me Goodbye, Dixie Breakdown, What Am I Living For, Still the Solid Rock, IOU.

The Farm Hands won the 2018 Band of the Year Award from SPMGMA and this latest release continues their high quality instrumentation and vocal harmonies. Members of the band have been part of the Grand Ole Opry, and have won awards as Dobro Player of the Year, Songwriter of the Year, and nominations for banjo and guitar. While the band has been together since 2010, the members have been in many top flight bands through the years playing with Rhonda Vincent, Bobby Osborne and Jesse McReynolds. Band members are Tim Graves on resonophonic guitar and vocals, Daryl Mosley on bass and vocals, Keith Tew on guitar and vocals, and Don Hill on banjo and vocals. Kimberly Bibb adds fiddle accents to the songs, and co-wrote the homespun tale of old time manners "Good Things" with Tim Graves.

Nine of the songs were written by band members, and while the bluegrass themes resound, there's a unique perspective on life that adds a sparkle to the stories. "Hillbilly Graham" is a tribute to a man who forges his own messages about God with a Bible in his bib overalls. Another one of Daryl's songs is "Long Way to Virginia," and the sorrow of missing a loved one is given a heartfelt delivery. "I'd Write You" is a grand love song, and the singer proclaims how he would share his devotion if he were a writer, painter, poet, or songwriter.

Keith Tew has earned acclaim as a guitar player and songwriter, and his "Please Don't Tell Me Goodbye" has a strong vocal harmony and intertwined instrumental leads from banjo, guitar, and dobro. Fathers will relate to his "Thank You, God" that forges the special joy and bond between a son and his dad. "Draining the Swamp" is an instrumental featuring Kimberly's fiddle and Tim's dobro, with added licks from Don's banjo. Don is also featured in the band's cover of Don Reno's "Dixie Breakdown." The Farm Hands have plowed a deep furrow in the bluegrass soil, and are worthy of many more awards for their fine instrumentation, vocal harmonies and original songs.

**Barry Abernathy and  
Darrell Webb: Appalachian  
Roadshow**  
www.appalachianroadshow.com  
©2018

**Song List:** Little Black Train, Dance Dance Dance, Broken Bones, Milwaukee Blues, Georgia Buck, Piney Mountains, Old Greasy Coat, Anna Lee, Lovin' Babe, I Am Just a Pilgrim.

Musical roots run deep in Appalachia, and the stories of the trials, tribulations and triumphs have fueled a continuous cavalcade of songs. Barry Abernathy and Darrell Webb, both well known as musicians in top bluegrass bands, have joined together to showcase the core of the old time mountain sound with its strong emotional connection and sparse instrumentation. Joining the duo are Bryan Sutton and Zeb Snyder on guitar, Stuart Duncan and Jimmy VanCleave on fiddle, and Todd Phillips on bass. Barry and Darrell play banjo and mandolin and sing the vocals.

"Little Black Train" has a gut string banjo pulse with Barry's ominous vocal scraping the rails with a warning and a plea to "come and set me right." The somber mood switches to joy in "Dance, Dance, Dance," and the banjo Jimmy's fiddle adds a bouncy pulse that will get your feet moving. "Broken Bones" is prison chain gang lament with a nine hammer rhythm underlying the main lyric: "the devil's gonna make me a free man, the devil's gonna set me free." Riding the rails and hoboos are part of "Milwaukee Blues" Banjo and fiddle put on the high keys in "Georgia Buck" and "Old Greasy Coat" follows suit with extended instrumental solos from guitar, fiddle, and banjo. "I Am Just a Pilgrim" has a beautiful duet wrapped around traditional lyrics heading to the land of many mansions.

The songs weave a short story of life in Appalachia and beckon for us to follow. Hoping this is the starting point for a stage show presentation!

**Missy Raines: Royal  
Traveller**  
www.compassrecords.com  
©2018

**Song List:** Allegheny Town, Fearless Love, Swept Away, Royal Traveller, Free World, I've Endured, Under a Dark Sky, To Here From There, Goodbye Virginia, So Good, Darlin' Pal of Mine.

Missy Raines has won the IBMA Bass Player of the Year award seven times, and has shown her skills in many genres: bluegrass, folk, jazz, and jam grass. This latest album puts Missy's many talents to the forefront as she performs her own original songs, and gives a salute to many other artists and songwriters. Also featured on the album are former bandmate Claire Lynch, Alison Brown, Tim O'Brien, Trent Wagler, Molly Tuttle, Sierra Hull, Becky Buller and Dan Dugmore.

Missy's title song, "Royal Traveller," was inspired by a vintage makeup case that Missy has owned. While on a solo road trip, she mused

about her life as a traveling musician whose "life is an unplayed song." An electric guitar on high reverberation adds a moody tone to the journey. "Allegheny Town" is another original song, and Claire Lynch adds harmony vocals to the nostalgic vision of a homeplace with wood stacked on the south side and salt on the roads. Missy also co-wrote "To Here From There" which has the memorable lyric: "living life as if we planned it, always surprised at everywhere we've landed." Laurie Lewis' song, "Swept Away," features female winners of IBMA instrument awards: Molly Tuttle on guitar, Alison Brown on banjo, Sierra Hull on mandolin, and Becky Buller on fiddle. This song has been released as a single record and a YouTube video shows the magical rendition.

Tim O'Brien and Missy sing a soulful duet on Bonnie Raitt's song "Fearless Love" and the two just flow with the vibe. Other album highlights are the ever popular "I've Endured" with a strong fiddle accompaniment with the 10 String Symphony, and a bass players' dream team of Missy, Mike Bub, and Todd Phillips playing "Darling Pals of Mine."

Missy Raines has done a lot of traveling in her musical career, and this album presents some of the highlights of her journey.

**Deanie Richardson: Love  
Hard, Work Hard, Play Hard**  
www.pinecastlemusic.com  
©2018

**Song List:** Black and White Rag, Meadow Dancing, Stoney Mae, Soppin' the Gravy, Jack of diamonds, Chickens in the House, Kentucky Waltz, Murchadh Tobha Churraig Dhuibh (Murdo Tobha's Black Cap), Lost Indian, Tears Will Be the Chaser for Your Wine, St. Anne's Reel, East Virginia Blues.

Growing up in a musical family, it was no surprise that Deanie became a musician and even played the Grand Ole Opry at age 13. Since those early beginnings, she's played both country and bluegrass style fiddle and has recorded and played with Vince Gill, Bob Seger, Emmy Lou Harris, Ry Cooder, Marty Stuart, Travis Tritt and Patty Loveless. Currently she's a member of the acclaimed band Sister Sadie. Fiddle playing requires a steady bow hand to control the tone and rhythm, and a deft touch that brings out the nuances of sound. Making this all seem natural and easy is one of hallmarks of a top notch player, and Deanie's skill makes each song special. Deanie's fiddle is featured in the up-tempo "Black and White Rag," the jam favorite "St. Anne's Reel," and the contest favorite "Soppin' The Gravy." Deanie's rendition of "Lost Indian" is performed with her brother Clyde clogging the rhythms. Mike Snider plays clawhammer banjo in the bouncy

"Meadow Dancing" that Deanie wrote for her granddaughter Meadow. Her other song captures the sound and spirit of her backyard chicken coop and the one time when there were "Chickens in the House."

Deanie has played with many country and bluegrass singers, and Ronnie Bowman, Patty Loveless, and Dale Ann Bradley add their talents to "Stoney Mae," "Jack of Diamonds," and "Tears Will Be the Chaser for Your Wine." Sister Sadie is scheduled to appear at the CBA's Grass Valley Festival this year, and fans will have a chance to see Deanie up close and personal.

**Nell & Jim Band: Steel**  
www.NellandJim.com  
©2019

**Song List:** Shady Grove/Matty Groves, Prayer, Dime in My Pocket, The Way You Do, Red Clay Creek, Man at the Mill, Steel, Finisterre, Old & In the Way, Pants, Meditation Blues, Speed Limit.

Jim Nunally and Nell Robinson grew up in opposite ends of the country – California and Alabama – but their shared destiny was to create an exciting blend of music that crosses boundaries of folk, bluegrass, jazz, and swing. Nell's family home in Alabama was filled with stories and songs of the South, and she reconnected with her musical roots and started a second career in music in her forties.

Jim Nunally's grandfather and father were guitar players in Arkansas and after doing welding for a living; he started a successful career as a guitarist, composer, record producer and teacher while playing in bands with John Reischman, David Grisman, and duo recordings with Dix Bruce.

Jim and Nell have developed an appealing vocal blend with carefully constructed harmonies, and a vocal depth and presence that brings believability and realism to their traditional and original songs. Joining the duo are Rob Reich on accordion and keyboards, Jim Kerwin on bass fiddle and vocal harmonies, and Jon Arkin on percussion and harmonies. While bluegrass fans may be surprised by the percussion and flutes found on the album, the combined sound provides a Celtic flavor and urgency to the presentation.

The album opens with a blended version of "Matty Groves" and "Shady Grove" and Jim's opening guitar riffs contrast with the light hearted flute and percussive pulse. Nell and Jim provide a compelling narrative as the tale of the wronged husband, the young lover, and the unfaithful wife, unfolds with the social customs of the day as the backdrop. Jim's "Dime in My Pocket" features his flatpicked guitar solos with lyrics harkening back to the classic country songs. "Meditation Blues" is sung with a ticking clock backdrop and a melody related



Brenda Hough

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

to "There's a Hole in My Bucket." "Steel" is an autobiographical song detailing Jim's early job with calloused hands working the shipyards to make a living while dreaming of playing music.

The music world should be grateful that his musical career succeeded over the shipyards. Nell's "Finisterre" gently flows over the melodic guitar and the "land's end" town at the end of the Camino pilgrim journey is celebrated in a joyous Spanish. The mournful "Red Clay Creek" has the backwoods mystery of a family done wrong accompanied by Jim playing six string banjo and solos from Jim on bass and Rob on organ. "Speed Limit" is a pulse-packing song with life equated to a series of speed limit signs with no U-turns or view of what's around the bend. The Nell and Jim band is speeding down the musical highway with no end in sight!

**North Country Blue**  
www.northcountryblue.com  
©2019

**Song List:** Riding That Midnight Train, You'll Get No More of Me, Hello Florence Thompson, Sacrifice, The Counting Song, Ruby High, Any Way the Wind Blows, Little Sadie, Maera's Waltz, Pride of Man, Hard Times.

Through the years, the California Bluegrass Association has sponsored a Kids on Bluegrass camp and many of the "graduates" of the program have developed their skills and formed bands that have performed at the CBA Father's Day festival and at the IBMA convention in Raleigh. North Country Blue was formed in 2017 and in two short years, they've honed their talents and with producer Sharon Gilchrist they've made an outstanding debut album while all four are high school students!

All four gals grew up in bluegrass playing families, and Tessa and Daisy were part of family bands. Band members are Daisy Kerr on guitar, clawhammer banjo and vocals, Ida Winfree on mandolin, gui-

# Porch Talk Interviews by Dave Berry

## AJ Lee

AJ is nine-time winner of the Northern California Bluegrass Society Female Vocalist of the Year. She's the mandolinist and leader of the band Blue Summit, described on their website as "A genre fluid bluegrass band and remarkable group of young musicians who have grown up performing in the California bluegrass community. One of their latest achievements includes a CBA showcase at the IBMA (International Bluegrass Music Association) event held in North Carolina. They have been gaining traction with their unique sound, sharing their music all over the West Coast. Later this year, they plan to travel overseas for the first time."

**DB: Hey AJ. Thanks for your time. 2019 looks like another busy and fun year. What all is on tap?**

AJ: Hi Dave. It's my pleasure to chat with you! 2019 is going to be a good year for Blue Summit. We're beginning to have a more solid fan base, and we're very excited to release our second album.

**DB: Congratulations on the release. What excites you about it?**

AJ: It's all original, and we got to work with our friend Parker Miller, who did a stellar job recording and mixing the tracks. It's also very exciting to see songs that I've written three or four years ago change and grow throughout the years we've performed them.

**DB: Are there any surprises?**

AJ: We have some guest artists,

which is very exciting. Jan Purat, Nate Grower, and John Mailander will all be featured on different songs. As far as any other surprises go, our friends and fans will have to listen to the album and let us know what they think! I believe my originals are pretty different from one another, so our listeners can expect to get a full AJ Lee spectrum. If I could choose one word to describe the album, it would be "intense."

**DB: I like that song Misty Rays from the new release. It sounds a little dark.**

AJ: Misty Rays is definitely one of the more moody songs on the album. Compared to bluegrass and country, this is a new direction for Blue Summit. I feel like this is the music that's always been inside of me, I just never had the motivation to share it until the band encouraged me.

**DB: What are the overseas travel plans?**

AJ: At IBMA 2018 we met Maria Wallace, who's helping us coordinate our trip in June. Our main reason for going is the Westport Folk and Bluegrass Festival in Ireland. Maria is helping us fill in some gigs along the way. We'll also be going back to Europe in August for the La Roche Bluegrass Festival in London, France. I believe we'll be headlining on the Saturday of the festival.

**DB: What upcoming California shows are you looking forward to?**

AJ: It's hard to pick just a few. Fans can check out our Facebook page and website to see when and where

we'll be playing. Some to keep in mind would be the Fiddling Cricket series, Brookdale Bluegrass Festival, Parkfield Festival, and the Berkeley Bluegrass Festival. We'll also be opening for Front Country at Moe's Alley in May.

**DB: What's your definition of genre-fluid?**

AJ: I'd consider genre-fluid to be a mix of more than three genres. Not only do we play bluegrass but we also throw in some country, swing, rock, pop, and folk.

**DB: Tell us about the players in Blue Summit.**

AJ: Blue Summit is currently made up of myself, Jesse Fichman, Sully Tuttle, and Chad Bowen. Three out of the four of us – me, Jesse, and Sully – grew up going to bluegrass festivals around California. The band started out as a rag-tag group with members Isaac Cornelius and Sam Kemiji. Isaac is now working on building a family, and Sam is off traveling and getting a degree in microbiology. Chad joined us a little under a year ago, but it seems like we blend together like we've been in this configuration for years.

**DB: What are some of your earliest music memories?**

AJ: The earliest memory I have, and which was probably the starting point of my whole musical career, goes back to Mission Pizza in Fremont. I think I was four years old and I sang the song Angel Band. That's where I met Frank Solivan Sr., who until last year was the director of the CBA Father's Day Kids on Bluegrass program. Around the same time, I have vague memories of singing in my mom's old band Granny and the Skillet Washers.

**DB: What was your first festival performance?**

AJ: I sang Old Rattler at the Plymouth Bluegrass Festival when I was five years old.

**DB: Can you share some thoughts on the California bluegrass community?**

AJ: Where do I start? I can definitely say that the CBA and the Northern California Bluegrass Society have shaped me into the person I am today. Whether it's from Frank Solivan telling me to look into the eyes of the people I'm talking to, to making lifelong friends, to deciding a career path, to learning morals and respect and joy and love.

**DB: Of course, many of us associate you with the Tuttle Family Band. How and when did you first meet them?**

AJ: Jack Tuttle is a well-known music teacher around the Bay Area, so naturally my parents knew who he was. Jack used to put on performances with his students that he called the School of Bluegrass. One time he asked me to guest in one of these performances, and my relationship with the Tuttle family grew from

there. I started guesting with the Tuttle Family band, and eventually we became the Tuttles with AJ Lee.

**DB: Are there any plans to do more work with the Tuttles?**

AJ: So far, there are no new plans. All of us kids have branched off to do our own thing. But Sully and I haven't stopped playing in the same band yet!

**DB: Do you think you'll keep California as your base?**

AJ: For a long time there was a rumor that I was moving to Nashville. I don't see that in my near future to be honest. All of us value the musician-ship in California, and it's important to me to remain a California-based band. West coast rep! Some people might not agree, but I don't think Nashville has to be the next step in a professional career.

**DB: Tell us how you compose a new song.**

AJ: Sometimes a little melody or rhythm will pop into my head and I'll reach for my phone to record it. Sometimes it will become something, part of a something, or nothing at all. Sometimes a whole song will get written in an hour. It really depends on when the inspiration hits. For me, it's a waiting game. I'll catch myself thinking about love, or friendships, or nature, or having a good time, and that always helps inspire me to write.

**DB: Who have been your mentors and influences?**

AJ: My two biggest inspirations are Jack Tuttle and my friend David Thiessen. I always tell David he's one of my biggest inspirations, but we've been friends for a long time, so he humbly brushes off my comments. Jack is so precise and values clean notes and ideas, and David plays with so much heart. Because of them I feel like I have my own unique style of playing.

**DB: What's the secret to playing clean notes, beyond just repetition and slowing it down?**

AJ: It's the way you pick the string. Along with fluidity, the angle that you hold the pick and release the note is important in achieving a clean tone – or a not clean tone – depending on what you're going for.

**DB: Blue Summit records a lot of non-bluegrass covers. Are there any that you just couldn't make work?**

AJ: There have been a few songs over the years that we've tried to cover but it just didn't seem to work. Our obstacles have been vocal range, syncopation, and filling space where an electric or midi instrument would be droning. However, you can make anything work with enough creativity and persistence.

**DB: How did you come about recording the bluegrass song Wait a Minute in a straight-up country style? It's usually the other way**



Dave Berry

around.

AJ: That song is featured on my EP that I did with my friend Jon Abrams. I'd have to credit him for most of the production and ideas.

**DB: Are you also an instructor?**

AJ: I'm not an instructor, but if anyone would like lessons I'd be happy to share the methods that work for me!

**DB: Thank you all for playing so many benefit shows. It's wonderful to see the bluegrass youth being active.**

AJ: Bluegrass may not be everyone's cup of tea, but from every experience I've had, I've seen it bring smiles to people's faces. We NEED more youths to experience this music – to remember what it's like to interact with a generation that isn't yours and to physically be part of something that can inspire others.

**DB: What do you enjoy doing outside of music?**

AJ: I've gotten into gardening recently. I just moved to a new place in San Jose that comes with enough yard space. I'm a terrible gardener, but pulling weeds can be therapeutic!

**DB: Do you play any other instruments?**

AJ: Mandolin is my primary instrument, though I also play guitar.

**DB: What are your favorite fiddle tunes?**

AJ: Red Haired Boy, Whiskey Before Breakfast, and Salt Creek, along with other bluegrass standards. They're all fun to play REALLY fast.

**DB: Is there anyone you'd love to play alongside some day?**

AJ: I'd love to play with Sarah Jarosz, Aoife O'Donovan, Sara Watkins, and Sierra Hull someday – my bluegrass and folk queens! It wouldn't be fair to put Molly Tuttle in that grouping only because I've already gotten the pleasure of playing with her for years. However, I would never turn down a chance to get to play with her again!

**DB: Thanks AJ. I look forward to seeing Blue Summit in festival season.**

AJ: Thank you Dave.

Websites

- <https://www.bluesummitmusic.com>
- [www.facebook.com/bluesummitmusic](https://www.facebook.com/bluesummitmusic)
- <https://www.youtube.com/user/randomfarm/featured>



AJ Lee and Blue Summit.



## The French Connection

by Allan French

### See Deez: Looking at a Collection of Music

Even though there is barely room for more CDs in my music library (a small closet), the collection continues to grow. Not that I'm complaining!

At "Bluegrass On Broadway" in late January, I got a copy of Nell Robinsons and Jim Nunally's brand-new "Steel" album. I would imagine that there will be a review by Brenda Hough, printed here within a few months. I intended to get a copy of the brand-new eponymous album "Jubilee," from Maria Quale (mom to half the band), but due to a snafu, it didn't happen.

In the month since my last column, I have only been to one musical event. It was a house concert featuring Irish fiddler Frankie Gavin, in solo performance. Next week, Susan Goodis will host "Jerry and the Wiseman Institute" at her house concert.

I am really looking forward to seeing (and hearing) the Wiseman Institute. Jerry Wicentowski and his band have a strong affinity to the songs of bluegrass legend Mac Wiseman, and that's the reason for the band's name. This will be a poignant show, occurring just a few weeks after the real Wiseman passed away. The rest of the band is Keith Little, Paul Knight, Chad Manning, and Jody Stecher. I understand they recorded an album recently, so here comes another CD into my life.

On St Patrick's Day, I will attend a multi-band holiday celebration in San Jose. If things go as planned, I should be heading to Parkfield in May and to Grass Valley in June. Last year, I was unable to attend either of them. I mentioned last month that NCBS will host "Brookdale Bluegrass Festival" on April 19-21. The headliner is the Peter Rowan Band; more info at [www.ncbs.us](http://www.ncbs.us).

### Bluegrass Food and Bluegrass Coffee

I have had the CD recording "JD's Bluegrass Kitchen" for several years. However, it was mounted in the back of the paperback book of the same title. I finally got around



Allan French

to removing the CD from the book, and playing it. I had thought "a collection of songs about food? Meh." After all, I got the book due to my affinity for JD Rhyne and the CBA, during an association fundraising campaign; not necessarily for the recipes or the songs. But it really is a fun audio recording and fulfilling (nutritious?) book as well. It is an odd bluegrass album, however, in that there's not a single murder by a guy named Willie; and I don't recall there being any moonshine made, consumed, spilled, or stolen. (Moonshine is almost a food; but this is a kid-friendly album, so maybe that's why it's "dry.")

Speaking of food and bluegrass (and Jim Nunally): Jim unwittingly stole my idea, and now sells "Banjo Boy Coffee." Check it out at [www.nellandjim.com/banjo-boy-coffee](http://www.nellandjim.com/banjo-boy-coffee). A few years ago I penned my idea for the label on a bag of "Bold Bluegrass Banjo Blend" coffee. It's a bit long to include here this time, so I'll share it next month.

### David

As I was finishing-up this column, I learned of the passing of David Brace. If you're a California bluegrass festival attendee, you've probably encountered David somewhere. He was a Logistics Man: He got things put where they needed to be put. He also played a major role in the safety and security effort at FDF. I'll end with the reflection I posted on Facebook: "RIP, David. He worked tirelessly, at many music festivals, in many ways. Although much of it was thankless work, I hope he knew we appreciated his effort. The California bluegrass scene won't be quite the same without him."



The late David Brace.

## CBA thanks its supporters

List compiled by Larry Phegley, CBA Membership Coordinator

### New Members

Larizza Bailey and Christopher Priar  
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Michael Hanna  
Barbara Jacobs  
Duncan Knarr  
Michelle and Mike Launier  
Marlene and Wally Mann  
Joe and Arlene Morgan  
Michelle Noe  
Eric Rodgers  
Andrea (Ann) Smith  
Susan Terris  
Denise Waterbury  
Tamie and Jerry Wheeler  
Mary and Mike Zangerie

### Renewing Members

Bryce and Jason Adams  
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[www.cbaweb.org](http://www.cbaweb.org)



## Joe Weed's Studio Insider

### Ear Trumpet Labs' Smart Move (And the results are surprising)

#### Ear trumpets??

They completely gave away the person's handicap to everybody. Imagine an 1890's hipster entering a room with an oddly-shaped metal horn pressed firmly to his/her ear, trying to look as if nothing were out of the ordinary. Eventually, as electronics and materials industries matured, hearing aids shrank drastically in size while increasing in power and sophistication (as well as hide-ability.)

So why would Philip Graham choose to name his microphone company [Ear Trumpet Labs] after such an anachronistic device? I think the answer lies partly in his sense of whimsy. But I think there is more at play. The success of his small company, shown through its acceptance by a growing number of touring acoustic music ensembles demonstrates that Philip spotted a niche that he could fill. After helping with his company's workshops at Wintergrass, I think I've discovered a somewhat unexpected and beneficial result of his efforts.



#### The back story

It's no secret that the biggest dread of touring musicians is usually the sound system at each venue. It's

not the risk of a small crowd, not the lack of a decent green room, not the rawness in the back of the throat. Every part of the band's show depends on the trust-worthiness of the sound gear and the skills of the operators. Many of us have endured the sound tech who can't find the mandolin mic until after the solo, or who has an odd fascination with the rumbling bass of car commercials and tries to re-create it with your upright bass. Some have longed for the simplicity of the single-mic sound system that we've seen in pictures of pre-WWII acoustic bands.

Phillip Graham decided to capitalize on that longing

by designing and building microphones whose very look conjures up images of the early days of sound reinforcement. But he took advan-

tage of modern microphone capsule and circuit designs to make his distinctive collection of cardioid condenser mics. ("Cardioid" means uni-directional, picking up sound only from in front while rejecting sound from the rear; "condenser" means the microphones are accurate and powerful, and need phantom power to work.)

So what happened when he offered these vintage looking, great working mics to the performing world?

#### Stage props?

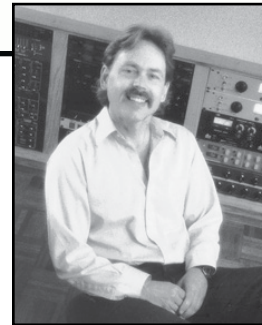
As with many new products, it took a while for these new microphones to be accepted by performers. There was resistance from sound crews who wanted control over the individual microphones they placed in front of every performer's mouth and instrument. There was resistance from musicians who felt they needed the security of their own personal microphone to manage the delivery of their voice to the audience. But Philip's hunch paid off when he convinced a few bluegrass bands to evoke that vintage look while using the techniques required when using a single microphone. Now, he has a growing community of bands who are standing behind their choice proudly.

#### Unexpectedly learning new tricks

In the WinterGrass festival's auditorium this weekend, Ear Trumpet Labs ran workshops that allowed bands to get on stage and perform using their iconic mics, while getting tips from Philip Graham and his daughter Malachi. While I assisted in these workshops, I discovered something unexpected and important was happening. As the musicians took their normal positions on stage, facing the audience, they initially seemed a bit lost and even uncomfortable without the familiar mic stands in front of each. They listened intently as Philip explained how cardioid microphones work, and how best to arrange themselves to take advantage of the pickup pattern of the microphone.

"Distance from the microphone is your single best tool," he explained to the attentive musicians. "Imagine a piece of yarn extending from the mic to your mouth. If you want the mic to hear two voices with the same volume, make sure you maintain the same yarn length between those mouths and the mic capsule. If a voice in the harmony section isn't coming through enough, move that person a few inches closer to the mic, and their voice will come up in volume."

"There's an invisible half-sphere that surrounds the microphone capsule, extending out to the sides and the top and bottom. Everything that you want the audience to hear will need to be inside that hemisphere. If you have a fiddler who needs to play while singing, have her hold the fiddle off to the side so that it's not inside that live area. The same for a



Joe Weed

mandolin." Philip demonstrated on stage with the bands as he explained the positioning and distance variables.

What I suddenly realized as I watched these people striving to learn and implement new techniques was that every musician was working hard, doing his/her part to make their sound work, and rise to its very best. Instead of facing a perhaps over-worked, stressed individual technician trying to manage twelve mics simultaneously while six musicians moved and played and took turns soloing and backing up, Philip had six people on stage doing their best to find and maintain the sweet spot to blend their band sound into the unit that they wanted to present to the audience.

That's a big deal. The bands were all motivated to get their best sound themselves, without worrying about all the hypotheticals that come from a flat line of six voices and instruments facing an over-worked sound tech. And that motivation is a powerful force. Some of the bands were professionals, and some were hobbyists, but the uniform result was that each band's focus was a dynamic expression of teamwork. Philip helped with the odd side mic for bands whose size or instrumental layout prevented the single mic from capturing everything uniformly. And he provided a bass mic for bands whose bass needed additional presence. Certainly, Philip's accessible demeanor and knowledge helped the bands' confidence as they ventured into a new way of reinforcing their sound. But the greater result was that the musicians were working as a team, watching and listening intently to each other as they strove to deliver their message to the audience.

Go, team, go. And thanks, Philip.

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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. One of Joe's productions with British guitar virtuoso Martin Simpson was heard in "The Mayo Clinic," a film by Ken Burns, which premiered nationally on PBS in late 2018. Also in 2018, Joe 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@joeweet.com](mailto:joe@joeweet.com), or by visiting [joeweet.com](http://joeweet.com).*



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## Bluegrass BPM reviews by Marty Varner

**WILL BE BACK NEXT MONTH**



Marty Varner



# CBA Calendar of Upcoming Music Events

## BAND DATES & CONCERTS

4/1 Fog Holler at Amnesia, San Francisco  
4/1 Antsy McLain and the Trailer Park Troubadors at Sierra Nevada Big Room, Chico  
4/2 Bean Creek at Sam’s BBQ, San Jose  
4/3 Whiskey Brothers at Albatross Pub, Berkeley  
4/4 Mill Creek Ramblers at Mission Pizza, Fremont  
4/4 Kathy Kallick Band at Mountain View, Mountain View  
4/4 Evie Ladin; Paperwings at Michael’s on Main, Soquel  
4/5 Kathy Kallick Band at Fifth Street Farms, Berkeley  
4/5 Evie Ladin Band and Paper Wings at Freight & Salvage, Berkeley  
4/5 Ragged but Right string band at California Organics, Nevada City  
4/5 Cimmaron Rose at Mission Pizza, Fremont  
4/6 Mill Creek Ramblers at Mission Pizza, Fremont  
4/6 Kathy Kallick Band at Pacifica Center for the Arts, Pacifica  
4/6 Blue Summit at Point Richmond, Point Richmond  
4/6 I SEE HAWKS IN LA with Pretty Polly at Grand Annex, San Pedro  
4/6 Evie Ladin; Paperwings at The Palms Playhouse, Winters  
4/7 BOTMC at Freight & Salvage, Berkeley  
4/8 The Bow Ties at Amnesia Bar, San Francisco  
4/9 Sidesaddle & Co at Sam’s BBQ, San Jose  
4/11 Wildcat Mountain Ramblers on the Summit at Summit House Beer Garden and Grill, Los Gatos  
4/11 Mill Creek Ramblers at Mission Pizza, Fremont  
4/11 Blue & Lonesome Ed Neff and friends at Willowbrook ale house, Petaluma  
4/11 Bloomfield Bluegrass Band at Brewsters Beer Garden, Petaluma  
4/12 Stampede at Mission Pizza, Fremont  
4/12 Jayme Stone at Devil Mountain Coffee House, Walnut Creek  
4/13 Bearcat Stringband Duo at Cato’s Ale House, Oakland  
4/13 Skillet Licorice at Bakers and Commons, Berkeley  
4/13 Canyon Johnson at Mission Pizza, Fremont  
4/13 Duos Night-Barwick & Siegfried, Bell & Moss at The Side Door, Sacramento  
4/15 Windy Hill at Amnesia, San Francisco  
4/16 Wildcats At Sam’s Bar B Que at Sam’s Bar B Que, San Jose  
4/17 Whiskey Brothers at Albatross Pub, Berkeley  
4/18 Mill Creek Ramblers at Mission Pizza, Fremont  
4/18 Spenser & Rains and the Spare Keys at Niebyl Procter Marxist Library, Oakland  
4/19 Mill Creek Ramblers at Mission Pizza, Fremont  
4/20 Footprints at Mission Pizza,

Fremont  
4/21 Montara Mountain Boys at San Gregorio Store, San Gregorio  
4/21 Mountain Fire Bluegrass Band at Cato’s ale House, Oakland  
4/22 The Earl Brothers at Amnesia, San Francisco  
4/23 The Mighty Crows at Sam’s BBQ, San Jose  
4/24 Loganville at Sam’s BBQ, San Jose  
4/25 Mill Creek Ramblers at Mission Pizza, Fremont  
4/26 Stragglers at Mission Pizza, Fremont  
4/27 Beargrass Creek at Mission Pizza, Fremont  
4/28 Bernal Hillbillies at Lucky Horseshoe, San Francisco  
4/29 High Country at Amnesia, San Francisco  
4/30 Dark Hollow at Sam’s BBQ, San Jose  
  
5/3 Cimmaron Rose at Mission Pizza, Fremont  
5/4 Sumaia Jackson at Point Richmond, Point Richmond  
5/6 Fog Holler at Amnesia, San Francisco  
5/7 Bean Creek at Sam’s BBQ, San Jose  
5/8 Whiskey Brothers at Albatross Pub, Berkeley  
5/9 Blue & Lonesome Ed Neff and friends at Willowbrook ale house, Petaluma  
5/10 Stampede at Mission Pizza, Fremont  
5/10 Simon Chrisman & Wes Corbett at Point Richmond, Point Richmond  
5/11 Canyon Johnson at Mission Pizza, Fremont  
5/13 The Bow Ties at Amnesia Bar, San Francisco  
5/14 Sidesaddle & Co at Sam’s BBQ, San Jose  
5/16 Kathy Kallick Band at Cloverdale Arts Alliance, Cloverdale  
5/17 Kathy Kallick Band at The Side Door, Sacramento  
5/18 Footprints at Mission Pizza, Fremont  
5/19 Bloomfield Bluegrass Band at Viansa Winery, Sonoma  
5/20 Windy Hill at Amnesia, San Francisco  
5/21 Wildcats At Sam’s Bar B Que at Sam’s Bar B Que, San Jose  
5/22 Che Apalache at Freight & Salvage, Berkeley  
5/22 Loganville at Sam’s BBQ, San Jose  
5/22 Whiskey Brothers at Albatross Pub, Berkeley  
5/25 Beargrass Creek at Mission Pizza, Fremont  
5/27 The Earl Brothers at Amnesia, San Francisco  
5/28 The Mighty Crows at Sam’s BBQ, San Jose  
5/31 Stragglers at Mission Pizza, Fremont  
  
FESTIVALS  
Cloverdale Fiddle Contest cancelled for 2019  
  
April 19 – 21 Spring Brookdale Bluegrass Festival at San Benito County, Tres Pinos

April 28 - Festival of the Mandolins at Croatian American Cultural Center, San Francisco  
May 9-12 Parkfield Bluegrass Festival at V6 Ranch, Parkfield  
May 16-19 Berkeley Bluegrass Festival at Freight & Salvage, Berkeley  
May 19 Topanga Banjo\*Fiddle Contest and Folk Festival at Paramount Ranch, Agoura Hills  
May 23-27 Strawberry Spring Festival at Nevada County Fair Grounds, Grass Valley  
June 13-16 CBA Father’s Day Bluegrass Festival at Nevada County Fairgrounds, Grass Valley  
June 21-23 10th Annual Susanville Bluegrass Festival at Lassen County Fairgrounds, Susanville  
Aug 8-11 Good Old Fashioned Bluegrass Festival-San Benito County Historical Park, Tres Pinos  
Sept 14-16 McCloud Mountain Bluegrass-Hoo Hoo Park, McCloud  
Sept 18-22 Berkeley Old Time Music Convention-Berkeley

## CAMPOUTS

CBA Spring Campout April 8-14, Lodi. In conjunction with the California Old Time Fiddle Contest cbaweb.org

## MUSIC CAMPS/WORKSHOPS/CLASS

Bay Area Country Dance Society- see www.bacds.org for schedule of workshops and events  
April 11-14 Walker Creek Music Camp Marin walkercreekmusiccamp.org  
April 10-14 Julian Family Fiddle Camp www.familyfiddlecamp.com/  
June 9-12 Grass Valley CBA Music Camp and Youth Academy registration open Feb 7th at noon cbamusiccamp.com at Nevada County Fairgrounds, Grass Valley  
June 15-23 Alasdair Frazer’s Sierra Fiddle Camp-Nevada City  
June 18-21 Susanville Music Camp at Lassen County Fairgrounds, Susanville lassencountyfair.org/interim-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  
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 blues  
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  
Feb 17-March 24-next session begins www.lamorindamusic.com/old-time-stringband-class

Bluegrass Jam Classes: Beyond the Basics Bill Evans  
For all instrumentalists! New classes at the Freight & Salvage, Berkeley  
Bluegrass Jam Class: Beyond the Basics, now offered in Tuesday Night Level 1(6:30 to 7:45 p.m.) and Tuesday night Level 2 (8 to 9:15 p.m.) and Monday Night Level 2 (7 to 8:15 p.m.) sections in six consecutive weeks of classes. Billefansbanjo.com \$140 for six 75 minute classes.  
Level 1 is perfect for those with basic accompaniment skills on their instruments but who have never played with others.  
Level 2 is for those who have some experience playing with others but are ready to take their playing to the next level.

## SQUARE & CONTRA DANCES

4th Friday-Square Dance 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. 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  
4th/5th Sun. (4-7 pm): BACDS contra dance - Hill & Valley Club, Hayward

**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  
April 5-7 Epicenter (contra dnace weekend) Sunday night dance is open to the public Mill Valley nbcds.org/epicenter  
North Oakland Square Dance - Niebyl-Proctor Marxist Library, 6501 Telegraph Ave. (near

Alcatraz), Oakland  
1st Fri.: Squirrely Stringband with caller Jordan Ruyle  
3rd Fri.: revolving cast of bands and callers  
2nd Fri.: Traditional Dancers of Santa Cruz contra dance - Live Oak Grange, SC  
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  
Sacramento Country Dance Society Info-Laura Leonelli, 916-549-7093 sactpcds.wordpress.com  
1st and 3rd Sunday English, Contra Dance Roseville, 1:30 orientation, dance 2-5 pm Polish American Hall 327 Main St. \$10 adults, \$5 under 18.  
2nd and 4th Saturday Contra Dance. 8-11 pm Coloma Community Center, 4623 T St. Sacramento  
1st Sunday Winters 1:30 orientation dance from 2-5 pm The Palms Playhouse, \$12 adults, \$8 college students with ID  
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  
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

# CBA Calendar of Upcoming Music Events

## From Page A-23

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](http://www.evergreenlodge.com)  
 Livermore – First Friday of the month 7-9 pm, Open Mic and Pickup band at the Panama Bay Coffee Co. , 1st and K Streets. For info: [jackejohnston@aol.com](mailto: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](http://www.armandosmartinez.com).  
 Modesto – The 4th Monday of the month at the Boardroom, 1528 J St. Modesto  
 Sonora – Open Mic at Sonora Joe's 2nd and 4th Thursday 7-9:00 pm at 140 Washington St. in Sonora.  
 Twain Harte – Open Mic & Jam Night at the Eagle Tavern (Eprosan House), 22930 Twain Harte Drive in Twain Harte Wednesday at 9:00 pm  
 Woodbridge – Woodbridge Grange Hall, 1074 E Academy St in Woodbridge, 4th Wednesday of every month is a Starry Night Open Mic Showcase from 6:30 to 9 p.m. Hostess Donna Christensen; Host Tim Christensen. (An acoustic open mic welcoming a variety of music including bluegrass, folk, country, pop, and gospel.)

## REGULAR GIGS

Albany Taproom, High Country on the 4th Wednesday, 745 San Pablo Ave, Albany  
 Albatross Pub, Whiskey Brothers on the 1st and 3rd Wednesdays, 1822 San Pablo Ave, 2 blocks north of University Ave, Berkeley  
 Amnesia every Monday, 853 Valencia St, between 19th and 20th, San Francisco. For more information, call 415-970-0012 or visit <http://amnesiathebar.com>  
 1st Monday: various Old Time music  
 2nd Monday: Bowties

3rd Monday: Windy Hill/ Handsome Ladies Jam  
 4th Monday: The Earl Brothers Atlas Café, 3049 20th Street (at Alabama), San Francisco. For more information, call JimBo Trout at 415-648-1047 or email [jimbotrout@gmail.com](mailto:jimbotrout@gmail.com) or visit <http://www.atlascasfe.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, [JoEllenDoering323-874-0213@brombies@aol.com](mailto:JoEllenDoering323-874-0213@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](http://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  
 Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit off 680 between 680 and Paseo Padre Parkway, Fremont – Mill Creek Ramblers play every Thursday. For more information, call Phil Willis at 510-651-6858/510-574-1880 or email [info@missionpizza.com](mailto: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 pre-seniors. 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](mailto:vicki.frankel@gmail.com).  
 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](http://www.roughandreadychamber.com).  
 Sam's BBQ every Tuesday & 4th Wednesday, 1110 S Bascom Ave, San Jose: For more information email [sam@samsbbq.com](mailto: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>  
 Willowbrook Ale House Thursday, 3600 Petaluma Blvd N, Petaluma gig. Usually it is Blue & Lonesome personnel, Bloomfield Bluegrass or David Theissen For more information , call Ed Neff at 707-778-8175 or email [ed@edneff.com](mailto:ed@edneff.com) or visit [www.edneff.com](http://www.edneff.com). For more information, call (707) 775-4232

## SLOW JAMS

4/7/2019 - (Slow Jam) Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley  
 4/14/2019 - (Slow Jam) Columbia Old Time Slow Jam at Columbia First Presbyterian Church, Columbia  
 4/14/2019 - (Slow Jam) Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley  
 4/16/2019 - (Slow Jam) Beginning Bluegrass Jam-Nicholson's at Nicholson's MusiCafe, Folsom  
 4/17/2019 - (Slow Jam) Chico Bluegrass/Old time slow jam at Blue Oak Charter School, Chico  
 4/21/2019 - (Slow Jam) Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley  
 4/28/2019 - (Slow Jam) Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley

## 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. Please contact Mikki Feeney at [mikfid@gmail.com](mailto:mikfid@gmail.com) about any changes or corrections. Thanks!*

## Sunday

Altadena - Coffee Gallery Backstage, 2029 North Lake Blvd. For more information, call David Naiditch at 626-794-2424 or email [davidnaiditch@charter.net](mailto: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](mailto:richardericbrandenburg@gmail.com) or visit <http://www.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](mailto:rocknharp@gmail.com)  
 Cotati - Redwood Cafe` , 8240 Old Redwood Highway. For more information email [knccarney@yahoo.com](mailto:knccarney@yahoo.com) or [jdfiddler@yahoo.com](mailto: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/>.  
 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](mailto: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](mailto: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](mailto: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](http://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](mailto: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](mailto:csotfadistrict1@aol.com) [www.csotfad1@weebly.com](http://www.csotfad1@weebly.com)  
 Pacific Grove-2nd and 4th Sunday Old time jam at Asilomar Social Hall, 800 Asilomar Ave. Paul Blum [pbblum2gm@gmail.com](mailto:pbblum2gm@gmail.com)  
 Palo Cedro – Redding-Fourth Sunday Of The Month: Free Old Time Fiddle & Bluegrass

Continued on A-26



# Meet Me In the Kitchen By Eileen Kleinschmidt



Eileen Kleinschmidt  
heyeeileen@gmail.com

Those of you who follow my column are familiar with my rants about new technology. I had an incident this morning that really cracked me up and I knew I had to share it with you. My personal assistant, Alexa is one of the little pleasures of living in the 21st century. She can give me an instant weather forecast for my town, convert teaspoons into ml's, make my shopping list, give me baseball scores from yesterday's games, tell me what is playing at the movies, who's singing this song, etc. etc. etc. We have Amazon Music (unlimited) which allows me to ask her to play a certain song, CD, music by my favorite artist. As I began tackling my chores today I said "Alexa, play music by Frank Solivan and Dirty Kitchen" to which she answered "I did not find anything called "kitchen" that could play music." I asked her again; same answer. I'm not sure where the lack of communication occurred. Next I asked her to play CD by Frank Solivan and Dirty Kitchen. Same answer. My final attempt was to ask her to play music by Frank Solivan, which she did but it certainly wasn't the Frank Solivan I know. There was one song. Next I opened my Amazon Music page on my computer. All the CD's were listed and there was nothing by the Frank Solivan my Alexa played. Hmmm...the learning curve for technology is getting steeper for me. Guess I'll have to ask my 11 year old granddaughter to give me a lesson. My Dad was an electrical engineer so I know the apple fell way far away from the tree, like maybe the next continent.

Part two on this technology issue is my new car. My mechanic suggested we have a funeral for my 2007 Ford Escape with 154,000 miles. It was going to require more work than the car was worth. Now that she is gone I really miss her. The audio system was fairly easy to navigate, although I still didn't know how to change the clock. I figured if I just left it alone in another six months it would show the correct time. Lame, huh? Now I have a car with something like 40 computers and its operation

is WAY over my technical ability. There is a book for every system. I really just want to hear music. I don't care about the other bells and whistles and would be happy to find the button to turn off the beeping when I go a little over the fog line. I have been driving these mountain roads for over 30 years and I don't need a computer to tell me that I'm a little over the line.

I have been busy with Sophie and the therapy dog team, visiting the elementary schools in Amador County. We teach Dog Safety 101, introducing first graders to the proper way to greet a dog and the do's and don'ts of interaction with dogs. It has been such a fun experience with the team of six dogs and handlers and I feel grateful to give back to my community in this way. We had a local reporter

saw pictures of flooding throughout most of Northern California. If it's not the rain it's the snow, burying many buildings up past the rooftops. I am content to just stay home and cook or read when the weather is this dangerous.

And then there is my Ancestry.com project. I'm still waiting for my DNA results to arrive. I had a very nice email from a CBA member, sharing his experience with genealogy and his surprising results and discoveries. It made me even more anxious to continue my quest, but first I need to get the taxes done. It's a great rainy day project, but first things first.

Our Susanville Bluegrass Festival friend Dan Douglas posted a recipe on his Facebook page for a super-simple baked shrimp dish. It sounded so easy and delish that



**Best Ever Shrimp Bake.**

shadow our last visit and the dogs made the front page of the newspaper. Twice a month our team visits the five elder-care facilities in the county and Sophie and I visit Hospice patients. In my next life I think I want to come back as a therapy dog. Nothing but happiness and lots of scratches behind the ears.

Mother Nature: Please turn off the rain! I don't think I am the only one to wish for this. Today I

I decided to give it a try for this month's column. It was wonderful---thanks Dan!

## Best Ever Shrimp Bake

### Ingredients:

- 1 stick unsalted butter
- 1 lemon (I think an orange would be good as a substitute as well!)
- 2 pounds large shrimp (uncooked, shelled and thawed)
- 1 package dried Italian dressing seasoning mix

### Directions:

1. Preheat oven to 350 degrees.
2. Line a large baking sheet (with sides) with heavy-duty foil.
3. Melt the butter in the oven on the baking sheet.
4. Slice lemon and place on top of butter.
5. Place shrimp on top of lemon and sprinkle with seasoning mix.
6. Bake for 15 minutes.

I thought the shrimp was a little salty so next time I am going to make my own salt-free Italian seasoning. Here is the recipe.

## Italian Dressing Mix (Equals 1 package)

### Ingredients:

- 1 tsp. dried, minced onions
- 1 Tbsp. dried, crushed parsley leaves,
- ¼ tsp. dried oregano
- ½ tsp. dried, crushed basil
- ¼ tsp. dried, crushed thyme
- ½ tsp. celery seed
- ¼ tsp. garlic powder
- 2 Tbsp. parmesan cheese, grated
- 1-1/2 tsp. sugar or Splenda
- 1/8 tsp. black pepper

### Directions:

1. Combine all ingredients in a small bowl, stirring until evenly distributed.
2. If you want, crush ingredients in a coffee bean grinder or with a mortar and pestle.
3. Store in a tight-fitting container for up to six months.

If you want to use this recipe for salad dressing, mix with 1/3 cup wine vinegar and ¾ cup oil. Shake until blended.

- Recipe from *Recipelands.com*

I have mentioned in this column about my quest for good food for my 11-year old, type 1 diabetic granddaughter. She absolutely loves spaghetti but is on a very strict low carbohydrate eating program (we don't refer to it as a diet---I also tell her that life isn't all about food---it's more about experiences). I did some experimenting and came up with this dish which she loves. Gary and I think it's pretty great too. The approximate net carb count for a 1 cup serving of sauce mix plus 1 cup spaghetti squash is 11 grams.

## Maggie's Yummy Low-Carb Spaghetti

### Ingredients:

- ½ each yellow, red and orange bell peppers, chopped
- ½ cup onion, chopped
- 2 cloves garlic, minced
- 1 yellow crook neck squash, chopped
- 1 pound Italian seasoned ground turkey
- 16 ounce jar Mezzetta brand Caramelized Onion and Butter Indulgent Marinara
- 1 medium size spaghetti squash
- Olive Oil
- Salt and Pepper
- Italian seasoning
- Parmesan cheese

### Directions:

1. Preheat oven to 400 degrees
2. Wash spaghetti squash and cut in half. Remove seeds and scrape inside until strands are removed.
3. Pierce inside and outside

of squash with a fork.  
4. Coat inside of squash with olive oil (just a little brushing or a few squirts) and sprinkle with a little salt and pepper.  
5. Place on foil-lined baking sheet and roast for 45 minutes or until fork-tender.  
6. Meanwhile, cook bell peppers, onion, crook-neck squash and garlic in a little bit of olive oil for a couple minutes until fragrant.  
7. Cook ground turkey in a separate pan until no longer pink. Drain and combine with cooked vegetables and garlic. Add Marinara and reduce heat to simmer, stirring frequently.  
8. When spaghetti squash is done, remove from oven and let sit for 5 minutes. Then using a fork, remove squash in thin strands, resembling spaghetti.  
9. Add spaghetti squash to sauce in pan and warm thoroughly. You don't have to combine it if you would rather have the sauce just on top.  
10. Add Italian seasoning (I use Rachael Ray brand) to taste and top each serving with Parmesan cheese.

Makes 3 servings if counting carbs. Tastes even better reheated the next day!

That's about all the news for this month. I hope to see many of you at the Spring Campout in Lodi this month. Please keep the men and women of our Armed Forces and our country in your thoughts and prayers.

*"Music washes away from the soul the dust of everyday life"*  
(Berthold Auerbach, German poet)



**Maggie's Yummy Low-Carb Spaghetti**

**Bluegrass  
is for  
everyone!**

# CBA Calendar of Upcoming Music Events

From Page A-24

Concert, (doors open at 1 pm) 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).

Sacramento-Sactown Union Brewery. 2nd, 3rd 4th Sunday. 1-4 pm 1210 66th St B Bob A. 916-272-4472 sactownunion.com

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](mailto: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 [jambots/shoejam](http://jambots/shoejam)

San Jose – First Sunday of every month at Hoover Middle School, 1635 Park Ave in San Jose from 1 to 5 p.m. Santa Clara Valley Fiddlers Association jam session. \$6 members, \$8 non-members, youths 17 and under are free. For more information visit <http://www.fiddlers.org>.

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

Santa Clara-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](mailto: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](mailto:santacruzjam@googlegroups.com) or visit <http://groups.google.com/group/santacruzjam>.

**Monday**

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

Culver City - Industry Cafe’ & Jazz, 6039 Washington Blvd. For more information call Jeff Fleck at 310-390-4391 or email [jfleck47@ca.rr.com](mailto: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](mailto: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](mailto:trlucas@gmail.com) or visit [tacojam.org](http://tacojam.org)

Oakland – Every Monday-8:30 pm to 2 am at The Stork Club 2330 Telegraph Ave., Laura Chittock [storkbooking@gmail.com](mailto:storkbooking@gmail.com)

Oroville – First and third Monday is a Workshop for musicians of any age at the Bolt Tool Museum at 1650 Broderick St in Oroville from 7 to 9 p.m. Instruction, by special arrangement with Jimi Beeler, is from 6:15 to 6:45 at a cost of \$15 per session. Admission to the museum is \$2.50 per person. For more information, call Jimi Beeler at 530-282-3205., and to get on the District 1 mailing list, either call Jimi or email [csotfadistrict1@aol.com](mailto:csotfadistrict1@aol.com).

Palo Alto – Every Monday old-time jam at the Unitarian Universalist Church, 505 East Charleston Road in Palo Alto, the new home of the previous Fandango jam from 7 to 9 p.m.

San Francisco - Second and Fourth Mondays (6:30 pm): The Pick Jam - Amnesia, 853 Valencia, SF [precedes the Bluegrass Monday show

San Francisco-First Monday 6:30 pm Old Time jam Amnesia 853 Valencia

San Francisco - Third Monday (6:30 pm): The Handsome Ladies Jam - Amnesia, SF

**Tuesday**

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 – 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.

La Mesa-2nd Tuesday, Fuddruckers Grossmont Center, Grossmont Center Dr. 6:30-9 pm Open mic and pickup bands. Losts of jamming outside. Food and beverages available for purchase. Guests welcome! [trapperworldwide@yahoo.com](mailto:trapperworldwide@yahoo.com) MG Trapper Wyatt 858-483-8727

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](mailto:InamMec@aol.com).

Morgan Hill – Every Tuesday at the Morgan Hill Grange Hall, 40 East 4th St. For more information, email Larry Phegley at [larry.phegley@gmail.com](mailto:larry.phegley@gmail.com) or Gary Broeder at [cervelo8@gmail.com](mailto:cervelo8@gmail.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](mailto:vicki.frankel@gmail.com) or call me at 650-740-0181.

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 Diego-4th Tuesday, Boll Weevil, 9930 Clairemont Mesa Blvd. 6:30-8 pm open mic and pick-up bands, 8-9 pm featured band. Food and beverages available for purchase. Lots of jamming outside. MG Trapper Wyatt 858-483-8727

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](mailto: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.

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](mailto: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](http://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 acoustic-except bass-The Draughtsmen Aleworks-53 Santa Felicia,

5 pm to? Barry McGuire-[barrymcgsb@gmail.com](mailto:barrymcgsb@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](mailto: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.-7:30-9:30 pm Contact Steve Rosen at 831-566-6828 or email at [steverosen@polarlight.com](mailto:steverosen@polarlight.com)

Monterey-Every Wednesday unless it’s raining. 11 am to 12:30 pm Dennis the Menace Park, 777 Pearl St. Larry Phegley-larry.phegley@gmail.com

Nevada City – Every Wednesday at Ol’ Republic Brewer at 124 Argall Way in Nevada City from 6 to 9 p.m. For more info call 530-264-7263.

Palo Alto - Wednesdays: Unitarian Universalist Church, 505 East Charleston Rd., Palo Alto (bluegrass)

Petaluma – Fourth Wednesday each month at the Aquas Cafe, 189 H Street in Petaluma, bluegrass and Old Time open jam from 7 to 9 p.m. For more information, call 707.778.6060 or visit <http://www.aquascafe.com>.

Sacramento-1st Wednesday-Porchlight Brewing Co. 866 57th St 5 pm 916-476-5384

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 [chuckhurd06@gmail.com](mailto:chuckhurd06@gmail.com)

South San Francisco Jam – Second Wednesday of the month, 8-10 pm 47 Hills Brewery 137 South Linden Ave. Ted Silverman and Ted Kuster

Twain Harte-Every Wednesday 9 pm Eproson House 209-586-3700

Vacaville – 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 10 pm, Grapes and Hops, 454 E. Main St. Ventura. Gene Rubin-805-340-2270. [www.venturamusicjams.com](http://www.venturamusicjams.com)

Woodbridge – Second Wednesday of each month at the Woodbridge Grange Hall, 1074 E Academy St in Woodbridge



# BRENDA and the Reviews

From page A-19

tar, and vocals, Megan January on bass and vocals, and Tessa Schwartz on fiddle and vocals. Christine Wilhoyte guests on banjo on two songs.

Four of the songs were written by band members and with the exception of a Ralph Stanley song “Riding That Midnight Train”, most songs were written by women songwriters and have more thought provoking

content than some of the more traditional bluegrass songs.

“Maera’s Waltz” is the sole instrumental written by Tessa, and her melodic sense and timing give the song a wondrous resonance and

vibrancy. Daisy sings the lead vocal on “Pride of Man,” and Hamilton Camp’s vintage song has meaning for today, and the vocal harmonies and instrumental fills on fiddle, guitar, and mandolin frame the lyrics well. Daisy also sings the lead on “Any Way the Wind Blows,” an Anais Mitchell song filled with uncertainty. Daisy’s “Ruby High” has more of a bluegrass pulse, and Tessa’s fiddle adds a delicious anticipatory rhythm, followed by the band singing the song in unison. Daisy plays an extensive guitar solo in Ida’s song, “Sacrifice,” that celebrates the sacrifices that an immigrant mother made to support her family. Jason Winfree’s song, “Hello Florence Thompson,” with a lead vocal from Megan, celebrates another mother, the migrant mother Florence Thompson, made famous in Dorthea Lange’s photograph. Cheers for finding songs with meaning, and showcasing them in strong instrumental settings, and crisp vocals!

going through hard times. Appalachian coal mines and moonshine stills feature in “The Whiskey or the Coal” with the choice that “one will break your body; the other will scar your soul.” Teresa’s strong guitar runs punctuate the song, while the banjo and fiddle provide a strong groove around the song. “You Can’t Buy Your Way Out of the Mines” expresses the all-encompassing power of the mines and the way of life that continues to this day. Traveling and returning to the old home place are the themes of “Back to the Mountains,” “Carolina Traveller,” and “The Hills of Caroline.” Big Country Bluegrass continues to please listeners with great songs, smooth harmonies, and carefully constructed instrumentation.

## Danny Burns: North Country

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www.bonfirerecordingco.com  
www.dannyburnsband.com  
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**Song List: Let It Go, Waiting on Something to Give, Great Big Sea, Down and Out, Look Into Her Eyes, Amy, Hummingbee, Human Heart, Darling Roisin, North Country.**

Danny Burns was born in Donegal, Ireland and he started his career as a folksinger surrounded by the rich strains of Irish folk music and the sharing of songs found all over that country. He arrived in the United States almost 20 years ago, and this debut album showcases some of the bluegrass and Americana musicians he’s met and collaborated with along the way.

Danny’s music is a collaborative set with some of the top names in bluegrass and country sharing the singing, playing and song-writing: Tim O’Brien, Dan Tyminski, Jerry Douglas, Sam Bus, Holly Williams, Critter Fuqua, Cara Dillon, Tift Merritt, and Mindy Smith. Danny’s strong vocals lead the way, and the results are as smooth as a wind-blown sail with strong and well-blended instrumentals, vocal harmonies, and melodic songs that enchant and mesmerize.

“Let It Go” has Sam Bush and Jerry Douglas joining Danny in a song about encounters in the New Orleans bar scene and negotiations to be connected or free. Sam and Jerry are also in the melancholy “Down & Out” and “Look Into Her Eyes” with its classic description of a woman who is “a hurricane in Dixie cup.” Danny’s songs often have repeated lyrics and each restatement powers the message home. Tim O’Brien’s vocal harmonies and mandolin playing are showcased on the rollicking “Great Big Sea,” and the Celtic-flavored “Darling Roisin” that has a glorious harmony chorus. This is a unique blending of country, Irish flavor, folk instrumentation and soaring vocals that make a unique imprint on the listener’s ears. Enjoy!

## CBA Calendar

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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 Bob Loewenthal, 415-990-0280, bloewenthalpicker@gmail.com

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.

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.

Sacramento-4th Thursday (except Nov) Two Rivers Cider, 4311 Attawa Ave Suite 103-Kim A. 916-456-1614

San Francisco – Third Thursday: Doctor’s Lounge, 4826 Mission St., SF; hosted by the Beauty Operators String Band

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

### Saturday

Arroyo Grande – Second Saturday of each month at Lightning Joe’s Guitar Heaven, 100 East Branch Street in the Historic Village, just off Highway 101 at Grand Ave from 1 to 4 p.m. and is open to all. Bluegrass, old time, old grass, originals, country, newgrass. We will explore tunes with an emphasis on working them up to speed, understanding the forms and allowing the players to find a place to shine. Plenty of stools, but bring music stands. For more information, call 805-481-2226.

Chico – First Saturday of each month at Upper Crust Bakery, 130 Main Street. Butte County Folk Music Society sponsored Folk Music Jam 4 to 6 p.m. For more information, call Steve Johnson at 530-345-4128.

Crowley Lake - McGee Creek Lodge, 12 miles south of Mammoth Lakes and 20 miles north of Bishop. Take 395 to the McGee Creek Exit. First

place on the left. Open jam for pros to beginners! For more information, call Jeff Meadway at 760 914 1089 or email meadwayjeff@yahoo.com or visit none.

Dublin – Second and fourth Saturday of each month at the Dublin Heritage Center, Old St. Raymond’s Church 6600 Donlon Way. Slow/practice Jam Session from 1 to 4 pm. For more information, call 925-452-2100.

Lafayette-1st Saturday Noon-Lamorinda Bluegrass & Old Time Music Jam-Lamorinda Music Store 81 Lafayette Circle 925-385-0963

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

Roseville-3rd and 4th (except Nov) 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@BloomfieldBluegrassBand.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**



1966-2019

**California State  
Old Time Fiddlers Association**

**2019  
53rd Annual  
California State  
Old Time Open Fiddle  
& Picking Championships**

**April 12-13, 2019**

**Lodi Grape Festival Fairgrounds  
Burgundy Hall  
413 E. Lockeford St.  
Lodi, CA**

**In coordination with  
California Bluegrass Association  
More Info Call**

**Contest Co-Chair Mark Hogan 707-479-5529  
email: hogiemoon@comcast.net  
Sharon Barrett 530-604-5279  
email: texshar@pacbell.net**

**RV Camping at  
Fairgrounds \$30 per  
night. Limited hookups.  
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\$10 per night.**



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schedules, divisions, rules & guidelines.**

**CALIFORNIA STATE OLD TIME FIDDLERS ASSOCIATION DEDICATED TO THE  
PRESERVATION & PERPETUATION OF OLD TIME FIDDLE MUSIC**