



**CBA president  
Darby Brandli  
announces  
retirement** A7



**Local events remembered  
Photo spread  
from Mike  
Melnyk** A14-15

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Our 45th annual festival -  
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# BLUEGRASS BREAKDOWN

June 2019 Vol 45 No. 11

californiabluegrass.net



## CBA honors: Redwood Canyon Ramblers



The Redwood Canyon Ramblers in 1959.

By Mark Hogan

At its 44th annual Father's Day Bluegrass Festival the California Bluegrass Association will honor the core members of very first bluegrass band in Northern California, the Redwood Canyon Ramblers: Scott Hambly, Neil Rosenburg, and Mayne Smith. From 1959 to 1963, they integrated folk music with contemporary bluegrass and inspired a younger generation, including such household names as Butch Waller, Jerry Garcia, Rick Shubb and Sandy Rothman, to play and help found the vibrant Bay Area bluegrass music scene upon which the CBA was founded.

Post-RCR, Scott has taught

mandolin in Berkeley and can count Chris Hillman as one of his mandolin students. Mayne Smith has had a long musical career locally as a singer and multi-instrumentalist, in bands such as the Frontier Constabulary with Mitch Greenhill and Mark Spolstra, along with more recent collaborations with Kevin Russell. Neil Rosenburg is an International Bluegrass Music Association Hall Of Fame member and author of two significant works on the subject, "Bluegrass: A History", and his memoir, "Bluegrass Generation." The latter work earned him the 2018 IBMA award for Best Print Media Person.

Scott Hambly will be accepting the award on behalf of the band.

## Kids on Bluegrass at 2019 Father's Day Bluegrass Festival



Frank Solivan created and led KOB for many years. Now Helen Foley will be the coordinator in charge of this popular program.

By Helen Foley

Do you have a kid under the age of 18 who loves bluegrass and wants to play on stage with other kids? The KOB is the place for them! The Kids on Bluegrass program is a performance based program for kids who are interested in developing their musicianship. Designed for kids who can play a bluegrass instrument and/or sing Bluegrass, Gospel, or Oldtime music without parental help, KOB does not teach participants to play their instruments, but instead teaches stage presence, musical arrangement, and how to play in a group. Children interested in participating must know enough about their instrument that they can play several songs by heart, maintain good timing, and are willing to work hard and learn with other kids. This is an exciting program that was founded over 30 years ago by Frank Solivan Sr. with some very talented young people who have gone on to accomplish amazing things in the music world. For example, Frank Solivan Jr. with his band Dirty Kitchen was recently nominated for a Grammy Award, and Kid on Bluegrass Molly Tuttle became the first woman in the history of the International

Bluegrass Association to win guitar player of the year!

The KOB rehearsals take place inside of gate 4, right on the corner of the road leading into the camping area across the water ditch. Kids on Bluegrass banners will be up around the camp and we are relatively easy to find, but if you have trouble, ask any volunteer for help! Helen Foley, KOB alumna and the program's new director, will be available starting Wednesday for auditions. *All first time participants must audition before the start of practice on Thursday morning.* Returning participants are welcome to arrive by 10:00 AM on Thursday morning ready to have fun! If you are planning on arriving after the start of the program, please either reach out to myself beforehand (contact information listed below) or simply come to the practice site as soon as you arrive. Every child who participates will have the chance to perform on the main stage. This is an intensive program that leads to long and enduring friendships and a great experience that keeps our kids coming back year after year!

Contact: Helen Foley  
(650)-906-2322  
Hjfoley98@gmail.com

The rehearsals for the Kids on Bluegrass program are as follows:  
Thursday: 10:00 AM-Noon -- 1:00 PM- 5:00 PM  
Friday: 10:00 AM-Noon and 1:00 PM- 4:00 PM  
**Friday: 4:55 PM- Kids On Bluegrass Performance-Main Stage**  
Saturday: 10:00 AM-Noon and 1:00 PM-4:00 PM  
**Saturday: 4:55 PM- Kids on Bluegrass Performance-Main Stage**

**\*\*Note:** These times are subject to change based on the preparedness of the kids. Parents should know it is possible for practice to end early, but practices will never exceed the listed times.

### FESTIVALS

## 2019 Father's Day Bluegrass Festival



### MUSIC CAMPS

## CBA Music Camp

June 9-12 Grass Valley  
Nevada County Fairgrounds,  
Grass Valley cbaweb.org

## Susanville Music Camp

June 18-21 at Lassen County  
Fairgrounds, Susanville

### UPCOMING CONCERTS

## San Francisco

June 24 The Earl Brothers at  
Amnesia, San Francisco

## South Bay

June 11 Sidesaddle & Co at  
Sam's BBQ, San Jose

## East Bay

June 16 Whiskey Brothers at  
Albatross Pub, Berkeley

## North Bay

June 13 Blue & Lonesome  
Ed Neff and friends at  
Willowbrook Ale House,  
Petaluma

## Monterey Bay

June 27 Bill Kirchen and Five  
Lost planet Airmen Fly Again  
Michael's on Main  
Santa Cruz

**CBA Calendar A-23**

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2018/2019

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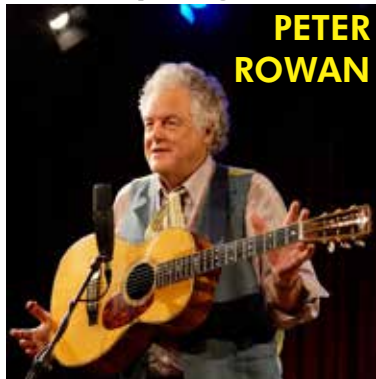
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Sue Condit - 707 533-9431 or [scondit@gmail.com](mailto:scondit@gmail.com)



# Bluegrass music loses a great: John Starling of the Seldom Scene

By David Morris  
for BluegrassToday.com

John Starling, one of the smoothest voices in bluegrass and a founding member of the Seldom Scene, died Thursday night in Fredericksburg, VA. The Grammy winner and member of the Bluegrass Hall of Fame was 79.

Starling was the last surviving member of what is arguably the greatest vocal trio bluegrass has known. The blend of his voice with those of John Duffey and Mike Auldridge made songs like 'Wait A Minute, Body and Soul' and 'Out Among the Stars' instant classics that still get played decades later. His death leaves his close friend Ben Eldridge and Tom Gray as the only surviving founders of the seminal band.

He had been in hospice care since early February, which gave time for a steady stream of visitors to reminisce and say goodbye. But that doesn't mean the news many of us woke up to today is any easier, especially for his former bandmates and countless fans who hung on his every word, whether he was singing a Seldom Scene classic or telling a story from the 1970s, when Scene shows attracted the likes of Linda Ronstadt, Emmylou Harris, and Lowell George, the late leader of Little Feat.

Praise for Starling and expressions of sympathy for his family came from far and wide, from

musicians to fans who remembered a favorite show or a merch table comment.

Dudley Connell, who has taken John's role in Seldom Scene, remembers

"When I spoke with John Duffey in the late spring of 1995, I had been listening to and admiring the music of the Seldom Scene for over twenty years. At the time, I didn't know John Starling personally, but Duffey often said that John Starling admired the lead singing of Carter Stanley. I had no idea that Starling and I shared that in common. I can hear it now. Listen to his take on 'The Fields Have Turned Brown'. Hear what I mean? It's country soul.

Over the past twenty something years of standing in his place, I soon realized that I could stand in his spot on stage, but no one was ever going to fill his shoes. John Starling was a vocal stylist; he made every song he sang his own. John Starling once told me that I 'brought the blues into the Seldom Scene.' My response to him, 'well, you brought everything else.'

The Scene had a reunion show at the old Red Fox Inn a few years ago, and while John was singing on the small make shift stage, I stood behind the curtain with Emmylou and listened to him sing. For a while, we didn't say a word to each other. Finally, Emmylou said to me, 'John is still one of my favorite singers.' My

response to her, 'John is irreplaceable.' What I didn't say was, there will likely be other great singers, but there will only be one John Starling and he will be missed."

"One of the best singers ever," said Tim Stafford of Blue Highway.

"In the early '70s, the Seldom Scene brought me to the bluegrass party," said Mark Brinkmanship, a prolific songwriter. "John Starling made me stay."

Starling's musical career started almost by accident, after serving as an Army surgeon in Vietnam. During a medical residency at Walter Reed Army Medical Center in Bethesda, MD, he became friends with Eldridge and Auldridge. Soon they were jamming in Ben's basement. Gray and Duffey, both formerly with the Country Gentlemen, joined the fun. The band played its first gig in 1971 and is still on the road, albeit without any of the founders.

Starling played guitar and was the lead singer until 1977, when he left to devote full time to his medical practice. Had that been the end of his musical career, it would have been stellar. But he returned to the Scene briefly in 1983, recorded a Grammy-winning album, 'Spring Training', with Carl Jackson in 1990, and formed a new band, John Starling and Carolina Star, when he retired as a surgeon in 2006.

He also made occasional reunion appearances with the Scene

over the years.

I never got to see Starling or hear him sing live in his prime. (I'm thankful for YouTube!) But he did play a central role in one of my favorite bluegrass memories. It happened on October 20, 2013, when he and Gray joined the Scene (with Eldridge still on banjo) to play a fund-raising show for the DC Bluegrass Union. Also sitting in that night was Emmylou Harris, who sang at clubs in the DC area before she became a star. She and Starling were friends for decades. (Starling is credited with boosting her career by introducing Harris to Gram Parsons, though others take credit as well).

I shared a table that night with Starling, his son Jay, and Gray, among others. Starling was every bit as good a storyteller as a singer, and he was in fine form that night.

The evening became even better when he joined the band on stage. John, his voice a little shaky from years of not singing, still owned the room, especially on the opening lines of 'Wait a Minute'.

"Wait a minute, did I hear you say you're goin' far away again."

For now, those words from Herb Pedersen, are a fitting place to stop.

Thanks for the music and the stories, Dr. Starling. The rest of your trio is waiting.



John Starling (left) with the Seldom Scene.

## Al Shusterman passes

By David Morris  
for BluegrassToday.com

Al Shusterman, a longtime presence in the California bluegrass scene, died April 24 after a fall at his home. He was 75.

Shusterman spent more than three decades as a DJ, and was still working for KUBU in the Sacramento area at the time of his death. His show, Backwoods Bluegrass, played an eclectic mix of bluegrass, from stars to unknowns. He had earlier worked as a promoter. He also played the resonator guitar and was known as a good singer.

Al's death was reported by his brother, Sid, a fellow picker, who started out trading cassette and reel-to-reel tapes of bands they had heard, Al from Texas, Louisiana and California, Sid from the East Coast.

"I listened to his show just last week. It's especially tough because this is the beginning of festival season," said Sid, who spoke with Al on the phone every week. Much of the conversation focused on bluegrass and the touring schedules of favorite bands.

In addition to the brotherly bond, the Shustermans shared a



CBA regular Al Shusterman has died at 75.

favorite band – The Dillards. Al met the band in Philadelphia in the early 1960s, with Sid remembering a wonderful detail from Al's report to him: "They were walking down the street in their buckskin outfits!"

In addition to giving artists airtime, Al endeared himself to many of them by writing and sharing short reviews of projects that came his way. You don't have to look very hard to find his reviews quoted or excerpted in liner notes and on the websites of appreciative bluegrass artists.

For example, here's what he had to say a while back about Kim Robins: "I loved Kim Robins' new project, Raining in Baltimore,

from the moment it started. I was mesmerized the entire time it was playing. I just love her voice and the emotion she put into each song. I played it numerous times and found something new and exciting each time I heard it." There are hundreds of similar reports from Al floating around.

Those reviews, interviews and various types of recordings from 33 years of radio work fill two bedrooms of the house he shared with his wife, Sandra, and their family. That's a testament to the staying power of bluegrass music, and to one man's enduring affinity for it.

RIP, Al Shusterman. Thanks for all you did for bluegrass.

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

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 deb Livermore@gmail.com





## CSOTFA and CBA join forces

By Mark Hogan

The changing musical landscape of bluegrass and old time music in California presents certain challenges as to its survival in a place where there is so much competition for the public's attention in the entertainment world. Sometimes it requires making moves that in years past would have been thought undesirable which now seem necessary just for survival. Last April, in Lodi California we witnessed the merger of the California State Old Time Fiddle Association's State Fiddle and Picking Championships with the California Bluegrass Association's Spring Camp Out.

For those of us who have been around since before there were bluegrass festivals in California, the many fiddle contests around the state were the main gathering events outside of Sweets Mill, for old time musicians to meet. It was also a place where one who might be into bluegrass music might be able to hook up with some like minded musicians. However bluegrass wasn't always welcome. Times have certainly changed and the hay-day of old time fiddle contests has passed and bluegrass festivals have become the

dominant event.

The CSOTFA still has a wonderful product to present to the public with all the many fine fiddlers getting together for a friendly "competition." Especially the kids. However the event was slowly dying in its long time Oroville location and it was time to make a move. It was fortuitous that the CSOTFA and the CBA were able to come to an accommodation which benefited both organizations by holding the state fiddle contest at the same time the CBA holds their spring camp out. Attendance in the camp ground increased as did attendance at the fiddle contest itself. At one point the hall was so small to accommodate everyone that wanted to attend. A pleasant dilemma.

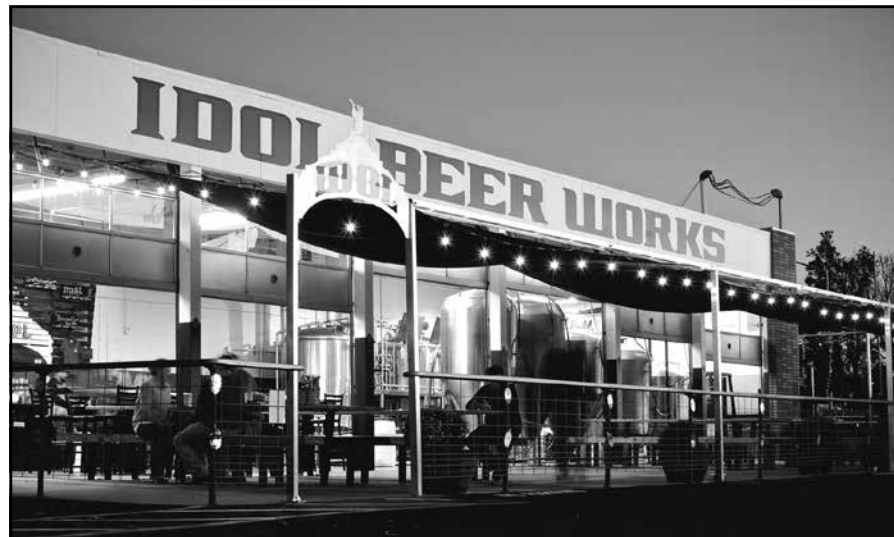
It was also gratifying to be welcomed so warmly by the City of Lodi. Members of the Chamber of Commerce presented the CBA a plaque as the newest members of the chamber at our Saturday night dinner. As of this writing plans are already in the works to try and make the event an even bigger part of the landscape of Lodi. Many thanks to the members of both the CBA and CSOTFA boards of directors and their staffs for making this experiment a success.



California State Old Time Fiddle Association's State Fiddle and Picking Championships joined the California Bluegrass Association's Spring Camp Out in Lodi.

Photo: Dave Berry

## Idol Bluegrass Jam returns in July



By Deb Livermore

The Bluegrass calendar is sooooo full that we haven't had room for one more thing... notably the Idol Beer Works bluegrass jam in Lodi, CA, since March. So let's put it back on the calendar for July.

Yes, it might be warm, but the beer and kombucha will be cold! Yes, it might

be sunny, but they will have some shade for us. Yes, our fingers might be a little rusty, but that has never stopped us before.

Come on out and enjoy our friendship and the music on July 21, 2019 from 1pm to 5pm at Idol Beer Works, 100 S. Sacramento St., Lodi, CA. Can't wait to see you all!

## 10,000 hours. Really?

By Bill Evans

Sooner or later, often around the breakfast table at a music camp, conversation will turn to "that 10,000-Hour Rule thing." What's that? In his 2008 best seller "Outliers," journalist Malcolm Gladwell, drawing on research from psychologist Anders Ericsson, supposedly makes the claim that the key to success and mastery in any field, including music, is to engage in this task for 10,000 hours.

I know what you're thinking. "10,000 hours?" you ask. "Wait a minute...so if I practice one hour a day, every day of the year, you're telling me that I won't become proficient at playing bluegrass for...27.173913 years?"

Relax a minute! No, I'm not telling you this and I don't think Malcolm Gladwell is saying this either (but I am highly impressed by your math skills and I'm really glad that you're finding one hour a day to practice!). A closer reading of Outliers paints a more nuanced picture of the real significance of the 10,000-Hour rule.

Gladwell uses as his case studies Microsoft founder Bill Gates and the Beatles, individuals who obviously have truly excelled at their craft. Gladwell does a bit of his own math and determined that many of us reach the 10,000-hour goal in our own professional lives after working 20 hours a week for 10 years. This explains why an experienced doctor, lawyer, teacher, social worker or you-name-it (um, banjo teacher?), is probably more skilled or knowledgeable at their respective professions than a newcomer to the field. Ultimately, we become what we do, right?

"Okay," you then say, "but I don't have 20 hours a week to practice." Calm down my friend! There's more good news here. What Ericsson and Gladwell are seeking to explain is not how we learn to play an instrument or sing well but they are searching for common elements in the biographies of those individuals who have literally changed the course of human his-



Bill Evans.

tory.

They are not saying that unless we have 10,000 hours to invest, we will never become proficient. But they are saying that if you look at the lives of Bill Gates and the Beatles (and I'll add from my own personal experience, folks like Sonny Osborne, Jens Kruger and Bela Fleck), a common thread in these lives is that so-called genius (or, when it comes to music, "talent") is not the only or even the most important thing when it comes to determining a person's success. In the case of Bill Gates, it was his access to a computer at a time when they were not commonplace, that helped him to succeed. And in the case of the Beatles, it was the 10,000 hours invested in performing six to eight hours a day for four years in the sweaty clubs of Hamburg, Germany. When I interviewed Bela Fleck for the first time many years ago, I found him on his front porch, practicing. Jens Kruger practices eight hours a day, every day that he can – even today.

Most of us aren't interested in changing the course of bluegrass music history. We just want to play well and have a great time making music in the company of friends and loved ones. Luckily, it's possible to experience this joy without putting in those 10,000 hours! Simply find time in your own schedule to play, don't compare yourself with others, set goals that are realistic for you and go for it!

You'll get there and in much less time than 27.173913 years.

### Be a CBA member!!



## CALIFORNIA BLUEGRASS ASSOCIATION

The California Bluegrass Association (CBA) is a California Non-Profit Corporation founded in 1974 in the San Francisco Bay Area. The CBA is dedicated to the furtherance of bluegrass, old time and gospel music in California. The Articles of Incorporation further state that, "the organization is formed to promote, encourage, foster, and cultivate the preservation, appreciation, understanding, enjoyment, support, and performance of traditional instrumental and vocal music of the United States."



# FROM THE PRESIDENT'S DESK

Darby Brandli, CBA President



Darby Brandli

The CBA Father's Day Festival in June is the biggest and oldest CBA event we produce. It is the introduction to the CBA for many attendees and performers. It is the event which requires the most volunteers. Most of our leadership teams started by performing a volunteer job at FDF.

The Festival is the only place many of our members reconnect with others. We celebrate significant member events such as weddings and births. It is also a place where we mourn the death of a valued member. This year we will greet surviving members who lost their homes in the Sonoma, Napa, Clear Lake and Butte County Fires.

Lucy Smith our Area VP from the Butte County Area is retiring from her myriad activities with the CBA. Lucy will continue to be our lead for the fire victim instrument replacement effort however she will no longer produce concerts, publish a bluegrass newsletter or produce a radio show. Lucy has been a super volunteer and was our IBMA Team Leader for several years as well.

Lucy has plans to relocate to another area and start a new chapter in her life. She says she is leaving with her car, her dog and her guitar as in a country song. Lucy leaves big shoes to fill and we wish her well and thank her for everything she has done for the CBA and the

music.

I also am retiring from my position as President of the CBA and this will be my last President's Message in the Breakdown. It has been an honor serving the membership as a volunteer these past 20 years or so but it is time for someone else to step up and lead. I will continue to champion the CBA Youth Program until we come up with a replacement plan.

I am so looking forward to our 44th Annual Father's Day Festival. We have only attended since the mid-80's (newbies) but saw our children grow up on the Fairgrounds and now bring our grandchildren. We named ourselves Camp Spam

many years ago and the Festival is a reunion every year.

We have lost a few of the people who camped with us over the years but have grown in numbers due to all the offspring now attending and the new friends we made. I think we have a record number of "Spammers" appearing on the stages this year and in important volunteer positions. I feel this marks the success of my own years of volunteering.

See you in Grass Valley.

*Editor's note: Darby Brandli has done as much for the CBA as anyone we can name. She's been a steady and energetic leader and has*

*influenced the association's goal to bring youth into bluegrass. She has benefitted the CBA as a nationally known advocate for California bluegrass. Please join us in wishing her all the best and express your gratitude for this wonderful person.*

## Minutes of the March 10, 2019 - California Bluegrass Association Board Meeting

### CALL TO ORDER

Chair Geoff Sargent called the meeting to order at 11:05 am on Sunday March 10, 2019 at Lagunitas Brewery, 1280 North McDowell Blvd., Petaluma, CA.

### ROLL CALL

#### Board Members Present:

Bruce Campbell, Patrick Campbell, Brandon Godman, Dave Gooding, Mark Hogan, Kara Kundert, Geoffrey Sargent. Chuck Hurd and Steve Ladonga participated by phone.

#### Board Members Absent:

Larry Phegley  
**Officers, Coordinators and Members Present:**

Colleen Hogan and Ted Kuster were present. Darby Brandli and Valerie Cornejo participated by phone. Montie Elston participated by phone for the Father's Day Festival update only.

### SETTING OF THE AGENDA

The agenda was approved with seven additions.

### APPROVAL OF THE FEBRUARY BOARD MEETING MINUTES

The minutes of the February 10, 2019 Board meeting were approved with corrections.

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

None

### OLD BUSINESS

#### Father's Day Festival:

Arrangements are progressing nicely, but there is still a challenge finding enough volunteers, especially for key leadership positions. We need a Gate Ticket Coordinator, Festival Director, Assistant Director(s), and Electrical Coordinator for 2020. The goal is to have people in place to shadow the positions this year. There has been discussion of cutting non-essential services if there are not enough volunteers.

#### Board Policies and Procedures Manual:

Ted Kuster is working on set-

ting up a Google site as a place to store internal Board documents.

#### Update on Bluegrass Breakdown:

The Breakdown Committee plans to conduct a survey about the Bluegrass Breakdown at the Father's Day Festival. They continue to work on refining the vision of what the Breakdown will be in the future, including the possibility of moving to a bi-monthly publication and publishing more content online.

#### Budget update and issues:

The Treasurer reported that she has incorporated the changes discussed at the February meeting and the budgeting process is proceeding.

#### Music camp update:

Current registration is 162, which is up from this time last year.

#### IBMA:

The Board continues to discuss the possibility of moving the showcase to a larger downstairs room at IBMA and keeping the CBA suite for hospitality and jamming only.

#### Fire relief fund disbursement:

The disbursement plan for the money raised by the CBA through their GoFundMe campaign is almost final. The Board delegated authority to the Executive Committee to approve the plan between meetings based on input from the Board.

#### Sales Force update:

No update.

#### Event policy revision:

No update.

#### California Showcase selection procedure:

The California Showcase and Vern's Stage selection procedures have been refined with input from the Board.

#### Bluegrass Pride Co-Sponsorship:

The Board approved a mutual in-kind relationship between the CBA and Bluegrass Pride. BGP has offered to provide staff for the mercantile booth as well as a booth to

conduct the Bluegrass Breakdown survey and interviews for social media.

### NEW BUSINESS

#### FDF program update:

Kara Kundert reported that she is working on the FDF program and will have a first draft by late April.

#### Location for August Board Meeting:

Mark Hogan contacted Old Time Coordinator Rowan McCallister to see if arrangements can be made to hold the August Board Meeting at the Old Time Campout in Lake Sonoma.

#### 2020 Great 48 Committee & Chair:

The Board approved Jack Pierce to head up the Great 48 Committee for 2020.

#### Sonoma County Festival update:

SCB&FF Director Mark Hogan reported that, despite the last-minute venue change due to flooding and heavy rain during the March 9 festival, it went well. There was a lot of local community support and he expects the festival to at least break even. Sponsorships were higher than ever and there were many positive comments about the varied lineup and workshops.

### REPORTS

#### Executive Committee Report:

The committee approved donating two FDF tickets for raffle at the Sonoma County Festival.

#### Membership Report:

Larry Phegley sent a report prior to the meeting which shows the membership at 2850.

#### Treasurer's Report:

Valerie Cornejo reviewed the reports she sent prior to the meeting. She pointed out that the revenues look high, but we have obligations against most of that money, including fire relief disbursements.

#### Youth Program Report:

Darby Brandli reported the

following:

--Academy registration is currently at 22 kids with 4 months to go.

--Five of the faculty have been hired so far.

--The 2nd Edition Songbook is progressing.

--She is working on the KOB t-shirts.  
--The students who participate in the youth jam at the Berkeley Old Time Music Convention will be paid a small stipend out of Youth Program funds.

#### Area Activities VP Reports:

Bruce Campbell (Contra Costa County) –

Bruce reported that the jam in Lafayette is going well. The last "Bluegrass Jelly" at Armando's in Martinez was standing room only. The Whiskey Brothers will be at Lucas Beer Garden in Benecia on April 7th.

Jenny Williams (Solano/Yolo County) –

Dave Gooding reported that Jenny is booking bluegrass bands for the Dixon Lamb Festival again this year.

Mark Hogan (North Bay) –

Now that the Sonoma County Festival is over, Mark is focusing full attention on the State Fiddle Contest that will coincide with the CBA Campout in April.

Ted Kuster (State Activities VP) –

Ted asked the Board to approve Aaron Zorndorf as the new Area Activities VP for San Mateo County based on Vickie Frankel stepping down.

#### President's Report:

No additional report.

#### Chair's Report:

--Geoff Sargent initiated a discussion about purchasing items with the new logo items for mercantile. Items with the old logo will be sold at a discount at the festival.

--Geoff asked the Board to official approve Steve Goldfield as the liaison for the 2020 Festival t-shirt design.

#### Five Year Committee Report:

No report

#### Tech Committee Report:

No report

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

The next meeting will be Saturday April 13 at 10AM at the CBA Spring Campout, Lodi Grape Festival & Harvest Fairgrounds, 413 E. Lockeford St., Lodi, CA.

### ADJOURNMENT

The meeting adjourned at 3:05 PM.

## Minutes by Collen Hogan, CBA Secretary



Seriously? You're not a CBA member?!

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





# 2019 Parkfield Bluegrass Festival remembered

By Dave Berry

In the California bluegrass world, the CBA Father's Day Festival gets most of the ink. But fear not, bluegrass fans, there's a wonderful Mother's Day bluegrass festival held every year in the heart of California earthquake country. The picturesque hamlet of Parkfield, California was transformed into bluegrass heaven this past weekend when the Bluegrass Music Society of the Central Coast put on the 21st Annual Parkfield Bluegrass Festival. Known as the "Earthquake Capital of the World," Parkfield springs to life every Mother's Day Weekend with toe-tapping bluegrass, old-time, traditional and Gospel music. Music fans take over this small country village for four days of concerts, workshops, children's activities, camping, and around-the-clock music jams. Music lovers come for the weekend or for the day with multi-day passes that include camping or single day admissions. The festival is a great day-trip outing for coastal residents from Salinas to Santa Barbara, and valley residents from Fresno to Bakersfield.

Headlining Parkfield 2019 was Special Consensus, Central Coast favorites the Cache Valley Drifters, Canadian band the Slo-can Ramblers, and the ever-popular Phil Salazar & The Kinfolk. Also featured were Rebekah Long, the Littlest Birds, Snap Jackson & the Knock on Wood Players, AJ Lee

& Blue Summit, One Button Suit, North Country Blue, the Have More Fun Stringband, and Mission Blue. Fresh from her European tour, Amber Cross returned and the lively SLO County Stumblers made their Parkfield debut.

Last year the square dances were so popular that this year they added a second one, both with Robin Fischer as caller. On Friday night the Have More Fun Stringband provided the tunes, and Saturday night it was the SLO County Stumblers. Kids up to 16 years of age were welcomed to the free Kids Bluegrass Program. Under the direction of Gerry Higbie, Joy Williams, and Blue Summit, kids received instruction in fiddle, banjo, guitar, mandolin, bass, dobro, and singing. Loaner instruments were available and students performed on the Main Stage Sunday. On Saturday kids created Mother's Day gifts in a free crafts class.

Each night there was a rousing show in the Parkfield Cafe this year featuring the Littlest Birds, AJ Lee & Blue Summit, and Snap Jackson & the Knock on Wood Players. The bands typically mix it up and invite their friends to sit in making for a wonderfully intimate yet energizing show. AJ Lee & Blue Summit who just released their new album, Like I Used To, recently put their entire 2018 Parkfield cafe show up on their Youtube channel which you will not want to miss.

I stopped longtime organiz-

er, volunteer, and Board member Connie Maxness on her golf cart for some history of the festival. Connie is keeper of lists including Ticket Holders, Volunteers, Bands & Guests, and Comps. Here is what she had to say:

"The festival was started 1998 by Pat and Rosie Conway. It was a small gathering... mostly of people from the Santa Maria and Lompoc area. The festival has always been at Parkfield, except for one year when it was at the Paso Robles Fairgrounds. No one liked that location so it moved back to Parkfield. I don't know what year that was, but Joe Quealey took it over from Pat Conway and moved it back. The 2019 festival is the 21st festival.

In 2006 the Bluegrass Music Society Central Coast achieved non-profit status and took over the festival. BMSCC is an all-volunteer organization. Our mission is to promote and preserve bluegrass, old-time, traditional and Gospel music. The current Board of Directors is Julio Boysenberry, Jim Fissori, Gerry Higbie, Connie Moxness, Robert Otten, Linda Sorensen, and Dave Swartz. Festival Director is Dave Swartz. This leadership team has been in place since 2014. I started volunteering in 2006 and have been on the board since 2008.

I don't have data for the early days, but when I started volunteering in 2006, ticket sales hovered around 400. By 2014 we sold 840



tickets and in 2018 we sold 1120 tickets. We've seen a shift in sales over the past two years from single-day tickets to multiple-day tickets, which we want. Last year when we had 1120 ticket holders plus the bands, band guests, volunteers and comps.... we decided that we were FULL. After taking a drive around the property, we decided we didn't want to be any more crowded. We don't want to be the biggest festival; we want to be the best. We sold out of 4-day camping passes this year but still sold day passes.

We have a geologist who does walking tours of the San Andreas Fault which is one of our most popular workshops. We're also just down the road from the James Dean memorial crash site, where the Hollywood star perished driv-

ing his Porsche in 1955. He was not on his way to our festival. It was a bit before our time.

I spent some time wandering the grounds taking pictures and asking musicians, campers, volunteers, and board members what they liked best about the festival. Here's what they had to say:

As you can tell, the consensus is that the Parkfield Bluegrass Festival has a little bit of everything, and people love the location, the bands, the size, the people, jamming, and of course, the weather. Let's not forget to mention that there are hundreds of great wineries less than an hour's drive away in nearby Paso Robles. If California is in your future Mother's Day plans, then be sure to plan ahead and get your tickets early for next year.

## 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> Singing & Instrumental Tempo - 60 bpm Bluegrass style or 120 bpm in 4/4 time	<u>The Smileys</u> 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: [jpckatz@gmail.com](mailto:jpckatz@gmail.com)  
Thanks and see you in June!  
Jared Katz  
Jam Leader

## Kid Fest at CBA Father's Day Bluegrass Festival

By Kathleen Rushing

Once again the CBA will host Kid Fest, a way fun program at the 2019 Father's Day Festival June 13-16th. There will be tons of fun with crafts, water play, bubbles, lemonade making, face painting, Sun-dyed t-shirts, singing, instrument petting zoo, all within earshot of the incredible Bluegrass Main Stage! Activities are designed for ages 2-12. Parents must company their children as it is NOT day care. Tentative times will be from 11-4:00 PM on Friday and Saturday of the festival.

Special this year will be a "pickin' corner" where kids and parents can participate in "petting the instruments" and maybe learn

to pick and sing a song! Jennifer Trowbridge and Betsy Riger will be hosting this fun area!

Kid Fest will be located in the fenced in, kid-friendly area behind the mercantile booths. Look for signs pointing the way.

Kid Fest is under the direction of Kathleen Rushing, who is also Director of the Fun Grass program at CBA Music camp June 9-12, pre Festival. Kathleen is a retired Kindergarten Music and Movement Specialist and is known for her fun Bingo Schmingo Music: [www.bingoschmingo.com](http://www.bingoschmingo.com)

Come on by Fun Fest for a wonderful family time with your kids!

**Contact: [Kafween@mac.com](mailto:Kafween@mac.com)  
[www.bingoschmingo.com](http://www.bingoschmingo.com)**

CBA members make this paper happen. Thank you!



# CBA's 2019 IBMA FUNDRAISER DRAWING

Santa Cruz  
GUITAR COMPANY



## Brad Paisley Signature Model

Santa Cruz Guitar Company proudly announces the debut of the Brad Paisley Signature Model Guitar. His decision to partner with a shop as small as Santa Cruz Guitar Company came from his desire to be associated with quality and responsibility above all else. He wanted his name on a handmade instrument that his fans and guitar aficionados alike could trust. Richard Hoover worked closely with Paisley to design a personalized, custom dreadnought based on SCGC's Pre-War Dreadnought Model. The Paisley signature model (The B/PW) honors Paisley's dedication to the sustainability of treasured tone woods, built with his preferred customizations for playability, tone and look in mind. SCGC thanks Brad's good friends at Artisan Guitars, whose many years of coaching and loving service made possible the introduction, designs and ongoing goodwill to make it happen.

Price: \$5600.00

## Louise

Large-diaphragm condenser microphone spring-suspended in a pivoting slim stainless steel ring. Tuned for live performance use, ideal for micing small acoustic ensembles. The new classic bluegrass mic. Louise has the clarity, gain, feedback resistance, and full, natural frequency response to change the game when it comes to live single-mic situations. She has a pleasing high end with no harshness, and a sound that performers, audiences, and engineers all describe as astonishingly natural. She can also bring that winning sound into the studio, capturing vocals and acoustic instruments with straight-forward clarity.

Price: \$640.00



## Shotwell Model

The fiddle outfit includes: The Fiddle Mercantile "Shotwell" Model- a full size fiddle, fully set up and adjusted by Brandon Godman of The Fiddle Mercantile. It is a nice, dark sounding fiddle featuring a beautiful one-piece back that would be very suitable for bluegrass or old-time fiddling.

- Carbon Fiber Bow
- Hardshell Case

Price: \$1500 Outfit Value  
(Unused can be traded in by the winner towards any other instrument and/or bow offered by The Fiddle Mercantile.)



## Paul Beard Signature Squareneck Resonator Guitar Deluxe

The PBS Deluxe has a striking curly maple body and a hard rock square maple neck, all finished in a rich tobacco sunburst. The fretboard is inlaid in the vintage hearts & flowers motif. The Deluxe is equipped with the famed Paul Beard "open" soundwell, resonator cone and spider bridge. This combination produces the sweet wood-and-metal tone that's so ideal for Bluegrass steel playing. Available as left-handed model.

Price: \$1558.00 w/case

## The Eagle II

The Eagle II banjo represents the latest in tone ring innovation from the collaborative efforts of Greg Deering and Jens Kruger. It features the ground breaking patented Twenty Ten Tone Ring - a Deering original crafted unlike any other traditional tone ring. Made of brass and producing a tone with a very rich mid-range and good bass and treble response, the most unique feature of the Eagle II banjo is that it is suitable to both clawhammer and bluegrass, among other styles.

Price: \$2819.00



## Kentucky KM-606 Standard F-model Mandolin

Stripped down to the essentials and ready to play, the new KM-606 Standard F-model Mandolin is all about tone, playability and value! Right out of the case, this professional-quality mandolin has the look, feel and tone of an instrument that's been played for years, and all for a price never before seen on a Kentucky of this caliber. The beautiful satin aged brown finish, a comfortable neck with medium frets and radius fingerboard, and select tone-woods are just a few of the elements that set this mandolin apart from all the rest. Kentucky KM-606...America's New Favorite Mandolin!

KM-606 Price: \$1,195.00

## Christopher Bass 100 Series Academy 1/2 size - student model

Get the best of both worlds with the durability of laminated maple back and sides and the improved acoustic response of solid carved spruce top. The A43 "hybrid" model features both! The laminated back and sides are especially sturdy in school settings and drier climates, while the carved spruce top gives players a wider range of tone and expression. Comes with French bow and bag

Price: bass outfit \$2,480.00



## CBA INSTRUMENT DRAWING ORDER FORM

Please send me the following tickets for the CBA Fundraiser drawings

**WHEN PURCHASING MULTIPLE TICKETS, PLEASE INDICATE HOW MANY TICKETS YOU WANT FOR EACH INSTRUMENT**

### No. of Tickets Purchased

- ☐ 1 Ticket \$5.00
- ☐ 6 Tickets \$25.00
- ☐ 14 Tickets \$50.00
- ☐ 21 Tickets \$75.00
- ☐ 30 Tickets \$100.00

### No. of Tickets

- ☐ Christopher Bass
- ☐ Kentucky KM-606 Mandolin
- ☐ Louise Microphone
- ☐ Paul Beard Resonator Guitar
- ☐ Santa Cruz Guitar Co. - Brad Paisley Model
- ☐ Shotwell Fiddle Outfit

Please Print:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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

Send this order form and check payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope by October 1, 2019 to:

**Tickets, 524 Masonic Street, Martinez, CA 94553**

Drawing to be held at the CBA Fall Campout in Lodi on Saturday, October 19, 2019. Need not be present to win.



10<sup>TH</sup> ANNUAL

# SUSANVILLE BLUEGRASS FESTIVAL

MUSIC CAMP  
WORKSHOPS  
GREAT JAMMIN'  
QUILT ROOM

BEAUTIFUL  
CAMPING SITES  
ARTS/CRAFTS  
FOOD

JUNE 21 THRU 23, 2019

**Greg Blake Band**

**Blue Highway**

**Steve Spurgin**

**Edgar Loudermilk Band featuring Jeff Autry**

**The Sierra Sweethearts**

**Red Dog Ash**

**Chris Brashear & Peter McLaughlin**

**Mosquito Road**

## QUILT ROOM

Once again we will provide a fully equipped Quilt Room, sponsored by **Country Pines Quilt Shop**. The quilt room will be provided with sounds from the stage so you can work on your project and enjoy the festival music as you work!

3 day pass: \$65 (Before June 7th)  
\$75 (After June 7th)  
Daily Ticket: \$30 Friday & Saturday  
\$20 Sunday  
(12 & under free)

**Camping Information:** (NOTE: all camp site pricing is figured on a per night rate and are on a first come first served basis)  
RV with water & electric - \$30 • RV with no hookups (No sharing allowed) - \$25 • Tent camping - \$20.00

Wednesday June 19, 2019 from 5 to 8 PM, **Bluegrass and Barbeque**, enjoy a free "Locals Night" with music from bands and music camp instructors. Tri-tip dinner with all the fixins will be available for \$20.00 each, children 6 and under free!

## SUSANVILLE MUSIC CAMP JUNE 18-21, 2019

This year we are providing you with a great and affordable opportunity to improve your instrument playing capabilities, vocal skills as well as jamming knowledge in a relaxing classroom atmosphere, including one-on-one time with some of the best Bluegrass musicians/instructors in the industry today. Our instructors specialize in guitar, banjo, mandolin and bass instruments as well as vocal techniques and the art of bluegrass jamming. Our list of specialists are tough to match with the likes of Rick Sparks, *Music Camp Director*, who will also "triple duty" as the *Vocal class and Jam class Instructor*; Jeff Autry, *Guitar Instructor*; Edgar Loudermilk, *Bass Instructor*; Zack Autry, *Mandolin Instructor*, and Curtis Bumgarner, *Banjo Instructor*. We're still working on adding additional instructors for fiddle and dobro so please check our website and Facebook page for updates.

**SPONSORS:**  
(to date)



**To purchase Music Camp spot, Festival Pass and Camping etc., or for more info, contact:**

**LASSEN COUNTY FAIRGROUNDS | 195 RUSSELL DRIVE SUSANVILLE, CA  
530.251.8900 | WWW.LASSENCOUNTYFAIR.ORG/INTERIM-EVENTS/BLEUGRASS-FESTIVAL**





**CALIFORNIA BLUEGRASS ASSOCIATION**  
**GOLDEN**

# GOLDEN OLD-TIME CAMP-OUT

## POKER FLAT CAMPGROUND - LAKE SONOMA

**Poker Flat Campground Next to Park Headquarters** Enjoy our wonderful site! It is flat with green grass to camp on under many large shade trees. Toilets and potable water are available. The CBA will provide two screened solar showers. Lake swimming is only about a mile away by road. Picnic tables and shade structures are scattered about. There are no hookups, but there is space to park RVs and trailers in parking lots. Cloverdale is about 15 minutes away. Healdsburg is slightly farther. Bring food.

## ACTIVITIES

Information about workshops will be announced later.

## TICKETS

Available only at the gate. \$10 a day for CBA members. \$12 a day for non-members.

**AUGUST  
22-25 2019**

# POKER FLAT CAMPGROUND LAKE SONOMA



## Tunes and Grins!

## Played in the Shade!



**NO  
ADVANCE  
TICKETS  
NECESSARY!**

### DIRECTIONS

**FROM 101 NORTH:** Take the Dry Creek Road exit and turn left, just north of Healdsburg, for 12 miles. It changes name to Skaggs Springs Road as you approach the lake on a sharp curve. Watch for the campout banner and the sign for park headquarters (the visitor center is across the road) and look for the campout.

**FROM 101 SOUTH:** Take the Dutcher Creek Road exit, just south of Cloverdale. Drive south on Dutcher Creek, turn right when it ends at Dry Creek Road, and then follow the directions above.



# Under the Radar and Modern Hicks - July 7, Sebastopol

## A flood repair fundraiser event for the Sebastopol Cultural Community Center featuring...

### Under the Radar and Modern Hicks

Sunday, July 7th, 2019  
7:00pm show, 6:30 doors  
The Sebastopol Cultural Community Center Annex  
425 Morris St., Sebastopol  
Tickets: \$20 - \$100  
Tickets, information and/or reservations:  
Kevin at 707-824-1858 or  
krussellmft@aol.com.

Modern Hicks did their last gig in 2004 and then went on hiatus. But now... they're BACK! For one night anyway. This legendary Sonoma County band melds bluegrass, folk, country and swing into a stew of what can only be called great music. In the years that they were together the band performed at CBA Father's Day Bluegrass Festival, the Woodland BG Festival, the Kate Wolf Music Festival, the Walnut Valley Music Festival and much more. The band reconvenes after a fifteen year break for a very

good cause.

This evening's show is a fundraiser to help The Sebastopol Cultural Community Center generate funds to rebuild damaged areas following the floods from earlier this year.

Craig Anderson- guitar, dobro, 5 string banjo, vocals  
Gina Blaber- vocals  
Layne Bowen- mandolin, guitar, vocals  
Ted Dutcher- bass, vocals  
Kevin Russell- guitar, dobro, 5 string banjo, vocals

"One of the best bands to come out of California in a long time. A fine album."

-Ray Edlund, "Pig in a Pen" KPFA radio

"A very great band, nice harmonies and good interpretations. Quite a wonderful album."

-Mary Tilson, "America's Back Forty" KPFA radio

"A real good album!"

-Tom Diamont, "Panhandle Country" KPFA radio

"These guys have done their homework. A great record from a great band."

-Robin Pressman, "Our Roots are Showing" KRCB radio

"WOW!!! The originals, the vocal harmonies, the instrumental work, the mix... everything is just great! I wish I was a record producer... I'd give you guys a major contract! Absolutely love everything on this CD....I can't say enough."

-Joe "Zeke" Fallenta, Bluegrass Now

Sharing the stage with Modern Hicks will be another trail blazing Sonoma County Band.

Under the Radar is a five piece band that plays an eclectic blend of acoustic music. That is, music rooted in traditional bluegrass but with a modern sensibility. Using the typical bluegrass instrumentation of mandolin, dobro, guitar, string bass and 5-string banjo these folks are as likely to do an Irving Berlin swing song from the 40's, or an old Ray Charles R&B tune, as a hard driving Bill Monroe bluegrass song, or a classic Jimmie Rogers country song. They've even been known to sneak in the occasional bluegrassified Beatles song! And when was the last time you heard a bluegrass reggae version of "Sitting Here in Limbo"? In addition to creating lively new versions of old songs, the band also features engaging original compositions.

With musical ties going back many years, these folks have been around and played a lot of music together. Consequently their two and three part harmonies leave you wondering if they grew up in the same family singing together! Their relaxed on-stage banter will leave you laughing and their adept

musical genre hopping will leave you smiling, dancing or singing along.

Kevin Russell-guitar, resonator guitar, banjo & vocal  
Layne Bowen-mandolin, guitar & vocal  
Kent Fossgreen-bass  
Michael Capella- resonator guitar, guitar & vocal  
Cori Wood-vocals



The Modern Hicks.



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PLUS VERN'S STAGE BANDS TO BE ANNOUNCED • JAMMING &amp; WORKSHOPS

# CBA YOUTH ACADEMY

Father's Day Bluegrass Festival

June 12 through 15, 2019

Grass Valley, California



**CBA Youth Academy** - June 12 through 15, 2019 at the Nevada County Fairgrounds

11228 McCourtney Road, Grass Valley, California

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)



# Bill Evans Banjo Extravaganza remembered

Photos: Mike Melnyk



Left: the all-star Extravaganza band - Chad Manning, Chris Coole, Sharon Gilchrist, Bill Evans, Ned Luberecki, John Reischman and Jim Nunally. Center: Chris Coole represents the old-time style. Right: Jim Nunally and Sharon Gilchrist. Lower left: Ned Luberecki does some fancy banjo juggling. Below: Bill brought some of his closest friends to the show at the Freight and Salvage.





## LOST RIVER Bluegrass Festival MERRILL, OREGON

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WAKING HAZEL  
CRYING UNCLE  
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# Hardly Strictly Festival remembered

Photos: Mike Melnyk



Top: Each year many thousands of music fans gather in Golden Gate Park for a wide variety of music at a festival created by Warren Hellman. Many of the biggest stars of our generation have performed there. Above left: Steve Earle and his band. Above right: Laurie Lewis and the Right Hands. Left: Kevin and Dustin Welch. Right: Peter Rowan warms up backstage. Below left: Rayna Gellert and Kieren Kane. Below right: the multiple stages came in various sizes. This one looks like a nice break from the crowds!





# BRENDA and the Reviews

## Molly Tuttle: When You're Ready

Compass Records  
www.compassrecords.com  
www.mollytuttlemusic.com

**Song List:** Million Miles, Take the Journey, Make My Mind Up, When You're Ready, The High Road, Don't Let Go, Light Came In (Power Went Out), Messed With My Mind, Sleepwalking, Sit Back and Watch It Roll, Clue.

Molly Tuttle has already had a string of accomplishments including Guitar Player of the Year 2017-8 from the International Bluegrass Music Association and Recorded Event of the Year for "Swept Away" in 2018. Her recordings include a duet album *The Old Apple Tree* with her father Jack in 2007 (half a lifetime ago) and albums with The Tuttles and AJ Lee, *The Goodbye Girls*, and John Mailander. But this newest full length album is the home run out of the ballpark; Molly takes all her bluegrass training, her songwriting skills developed at the Berklee College of Music and her Nashville experiences and builds a singular sound that is hers alone.

The songs are embellished with an instrumental backdrop that includes drums and percussion, electric guitar, organ and piano. While this may produce a more popular, contemporary sound, some fans may yearn for a more folk/bluegrass sound with a vocal and acoustic guitar similar to Gillian Welch. Molly wrote all of the songs and the perspective is first person musing about relationships rather than third person stories of other people. Interestingly, there are no instrumental songs which is unusual for an artist who has won awards for guitar playing.

Molly's voice easily flows around the lyrics and subtle shifts of tone and register can add extra zest to a song. "Don't Let Go" has a wistful longing, and the phrases "I've been driving reckless, Need someone else to steer," calls out to anyone who has had to be alone. The title song, "When You're Ready," also has that wish for connection to another though obstacles and timing interfere. "Million Miles" has many fluid guitar passages underlying the vocals, and Molly and Jewel Kilcher wrote the enchanting imagery of "Gonna let the ocean flood underneath my door, and carry me and my couch away." "Take This Journey" is an album standout with a crisp clawhammer guitar style that is a Molly Tuttle trademark and an admonition to "take the journey, someday you'll make it back home again." Join Molly on her musical journey – the road is filled with new sounds, emotional discoveries, and a sense of wonder as life unfolds.

## Dale Ann Bradley: The Hard Way

Pinecastle Records  
www.DaleAnn.com

**Song List:** Hard Way Every Time, Pretty Dark Hearted Emma Brown, Wheel in the Sky, the Redbird River, Boat on the Ocean, One Good Wiper Blade, The Likes of You, Ode to Billie Joe, Because He Loved Me, Ripple.

Dale Ann Bradley has won the IBMA Female Vocalist award many times, and this latest album showcases that wonderful voice with interpretations of songs that were "hits" by other artists but done with Dale Ann's style and grace that makes them new songs again.

Joining Dale Ann are some of the top musicians in bluegrass: Tina Adair on mandolin and vocals, Tim Dishman on bass, Matt Leadbetter on resophonic guitar, Gina Britt, Allison Brown and Scott Vestal on banjo, and Michael Cleveland on guitar and fiddle.

Journey's "Wheel in the Sky" is filled with a yearning for home and loved ones, and Dale Ann gives the song a touch of the weary traveler and nostalgia for the comfortable life in one place. The Grateful Dead's "Ripple" is also given a gentle outlook with hopes of connection and fulfillment. Jim Croce's "Hard Way Every Time" is a song that confirms that some folks just learn through the "school of hard knocks," and it gives the listener a chance to nod their heads and agree. Perhaps the most down home song in the collection is "The Redbird River," and Dale Ann's grandmother passing on the traditions to the grandchild evokes images of Southern hospitality and a country lifestyle. Dale Ann's original song, "Pretty Dark Hearted Emma Brown," tells the story of a Jolene style woman who takes and breaks hearts and ruins a family, while "One Good Wiper Blade" is the tale of a woman leaving town in search of a new life. Dale Ann Bradley is a first class storyteller; her voice invites the listener to curl up by the fire and listen to tales of life and loves. The instrumentation and harmony vocals add icing to this luscious collection of songs.

## Sally Berry: God Is In Control

www.UpperManagementMusic.com

**Song List:** Are You Ready to Go, God Is in Control, We Missed You in Church Last Sunday, God Knew You, Just Be Still, Don't Turn Me Away, Carries Me Down the Road, Lord I Praise Your Name, Blessed Assurance, Leaning on the Everlasting Arms, Help Me Lord to Be Faithful Like You, Mary Did You Know?

Sally Berry's family roots in bluegrass go back many generations. Her grandparents started the Sally Mountain bluegrass festival, and her mother, Rhonda Vincent, is hailed as the "queen of bluegrass," and is one of the most popular bluegrass singers today. Sally is also married to Hunter Berry, a premier fiddler

and member of Rhonda's The Rage band. Sally has forged a strong connection between her faith and music, and this premier album has many of her original songs.

Members of the Rage perform on many of the songs: Hunter on fiddle and mandolin, Brent Burke on resophonic guitar, Aaron McDavis on banjo, Mickey Harris on bass and vocals, and Josh Williams on guitar and vocals. Also guesting on the songs are Rhonda and Darrin Vincent on vocals, Ron Block and Bryan Sutton on guitar, and Sierra Hull on mandolin.

"Lord I Praise Your Name" is one of Sally's songs, and the harmony blend of Sally, Darrin, and Rhonda is a joy to behold. The title song, "God Is In Control," has Sally's strong blended vocals, and her heartfelt delivery underscores the joyous message of devotion. "Are You Ready To Go" has Mickey's stirring bass vocals contrasting Sally's lead vocal and the band provides a upbeat instrumental accompaniment. "God Knew You" has a strong bluegrass instrumental backdrop, and is in contrast with the slower introspective "Just Be Still." There's more of a country flavor in "Don't Turn Me Away," and "Lord I Praise Your Name." The traditional gospel songs "Blessed Assurance" and "Leaning on the Everlasting Arms" are fine examples of Sally's vocal talents, and her version of "Mary Did You Know" is an album highlight.

## Irene Kelley: Benny's TV Repair

www.mountainfever.com  
www.irenekelley.com

**Song List:** Something About a Train Sound, Bluegrass Radio, Cabbage Head, Thunderbird, Out of Arkansas, Benny's TV Repair, Highway Back to You, Anything to Help You Say Goodbye, Hills of Home, Faster Than Angels Could Fly, Walk With Me Today.

Irene Kelley grew up in Pennsylvania and while her early musical experiences included playing in a rock band, she discovered Dolly Parton's music and joined the bluegrass band Redwing. She moved to Nashville in 1984 to start her songwriting career, and over the years has written songs that were recorded by Alan Jackson, Ricky Skaggs, and Loretta Lynn. But Irene's talents are not just with words. Her voice resonates with authenticity and clarity and her song stories capture vignettes of days gone by and universal feelings that all listeners can relate to.

Irene has a stellar band giving her songs a strong bluegrass accent. Bryan Sutton plays guitar, Adam Steffey is on mandolin, Stuart Duncan on fiddle, Matt Menefee on banjo and Mark Fain on bass. The cohesive instrumental solos and blends propel the songs and present a textbook lesson of how to embellish a song without overpowering the message.

"Something About a Train" opens with a strong fiddle and banjo rhythm, and the lyric pulls out memories of pennies on the track and the possibilities of departing to new towns. "Out of Arkansas" and "Highway Back to You" echo the theme of many songs: hope for a better life elsewhere coupled with the happy return to the old home place. "Bluegrass Radio" also has a look at the musical past with a simpler life. The song is also filled with instrumental interludes on guitar, banjo, and mandolin. "Cabbage Head" is the uplifting story of a town hero who had been ridiculed until he saved the lives of children trapped in a barn fire. "Benny's TV Repair" is a nod to Irene's own father who taught himself to repair televisions and provide for his family from his basement shop. "Thunderbird" has a heartfelt plea for peace and love with a swirling instrumental backdrop of banjo, fiddle, and guitar. Irene Kelley deserves to be front and center with her music and this is a fine showcase of her talents.

## The Hard Road Trio

Desert Night Music  
www.hardroadtrio.com

**Song List:** Five Shades of Black, Tornado Time in Texas, Weary Cowboy, Prime the Pump, Grandma's Pearls, Mama Spin Me Round, Adobe and Dust, Where the River Begins, Able, Ojos de Dios.

The three members of the Hard Road Trio come from different parts of the country and different musical backgrounds, but their combined musical talents produce an exciting blend of bluegrass, folk, and roots genres with stellar harmonies and crisp instrumentation. Steve Smith grew up with bluegrass in his native Virginia and his mandolin playing has that bright flurry of notes that light up the songs. Chris Sanders is a music professor with a specialty in vocal performance and composition, and Anne Luna was voted Female Instrumentalist of the Year while studying bass at South Plains College which is also well-known for its Bluegrass Music program.

Guy Clark's "Tornado Time in Texas" is presented with an upbeat bounce and it has the classic line, (the tornado) will "blow the tattoo off your arm." Steve sings the lead vocal on John Cadley's "Weary Cowboy," and his mandolin spins a backdrop against the vocal. Steve also wrote the instrumentals "Prime the Pump" which also features Nate Lee on fiddle and "Adobe and Dust" with a nicely blended mandolin and guitar. Chris' song, "Mama Spin Me Round," has a sobering story of a mother who went out in a party dress to dance in the bar downstairs. It has a mesmerizing melody and a stirring a cappella vocal ending. Chris also wrote "Ojos de Dios" with a chanting plea to the Eyes of God to "watch over us," and a commentary on current events: "hunger



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**

cannot be contained by a border" or a wall. The Hard Road Trio has a unique style and point of view and this album certainly deserves attention.

## Amanda Cook: Point of No Return

www.amandacookbluegrass.com  
www.mountainfever.com

**Song List:** Point of No Return, You Were Mine, Time to Say Goodbye, Good Enough, Calhoun County, Sarah Dear, Lonesome Soul, Standing 'Cross the River, Two Acres at a Time, My Favorite Memory, Will You Be Leaving.

Many of today's up and coming bluegrass singers started as members of a family band, and Amanda's experience in her father's band gave her a start to a full-time career as a singer-songwriter and bandleader. Her band has been together for five years, and the carefully blended sound of the instruments support Amanda's heartfelt and sincere vocals. Band members are Carolyn VanLierop on banjo, George Mason on fiddle, Joshua Faul on bass, and Aaron Ramsay on guitar and mandolin.

Amanda Cook has a powerful voice, and is able to change inflections to match the mood of the song, and give each one a heartfelt credibility. "Point of No Return" begins with a slower pace as the singer decides to depart and follow her ambitions – "searching for the point of no return" – and the song picks up speed with the banjo and fiddle riding a crest of "hitting the gas." The bluegrass influenced rhythm continues with Carolyn's "Calhoun County" with the banjo solo underlying another home/departure song. The fragility of relationships in "Time To Say Goodbye" and "Good Enough Ain't Good Enough" is acknowledged but Amanda's tone presents the possibility of success in the future. Amanda co-wrote "Sarah, Dear" with its poignant tale of a soldier heading off to battle and sending his love and hopes for the

Continued on A-27



## Joe Weed's Studio Insider

### The importance of Plan B

#### But first...

Workshops with Joe Weed at the Grass Valley Father's Day Bluegrass Festival

Please join us whether for just a few minutes or a whole session. They're always lots of fun, and I hope to see you at one or both of these two workshops:

Friday eve, dinner break, "Texas Fiddle History Workshop with Joe Weed"

Stop by Building F and hear about tunes and fiddlers that helped shape what bluegrass fiddle is today!

With pictures, recordings, and stories, I'll show the profound effect Texas fiddle has had on the sounds of bluegrass fiddle.

Saturday eve, dinner break, "Recording acoustic instruments in your Home Studio"

My most-requested workshop helps non-professionals learn to make the most of their home recordings.

I'll answer your questions about recording and provide easy-to-implement solutions.

#### The importance of Plan B

"It's pneumonia. Just look at that lung X-ray. See these light areas? That's it. She needs rest. And lots of rest."

Marty gave a half-hearted look at the film. I was transfixed, my heart in my throat. We were in Cáceres, Spain, in the hospital's "urgencias" wing, looking with Dr. María Victoria at the computer display. "I'm hooking her up to an IV right now, and we're going to put her on a variety of things, including a strong anti-biotic. You can get the pills for it at the pharmacy down the street - they're open this weekend. Then get her to bed. And bring her back next week. And stay off the bicycles."

We were on another long-distance bicycle trip, which began in late March in beautiful Lisbon, Portugal. We'd planned to pedal our way across Portugal, then Spain, and finally France, ending up in Paris in late May. I noticed, as we made our way through mountainous eastern Portugal, that Marty's normal resilience has deserted her, and we were tackling smaller distances and resting more than usual. By the time we reached Badajoz, Spain, it was clear something was up. So a few days later in Cáceres, we went to the hospital and got the news.

What to do? I went to the best hotel in beautiful historic Cáceres and booked us a room for two weeks. If we're going to have to rest up, why not be comfortable? Prices in Spain are really low to begin with, and Cáceres is in the isolated, fairly untraveled western reaches where Roman and medieval ruins, tiny farms, olive trees and native plants vie with each other for the few tour-

ists who care for such things. We love it in Cáceres.

While Marty alternately napped and did crossword puzzles, I buried myself in my computer, working on my research project about Frankie Rodgers and his beautiful "Ookpik Waltz." I'd brought a portable hard drive, so I had access to much of the raw material I've acquired over the last couple of years. It was like enforced quiet time for me too, as Marty mended and rebuilt her strength. I'll be presenting my research for the International Country Music Conference at Belmont University in Nashville in late May, so in some ways it was really handy to have this enforced study hall. And now I have a good jump on writing the documentary film.

Eventually, Marty began to regain her normal herculean strength, and we went on a few "test rides" near Cáceres, increasing our distance every day. We left two and a half weeks after we'd arrived, thrilled to be resuming our adventure and thankful that the interruption was relatively minor.

While we didn't anticipate this change, we've traveled enough that we've developed the flexibility to go with Plan B when Plan A doesn't work out.

A few years back, we'd carefully traced out the historic route across Spain traveled by "El Cid," a famous Spanish crusader. We planned to follow that route on our bicycles, and began in the tiny village in northern Spain where "El Cid" was born. The trip was glorious, until... high in the northern plateau, we got caught in rain, sleet, hail, snow, and freezing temps. The weather systems dragged on, until the news reports explained that this (2013) was the longest, wettest, and coldest winter in Spanish history since records had been kept. We finally gave up and went with... Plan B! We packed the bicycles in bubble wrap and caught a bus to Barcelona, where we pedaled our way down the Mediterranean coast, ending up in our original destination of Valencia. Plan B rocked.

Since I've had a many-decades career in music, I learned long ago to be open to changing plans when faced with road blocks. If gigs were running slow, I could bear down in the studio and push the next album ahead. When clients came to the studio for production work, I could put my own projects on hold and work to make their music sound its best. Or I could finish up a sound track or complete a film score.

I remember when my bands in the 70s and 80s tired of the routines and lack of challenge in playing for the local club scene, we took our music on the road. We gained skills in performance, audience management, tour planning, navigation, and pay negotiations. Of course, there were many important people who contributed to each of these career stages/channels, but the flexibility to be able to move from one to the other was an important key to success.

We all hope to stick with our Plan A — but sometimes Plan B brings us wonderful opportunities. Good luck with your Plans A, B, and C!

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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 art-*

*ists 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, or by visiting joeweet.com.*



Joe Weed



Sometimes Plan B means staying longer in a beautiful city like Cáceres, Spain.

#### CBA CLASSIFIED ADS

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## 2019 Father's Day Bluegrass Festival seating

By Chuck Hurd

Yes, the 2019 festival is next month in June, so we'll share some info about the plan for the chair lines.

**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.



# LOG CABIN MUSIC BY WAYNE ERBSEN

## Drifting Too Far From the Shore

Charles E. Moody was not your average gospel songwriter. He alone wrote both the words and the melody of two of the bedrock classics of country and bluegrass gospel, "Kneel at the Cross" and "Drifting Too Far From the Shore." To get a handle on this man and the songs he wrote, let's go back to Moody's beginnings in rural Georgia.

One of eight children, Moody was born in a log cabin on October 8, 1891, near Tifton, Georgia. In this rural farming community, music was a favorite pastime, and as a young man Moody learned to play the harmonica and banjo. Later he acquired a fiddle, which he had traded for a shotgun.

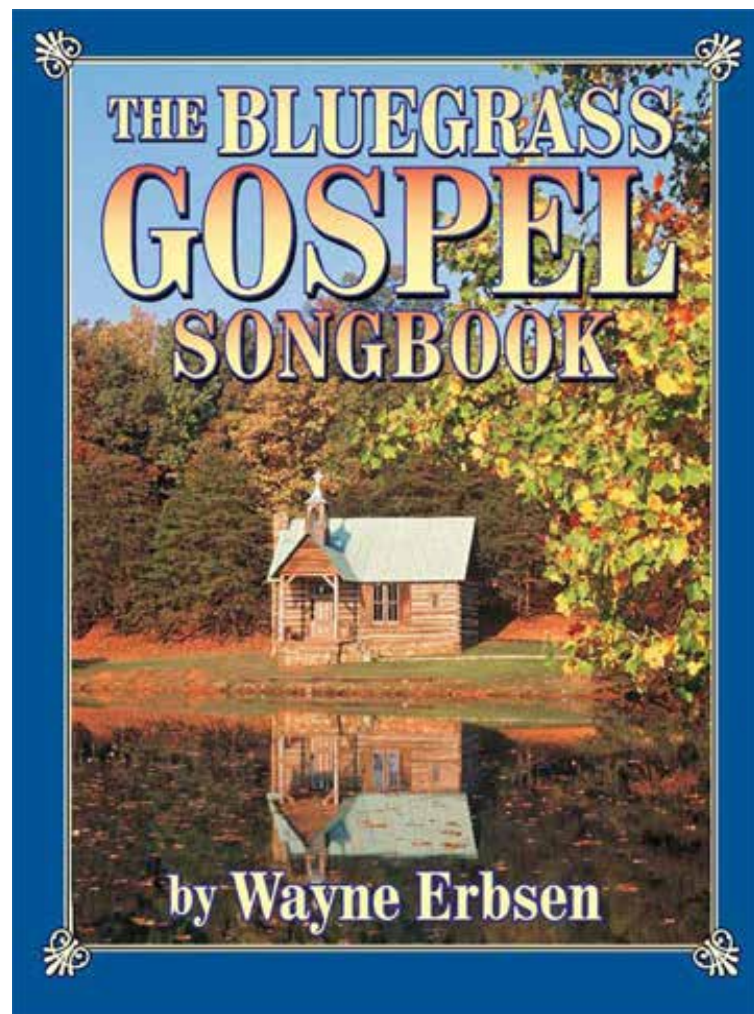
Determined to learn to read music, Moody pored over a book of the rudiments of music published by the A. J. Showalter Company of Dalton, Georgia. In 1916, he attended his first singing school in Ebenezer, Georgia, taught by A. J. Simms. There he began learning to sing harmony. Later that year, Moody traveled by train to Asheville, North Carolina, where he learned to sing shaped notes at the Southern Development Normal Music School that had been founded by F.L. Eiland.

Back in Georgia, Moody thoroughly immersed himself in music, singing in quartets, performing at revivals and directing the choirs at churches in the area near his north Georgia home. One day on his way home, he attended a church service led by the Reverend Sam Hair. At the end of his sermon, Reverend Hair asked his congregation to "kneel at the cross." This phrase so struck Moody that the following day he composed the words and music to the now famous gospel song. He soon sent it to George Sebrén of The Sebrén Music Co, who published it in 1924.

Unlike most other gospel songwriters, Charles E. Moody also performed and recorded secular music. He joined forces with Bill Chitwood, George Oscar "Bud" Landress, Phil Reeve, and Clyde Evans, and the band was soon calling themselves The Georgia Yellow Hammers. Besides singing in the band, Moody played guitar, banjo and ukulele. He contributed one of his compositions, "Song of the Doodle Bug," which they recorded February 21, 1928.

The list of artists who have recorded "Drifting Too Far From the Shore" reads like a Who's Who of bluegrass and early country gospel. Curiously, Charles W. Moody himself never got the chance to record it. First to commit the song to a record were the Carolina Gospel Singers on September 27, 1929, in Richmond, Indiana, for the Gennett label. Those who followed suit includes The Monroe Brothers, Porter Wagner, Hank Williams, Carl Story, Jerry Garcia, Boone Creek, Pure Prairie League, Old & In the Way, Tennessee Ernie Ford, Bill Monroe, Rose Maddox, the Country Gentlemen, Roy Acuff, Red Smiley, Don Stover, The Stanley Brothers and Emmylou Harris, as well as Helen, June and Anita Carter.

*Drifting Too Far From the Shore can be found in Wayne Erbsen's book, The Bluegrass Gospel Songbook, published by Native Ground Books & Music. [Www.nativeground.com](http://www.nativeground.com)*



## Drifting Too Far From the Shore

Out on the perilous deep,  
Where dangers silently creep,  
And storms so violently sweep,  
You are drifting too far from the shore.

Drifting too far from the shore,  
You are drifting too far from the shore (peaceful shore),  
Come to Jesus today, let Him show you the way,  
You are drifting too far from the shore.

Today the tempest rolls high,  
And the clouds overshadow the sky,  
Sure death is hovering nigh,  
You are drifting too far from the shore. (Chorus)

Why meet a terrible fate,  
Mercies abundantly wait,  
Turn back before it's too late,  
You are drifting too far from the shore. (Chorus)

G D G D G

Out on the per - il - ous deep, Where dan - gers si - lent - ly creep,

C

And storms so vi' - lent - ly sweep, you are

G D G C Chorus G

drift - ing too far from the shore. Drift - ing too far from the shore, from the shore.

D G

you are drift - ing too far from the shore, peace - ful shore. Come to Je - sus to - day, Let Him

C G D G

show you the way, you are drift - ing too far from the shore.



Wayne Erbsen



The Georgia Yellow Hammers.



# Porch Talk Interviews by Dave Berry

## Maddie Witler from the Lonely Heartstring Band

Maddie is mandolin player and vocalist in the Boston-based Lonely Heartstring Band, which just released its third album, *Smoke & Ashes*. Maddie hails originally from La Crescenta, California. She picked up the mandolin when she was 14 and fell in love with the instrument and bluegrass music. She's studied with mandolinist Evan Marshall, with whom she worked her way through a lot of Bach, jazz, bluegrass, and other styles. Maddie attended the Berklee College of Music from 2010–2014, studying with musical heroes like John McGann, Joe Walsh, Julian Lage, Mike Compton, and Andy Statman. Maddie met her bandmates from the Lonely Heartstring Band while at Berklee and has been a member since it began in 2012. The band will play the main stage at the California Bluegrass Association's 2019 Father's Day Festival, and Maddie will be an instructor at the CBA Music Camp the week before.

**DB: Hello Maddie. Thanks for your time. The Lonely Heartstring Band is on a roll. What's on tap for the rest of 2019?**

MW: Hi! Thanks for having me. We've got a nice summer of festivals lined up with a little bit of touring on the West Coast and in New England. I'm looking forward to it!

**DB: Can you tell us about the players in LHSB?**

MW: George Clements is our lead singer and guitar player. I first met George in a Django Reinhardt ensemble class at Berklee in the fall of 2011. He's a great musician and songwriter. I'm always impressed by his understanding of harmony, and it leads him to some great chord progression for our songs. He'll also nail a set of solo James Taylor at a party every once in a while.

Charles Clements is our bass player and singer. I first met Charles in 2012 when he came to visit George. Charles has studied western classical music extensively and subs with the Boston Symphony Orchestra from time to time. He's a great songwriter and musician who is simultaneously informed by both his classical background and by pop and indie music. He's got great time and an eye for detail in music. In his free time he likes to study philosophy and consciousness. Ask him about the bicameral mind sometime.

Gabe Hirshfeld plays the banjo. I first met Gabe in a hallway as he waited to enter the classroom I was leaving in the fall of 2010. Gabe is a banjo player's banjo player. He plays in a modern style and with a modern band, but he gets trad tone like Alan Munde. Gabe is one of the most melodic musicians I know. His solos and backup are filled with beautiful lines but you never forget it's a banjo (in a good way). He's quite a comedian and a great hang.

Patrick M'gonigle plays fiddle and sings. I first met Patrick in the spring of 2011. His house occasionally hosted music parties and that's where I ended up. Patrick is a great and unique fiddle player. He has a great technical mastery of his instrument and has studied the great modern bluegrass players, but these days he mostly listens to and is heavily influenced by older players like Paul Warren and the playing on George Jones and Hank Williams records. Patrick was recently in Nashville recording interviews for season two of his bluegrass history podcast, the Breakdown. It's an informative and interesting series and I'd encourage everyone to check it out!

I'm Maddie Witler and I play the mandolin.

**DB: Given the band's name nod to the Beatles, I have to ask about the band's influences in rock music and other genres.**

MW: We started as a Beatles bluegrass cover band that was hired for a wedding. We quickly discovered people liked that material and started booking gigs as "beatlegrass." That was a bit constricting, so we came up with the Lonely Heartstring Band.

**DB: I wouldn't say *Smoke & Ashes* is tradgrass, but it is certainly heartfelt and the instrumentation and vocals are top notch. How do you describe it?**

MW: Thank you. I very much agree that the album is not tradgrass. I would say that we're a band with traditional bluegrass instrumentation that knows and loves bluegrass and is very influenced by it, but equally influenced by pop, folk, rock, and whatever else gets into our ears. I think to most people in the world we would be perceived as a bluegrass band. When describing the band I often say new acoustic, folkpop, and progressive bluegrass. We made an album of music we enjoyed playing and that represented us well, and you can call it whatever you like.

**DB: It has a darker feel. How is that different from the previous releases that were more driving?**

MW: The last record was a bit of a stylistic smorgasbord. We had songs that were more straight-ahead bluegrass, we had one tune with a swing feel, and we had some covers; we were just throwing everything out there to see what worked. For this record we had a clearer idea of what we wanted to sound like as a band. The record is all original, and the music is perhaps a bit more relevant to us as people than the last record.

In terms of the record being less or more "driving," I do think this record has fewer faster tunes, and it really doesn't have much that I would ever call "driving," at least not in the colloquial bluegrass sense. At no point in the making of this record was there much worry of trying to keep things bluegrass, so we ended up with a lot of different grooves and textures. We mostly tried to be

true to the character of each song, and I'm proud of the end result.

**DB: I'm curious what the favored harmony stack is and how it may differ from traditional bluegrass.**

MW: Usually if it's three part it'll be pretty much the classic bluegrass stack with George on lead, Charles on baritone, and Patrick on tenor, but we definitely don't strictly stick to that.

**DB: Are there a lot of duet harmonies?**

MW: On the new record there are a few moments of George and Charles singing classic lead and tenor duets. There are also several moments of the two of them singing in unison together for effect. We also have several songs, like our song the Tide, where Patrick sings some duo harmonies with George. They're a pretty versatile trio.

**DB: I hear a lot of your heroes in the solos, yet it's uniquely your own sound. Whose style do you think comes most forward in your playing?**

MW: I'm not sure. The player I studied the most at one point was Chris Thile, but I don't think my playing sounds like his. I mostly just try to fit my playing to the situation, so my influences come out in different ways at different times. John Hartford wisely said, "Style is based on limitation." So I'm just trying to get some music out through the sieve of my limitations, the result being my style, whatever that may be.

**DB: What's the key to getting such a clean sound at both slow and faster tempos?**

MW: You first have to get a clean sound at a slower tempo, and the key to getting a clean sound at a slower tempo – and eventually at any tempo – is really listening to yourself. Having a clear picture of the sound in your head and being able to objectively compare it to the sound you're actually making. This is why recording yourself and listening back is such a good practice. It allows you to listen to yourself more objectively and to observe your own less conscious tendencies.

**DB: Who writes the material, and how do you work them into their final form?**

MW: For this record George, Charles, and Patrick were the ones bringing songs in various stages of completion to the band. Some songs were brought in pretty much



Maddie Witler.

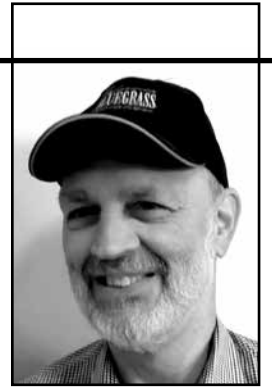
done and then we just had to arrange them, and some were brought in with just the start of an idea for a section, and we worked the rest up together over time. The arranging process can be long, but I enjoy it. We basically take each section of each song and figure out what every instrument is doing and how it fits in to the whole. We're mostly trying to strip away anything unnecessary from our parts until we end up with something that leaves space for everyone to play a meaningful role in the arrangement.

**DB: The songs seem more free-form and don't follow the typical verse, chorus, solo patterns of most roots music.**

MW: I think that's true for some of the songs, but most do follow a fairly standard combination of verse, chorus, and bridge. We make an effort to differentiate the feel of most song sections so two different verses might have very different things happening in the background, leading to the feeling of a less standard form. Also, we use solos sparingly. A little bit of solo can go a long way to support the song. We stretch out a bit and have a few more solos in live shows though.

**DB: Tell us about growing up in the Southern California scene.**

MW: It was a good scene to grow up in. I started on fiddle and met people at fiddle contests and Texas style jams, and I started to get into bluegrass through the bluegrass folks I met at those events. I got into the mandolin a bit, then the banjo when I was 12 or 13. I started going to jams around So Cal. My parents were great about taking me around to festivals. Some of the more memorable early bluegrass fests for me included Temecula Bluegrass Fest, Huck Finn, Topanga Banjo and Fiddle Contest, and Summergrass.



Dave Berry

I took lessons with a lot of folks important to the So Cal scene like Tom Sauber, Richard Green, Frank Javorsek, Bill Knopf, Ralph Barr, and Evan Marshall.

**DB: What So Cal bands did you follow growing up?**

MW: My parents and I went to see Sean and Sara Watkins with the Watkins Family Hour almost every week at Largo when it was still in Fairfax. Those shows were hugely influential to me. In terms of the local bluegrass scene, I used to see Loafer's Glory with Tom and Patrick Sauber, Bill Bryson and Herb Pederson, and various combinations of those players all the time, I saw the Witcher Brothers a few times. I used to see Phil Salazar around a lot. Most of my involvement in the scene was at jams and festivals.

**DB: Do you recall your first real performance?**

MW: The first time I ever performed anything really was playing a fiddle tune as part of my elementary school's orchestra performance. The first time I ever got paid for playing was when I was 14, when I joined the Rainwater Bluegrass Band. We played at the Hollywood Farmer's Market every Saturday and Sunday from 8am-12pm and got paid in tips. We also played some memorable party and event gigs around LA.

**DB: Do you have students and have you taught at camps before?**

MW: I have a few private students right now, mostly via Skype, and I've taught at camps a few times before. I love it! I was lucky enough to go to fiddle camps and bluegrass camps starting around age 10 or 11. I love the music camp environment. It's one of my favorite ways to teach.

**DB: How do you approach teaching multiple students at a camp versus one-on-one instruction?**

MW: I move at a slightly slower pace with a group to make sure no one gets left too far behind, but for me that might be a good thing because I can tend to get excited when talking about music, bluegrass, and the mandolin.

**DB: Have you ever hit any major roadblocks to progressing and how did you navigate them?**

MW: I've had many roadblocks and I've either navigated through or temporarily sidestepped them in many different ways. A lot of music and performing is a mental game

Continued on A-21

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List compiled by Larry Phegley, CBA Membership Coordinator

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Cheryl Cynar and Paul Burger  
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Ken and Judie Whitham  
Arianna Zethelius

## Registration for Walker Creek Music Camp opens August 1st

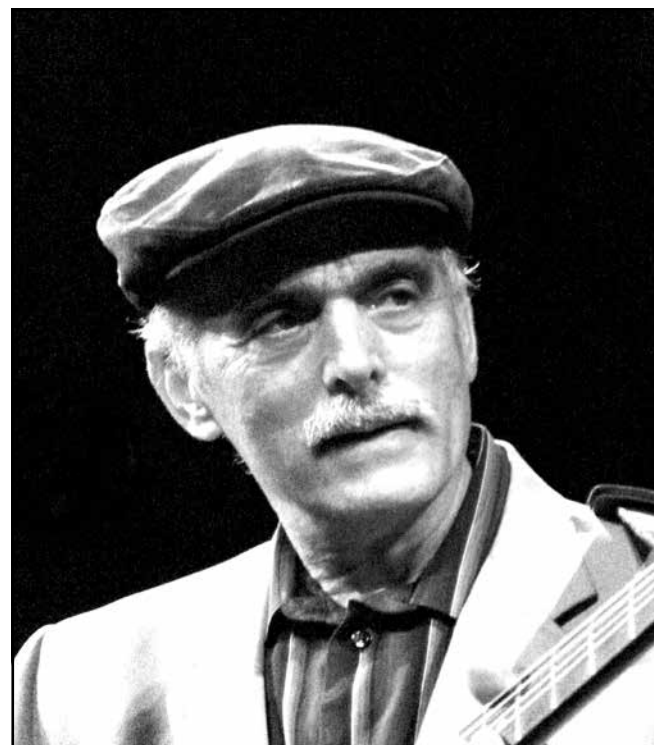
Registration will open August 1st for the fall Walker Creek Music Camp, which will be held from November 1st to 4th at the Walker Creek Ranch, in rural Marin County, an hour north of the metropolitan Bay Area. This camp is for pickers of all ages--anyone who likes to play or sing bluegrass or oldtime music, and this fall there will also be classes in string band blues (taught by Suzy Thompson), fingerpicking guitar (taught by Jim Kweskin) and ukulele (taught by Del Rey).

The camp features morning intensive classes in all the major bluegrass/oldtime instruments, and the string band blues class is open to other instruments as well; these are the ones

you sign up for in advance. There are also many and varied elective classes in the afternoons, guided jam sessions every night, dances, open mic, staff and student concerts, and more.

Other instructors for this camp are: Laurie Lewis and Tom Rozum (vocals); Eric Thompson (flatpicking guitar); Keith Yoder (bluegrass jam class); Nina Gerber (guitar); Sharon Gilchrist (mandolin); Ben Winship (mandolin); Brian Wicklund (fiddle); Eric Thorin (bass); David Bragger and Susan Platz (oldtime fiddle); Molly Tenenbaum (clawhammer banjo); Dave Keenan (bluegrass banjo); and Mike Witcher (dobro). Guest teach-

Continued on A-21



Top: Jim Kweskin. Above: Ivan Rosenberg. Two of the many excellent teachers at Walker Creek Music Camp.

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## Bluegrass BPM reviews by Marty Varner

### Infamous Stringdusters philosophically move further along the Americana path on *Rise Sun*

A few of you out there may know that I am a St. Louis Cardinals fan. While spending a nice Saturday afternoon watching the ball game, I feel an eerily familiar voice during the commercials: It's Andy Falco. Along with the phenomenon of my two great joys in life merging like no other time since I heard Bill Monroe had a baseball team, it also made me feel pride for simply knowing these incredible musicians who now seem to be making the big time. Of course, the Stringdusters have been on the rise (pun intended) for years now and haven't shown much signs of slowing down. Along with an appearance in Rolling Stone, they have been near the top of the "jam band" circuit and have a substantial social media following. Despite this growing popularity, I am one to believe that while the dusters have changed their sound, they have continuously shown respect to traditional bluegrass and highlight the roots of the music and how it has influenced them. In fact, Chris Pandolfi and Andy Hall have made a conscious point to raise awareness for the tra-

ditional warhorses by implementing a rotational star lineup filled with the likes of Billy Strings and Sam Bush which they have titled the Bluegrass Generals. To make matters better, their concerts are at the same venues and have similar audiences as their jam grass equivalents. Despite this much appreciated homage to the classics before it, I deem 'Rise Sun' as the album where the Infamous Stringdusters have not simply "abandoned" bluegrass in terms of musical arrangements and production techniques, but in the subject matter and the desire for a universal message.

Of course, Bluegrass music is a form of popular music and as such desires to gain as many listeners as possible in order for it to continue to reproduce more products. Yet, the "commercialization" is on such a micro scale compared to the likes of main stream pop, country, or rock music that often times it's safer to not spread out and simply continue to cater to a smaller, yet more dedicated audience. To paint in broad strokes, bluegrass and many other of these "micro-pop" musics have successfully kept their styles relatively uniform by preaching tradition, mimesis, and extra-musical aspects of the genre that often times personify the listeners as well as many of the performers. In terms of bluegrass, this was instilled by imagining an

aloof Appalachian society where notions of modernity were seen as disenfranchising and disenchanting of the "American" experience. Clearly with geographic diversity and Bluegrass's ability to gain new listeners as a micro-pop genre, the strictly Appalachian experience has become antiquated and often times represents unsavory political beliefs. Yet, the feeling felt by those past Appalachians still resides at the heart and soul of bluegrass music whether made in Japan, California, or Rosine Kentucky. That feeling has been distilled down to one word: lonesome.

In an interview with the Bluegrass Situation, bassist Travis Book

and the interviewer Amanda Wicks, in contrast, are discussing the bands collective unconscious as well the brightness that consciously extrudes throughout the project. Of course, in a strictly musical sense, having an innate connection with one's bandmates is almost a necessity. In contrast, group think in terms of thematic messages narrative style is a death knell in bluegrass except for the special circumstance of gospel, which is possibly a separate style onto itself. For example, would a band that only sung murder ballads, or drinking songs, or cheating be as intellectually stimulating as a group that mixes all of these subjects in



Marty Varner

order to portray a nuanced and cohesive image of loneliness and anguish?

This clearly stopped being an album review before it even started. I will mention that, not surprisingly, these guys still shred. Book and Garrett are still two of the best singers of any genre out there, and the band has improved their production skills which has resulted in novel and musically invigorating transitions between tracks. What I won't say is that this is bluegrass. Clearly, the Dusters as a collective have a message they want to send to their listeners. The problem is that instilling a theme such as the persevering one they try to transpire, while admirable, resides somewhere outside of the style of Appalachia nostalgia and lonesomeness that one can trace in the voices and tones of the greats such as Ralph Stanley, Bill Monroe, John Duffey, Dale Anne Bradley, and numerous others.

### Registration for Walker Creek Music Camp opens August 1st

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ers will include Ivan Rosenberg and Rebecca Stout.

There's also a class for young children, geared for a shorter attention span, and including arts and crafts, nature walks, dancing, and snacks, in addition to lots of musical fun and instruction. Called Music & More, it's co-taught by Morgan Cochneuer and Rebecca Richman.

Walker Creek Ranch is a beautiful place, with rolling hills, oak forests, and abundant wildlife. Besides picking and grinning, you can go hiking, bike-riding, or exploring the nearby Tomales Bay area. The camp also offers canoeing, ping pong, yoga, massage, our famous happy hours and ice cream breaks.

Prices range from \$475 to \$875 depending on meals and lodging/camping choices. Scholarships and work trades are available for those who need financial assistance.

More information can be found at [www.walkercreekmusiccamp.org/](http://www.walkercreekmusiccamp.org/) or by calling director Ingrid Noyes at 415-663-6030 (after 9:00 a.m.).



**Nov 1-4, 2019**

at the **Walker Creek Ranch**

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**Bluegrass, Oldtime, String Band Blues!**

Classes, concerts, dancing, jams jams jams!

Beautiful site, delicious food, great kids program also!

**Fall staff:** Laurie Lewis & Tom Rozum

Eric & Suzy Thompson, Jim Kveskin, Del Rey, Nina Gerber

"Brother Mule": Ben Winship, Brian Wicklund, Eric Thorin

David Bragger & Susan Platz; Molly Tenenbaum

Mike Witcher, Sharon Gilchrist, Keith Yoder, Dave Keenan

Dance staff: Erik Hoffman & Rebecca Stout

Music & More for kids: Morgan Cochneuer & Rebecca Richman

**[www.walkercreekmusiccamp.org](http://www.walkercreekmusiccamp.org) 415-663-6030**



### Porch Talk by Dave Berry

From Page A-19

of getting out of your own way and trusting yourself to do a good thing. I've learned a lot and I have much to learn.

**DB: I recall hearing you play an awesome banjo break somewhere. What instruments do you play?**

MW: Mandolin is the main thing. I also play a fair amount of guitar, banjo, and bass.

**DB: What brand and models of mandolin do you play?**

MW: I play a 1982 Gilchrist Model 5, #124. I've had it for two years and I love it.

**DB: What do you enjoy when not playing or teaching music?**

MW: Often practicing guitar, bass, or banjo, is the thing I'll do to get away from the mandolin for a bit. Outside of music I like to cook, go to museums, go thrifting, collect records, see concerts, and generally lead a fairly normal existence.

**DB: Have you played CBA events previously?**

MW: I've played the Father's Day Bluegrass Festival's Vern Stage once with an early incarnation of the Get Down Boys. I also attended the festival once but wasn't playing. I'm excited to finally be back!

**DB: You just moved from Bos-**

ton to Brooklyn. I'm sure you've found the roots scene there already.

MW: Yeah! I knew a lot of people and had a lot of friends here already, so it's been a pretty easy shift to the NY scene. I've been playing some nice, very late, gigs here with some great players. There's a lot to be inspired by.

**DB: What does the future hold for you?**

MW: Wow, you know I really have no idea. For me I just hope to make a living playing music and to play good music with good people. If I can manage that, things will be fine.

**DB: Do you have anything else you would you like to say?**

MW: I can be reached for Skype lessons at [Maddiewitler@gmail.com](mailto:Maddiewitler@gmail.com).

**DB: Thanks Maddie. Looking forward to seeing you at the FDF and CBA Music Camp.**

MW: Thanks for having me, Dave!

Websites

- <https://www.lonelyheart-stringband.com>
- <https://www.youtube.com/user/LonelyHSB>
- <https://www.facebook.com/LonelyHeartstringBand>
- <http://fathersdayfestival.com>
- <http://cbamusiccamp.com>



## The French Connection by Allan French

### What Alan Lomax Heard

Now accessible online is an enormous collection of audio recordings by ethnomusicologist Alan Lomax. The website is [www.openculture.com](http://www.openculture.com); scroll down to Free Music section and look at many audio and video options, including 80,000 Classical Music Scores; 9,000 Grateful Dead Concerts; and 17,000 Alan Lomax recordings. That should keep you busy until we get together again, later this month!

Two particular Lomax items that attracted me are "John Henry" being sung by prisoners at the Mississippi State Penitentiary in 1947; and a 1990 interview of Alan Lomax by Terry Gross, on NPR's "Fresh Air" program, which includes audio clips of Woody Guthrie, Jelly Roll Morton, and Leadbelly.

The site also offers links to foreign language lessons, literature, educational materials, and so forth.

Speaking of literature, there is a book entitled "Alan Lomax: The Man Who Recorded the World," which might interest some of you. (If you're going to read a book at a music festival, that seems like a worthy choice.) It is by John Szwed and weighs in at 438 pages (hardcover).

While researching this, I happened to learn that Smithsonian

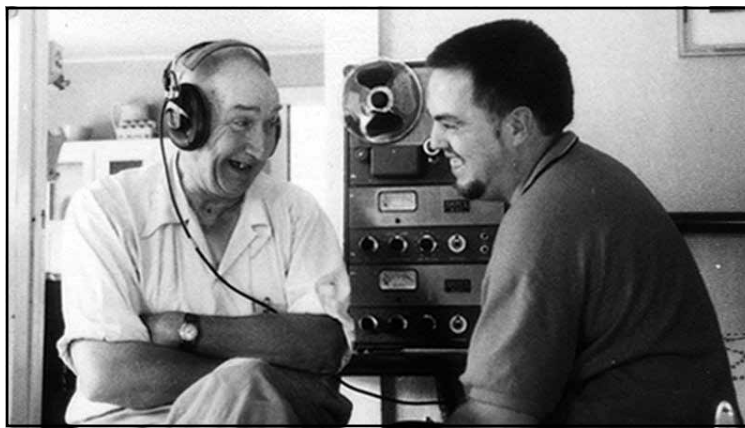
Folkways is set to release a six-CD collection titled "Pete Seeger: The Smithsonian Folkways Collection." May 3, 2019, would have been Pete's 100th birthday, so on NPR's "All Things Considered" did a review of the album. Go to <https://www.npr.org/2019/05/01> and navigate from there.

### How to Not be a Loser (of things)

If you're attending the CBA "Father's Day Bluegrass Festival" – or any other large outdoors event – then this topic is for you!

We all misplace things and leave things behind. Longtime readers know that I placed many important items inside a daypack at FDF, some years ago ... and then I accidentally abandoned it! It's super-easy to get distracted when you're in a high-stimulus environment, with loud music, many people, yummy foods, and beautiful instruments, all bombarding you, hour upon hour.

My father managed to lose his smartphone three times in the past year. While that's partly due to being a forgetful older gentleman, it's also due to the fact that the phone is often hand carried rather than holstered or pocketed. It is so darn easy to put it down and walk away.



Alan Lomax (right) with musician Wade Ward during the Southern Journey recordings, 1959-1960.

*Shirley Collins/Courtesy of Alan Lomax Archive*

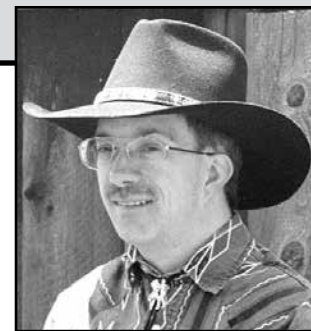
I am hoping that by now my admonition has sunk in with him: There needs to be "return to if lost" information affixed to its exterior. (And if the owner is an older person or lives alone, it's not a bad idea to also indicate whom to contact in an emergency.)

In a separate occurrence (as my parents are not now connected), my mother left her computer glasses at the DMV late last year, when she went in for her computerized driver's test. She realized that, just an hour before their closing time,

when she didn't have them at home. I quickly drove her there to retrieve the spectacles, because she drives slow (but maybe she's safer than me), plus she was nervous and distracted due to the unpleasant visit there earlier in the day.

Like with my dad, the glasses case was not labeled. In both cases, the items were found by employees or patrons, but no-one notified the owners because there was no way to do so.

Whether it's a guitar case, a book of sheet music, a jacket, a



Allan French

coffee mug, a harmonica, a folding chair, a cellphone, or a glasses case, please label your stuff. (Ask me about the double-bass that lost its drunken owner.) Most people are happy to return misplaced items – only if you make the process easy for them!

### Calling Out (around the world, are you ready for a brand new ... connection?)

I love networking and meeting new people; and I enjoy hearing from readers. Feel free to drop me a line at [AFrench123@comcast.net](mailto:AFrench123@comcast.net). If you are on LinkedIn, reach out to member Allan M French. While I don't place much original content onto Facebook, I frequently read what my friends have shared and add my two cents. Look for the guy with a banjo on his knee (literally) and a mountain dulcimer by his side.

## Luthier's Corner by Pete Hicks

### Mandolin Bridges and Basics

The most common type of bridge used on the F or A style mandolin is the two piece adjustable bridge. There are two thumb wheels that raise or lower the action. Ebony or rosewood is usually used.

The bridge is not glued and can be moved around to set intonation, which is nice. It is important to make sure the feet fit the top and that there are no gaps. A good fit allows the bridge to transmit vibrations evenly to the top to get maximum tone.

The top piece of the bridge is carved to provide necessary compensation for good intonation. This and the ability to move the bridge work together to enable fine tuning and accurate notes up and down the fingerboard.

One piece non-adjustable bridges are used some players and are found on many older mandolins. These can be bought or made. I have made several out of various woods, ebony, rosewood, maple and mahogany. They all worked well, each sounding a bit different from the other. The mahogany sounds nice but tends to break under the stress.

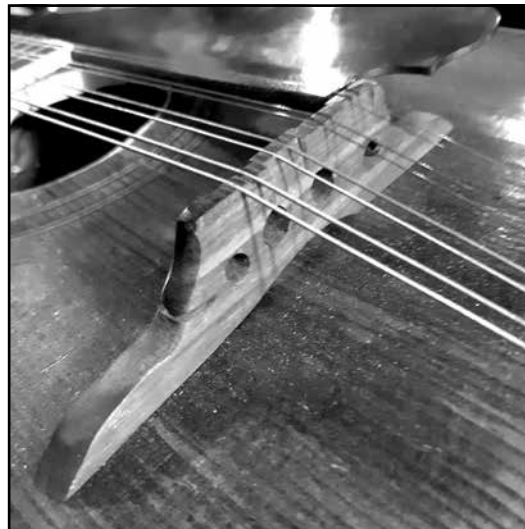
The difference between ebony and rosewood is not great, to my ear. Maple bridges seem to give a brighter tone.

### Setting intonation

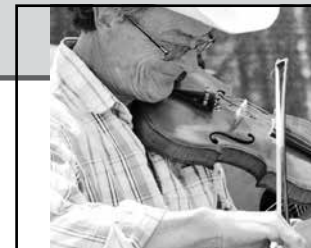
Sometimes we need to reposition the bridge to get the intonation right. A good way to do this is to loosen all of the strings except the first E and bottom G. That relieves enough of the pressure on the bridge to enable moving it without risk. Tune the E and G and check the notes at 12th fret. If it is sharp move the bridge back toward the tailpiece. If it is flat, move it forward. Sometimes the bridge may have a slight angle to get it right.

Make sure the top piece of the bridge is not leaning forward.

When changing strings, I usually change them one at a time so that the bridge doesn't lose its position. You can also mark the bridge position with some blue tape, but be careful not to damage the finish.



Left: mandolin bridges come in various styles. Below: a solid bridge. Bottom left: an adjustable bridge.



Pete Hicks

Questions for Pete: [pehicks2@gmail.com](mailto:pehicks2@gmail.com)



# CBA Calendar of Upcoming Music Events

## BAND DATES & CONCERTS

6/1 Kronos Festival 2019: Day 3 at SFJAZZ Center, San Francisco  
6/1 Festival Speed at Mantra Wines, Novato  
6/1 Mill Creek Ramblers at Mission Pizza, Fremont  
6/3 Fog Holler at Amnesia, San Francisco  
6/4 Bean Creek at Sam’s BBQ, San Jose  
6/5 Whiskey Brothers at Albatross Pub, Berkeley  
6/5 The Studebakers & Stagecoach West at The Fig Tree, Roseville  
6/6 Goat Hill Girls at The Summit House Beer Garden and Grill, Los Gatos  
6/6 Mill Creek Ramblers at Mission Pizza, Fremont  
6/7 Mosquito Road at Pollock Pines Community Center, Pollock Pines  
6/7 Cimmaron Rose at Mission Pizza, Fremont  
6/7 Bloomfield Bluegrass Band at Twin Oaks Roadhouse, Penngrove  
6/8 Canyon Johnson at Mission Pizza, Fremont  
6/9 Festival Speed at Brewsters, Petaluma  
6/10 The Bow Ties at Amnesia Bar, San Francisco  
6/11 Sidesaddle & Co at Sam’s BBQ, San Jose  
6/13 Mill Creek Ramblers at Mission Pizza, Fremont  
6/13 Blue & Lonesome Ed Neff and friends at Willowbrook ale house, Petaluma  
6/14 Stampede at Mission Pizza, Fremont  
6/15 Footprints at Mission Pizza, Fremont  
6/16 Sneaky Freaky String Band at Marin Country Mart, Larkspur  
6/17 Windy Hill at Amnesia, San Francisco  
6/19 Whiskey Brothers at Albatross Pub, Berkeley  
6/20 Mill Creek Ramblers at Mission Pizza, Fremont  
6/20 Skillet Licorice at Revolution Cafe, San Francisco  
6/21 Mill Creek Ramblers at Mission Pizza, Fremont  
6/22 Mill Creek Ramblers at Mission Pizza, Fremont  
6/22 Los Gatos Coffee Roasting Company at Los Gatos Coffee Roasting Company, Los Gatos  
6/23 Stadler Gibbons Band at Lucca’s Bar and Grill, Benicia  
6/24 The Earl Brothers at Amnesia, San Francisco  
6/25 The Mighty Crows at Sam’s BBQ, San Jose  
6/26 Loganville at Sam’s BBQ, San Jose  
6/27 Mill Creek Ramblers at Mission Pizza, Fremont  
6/28 Stragglers at Mission Pizza, Fremont  
6/29 Beargrass Creek at Mission Pizza, Fremont  
6/29 Fog Holler at Red Rock Coffee, Mountain View  
  
7/1 Fog Holler at Amnesia, San Francisco  
7/2 Bean Creek at Sam’s BBQ, San Jose

7/3 Whiskey Brothers at Albatross Pub, Berkeley  
7/4 The Summit House Beer Garden and Grill at The Summit House Beer Garden and Grill, Los Gatos  
7/5 Cimmaron Rose at Mission Pizza, Fremont  
7/7 Lonely Heartstring Band at Freight & Salvage, Berkeley  
7/8 The Bow Ties at Amnesia Bar, San Francisco  
7/9 Sidesaddle & Co at Sam’s BBQ, San Jose  
7/11 Blue & Lonesome Ed Neff and friends at Willowbrook ale house, Petaluma  
7/12 Stampede at Mission Pizza, Fremont  
7/13 Canyon Johnson at Mission Pizza, Fremont  
7/15 Windy Hill at Amnesia, San Francisco  
7/17 Whiskey Brothers at Albatross Pub, Berkeley  
7/20 Footprints at Mission Pizza, Fremont  
7/22 The Earl Brothers at Amnesia, San Francisco  
7/23 The Mighty Crows at Sam’s BBQ, San Jose  
7/24 Loganville at Sam’s BBQ, San Jose  
7/26 Stragglers at Mission Pizza, Fremont  
7/27 Beargrass Creek at Mission Pizza, Fremont  
7/27 Los Gatos Coffee Roasting Company at Los Gatos Coffee Roasting Company, Los Gatos  
7/28 The Seldom Scene at Freight & Salvage, Berkeley  
7/30 Dark Hollow at Sam’s BBQ, San Jose

## FESTIVALS

June 8 Dunsmuir Railroad Days-Old Time fiddle contest [dunsmuir.railroad.days@gmail.com](mailto:dunsmuir.railroad.days@gmail.com)  
June 8 San Francisco Free Folk Festival-Everett Middle School  
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  
June 27-30 Kate Wolf Festival, Laytonville, CA  
July 4 Atascadero Celebrate Freedom & Independence Day Atascadero  
July 12-14 Lost River Bluegrass Festival at 365 Front St, Merrill, OR  
July 20 Rivertown Revival, Petaluma  
Aug 8-11 Good Old Fashioned Bluegrass Festival-San Benito County Historical Park, Tres Pinos  
Aug 16-18 Bowers Mansion Bluegrass Festival at Bowers Mansion, Carson City  
Aug 16-18 Summergrass-San Diego, Antique Gas & Steam Engine Museum  
Aug 30-Sept 1 Plumas Homegrown Americana Festival-Quincy  
Sept 13-15 Pickin in the Pines at Pepsi amphitheater, Flagstaff, AZ

Sept 13-16 McCloud Mountain Bluegrass-Hoo Hoo Park, McCloud  
Sept 18-22 Berkeley Old Time Music Convention-Berkeley  
  
**CAMPOUTS**  
July 12-14 Old-time fiddle campout. CSOTFA Dist 10, Clear Lake Campground, Cache Creek, Clearlake  
August 22-25 Golden Old Time Campout-Lake Sonoma  
October 14-20 2019 CBA Fall Campout, Lodi Festival Fair grounds

## MUSIC CAMPS/WORKSHOPS/CLASS

June 6-9 Midwest Banjo Camp, Olivet, MI. Olivet College  
June 9-12 Grass Valley CBA Music Camp [cbamusiccamp.com](http://cbamusiccamp.com) at Nevada County Fairgrounds, Grass Valley [cbaweb.org](http://cbaweb.org)  
June 13-15 Youth Academy at CBA Father’s Day Festival-Nevada County Fairgrounds, Grass Valley [cbaweb.org](http://cbaweb.org)  
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/](http://lassencountyfair.org/interim-events/)  
June 30-July 5 Camp Bluegrass, Levelland, TX  
July 3-10 Summer String Summit. [shastamusicsummit.com](http://shastamusicsummit.com)  
July 7-13, and 14-20, California Coast Music Camp. [www.musiccamp.org](http://www.musiccamp.org)  
July 22-26 River Tunes Music Camp San Luis Obispo, Stanislaus National Forest near Pinecrest, CA [Rivertunes.net](http://Rivertunes.net)  
August 5-8 Grand Targhee Music Camp, Alta WY. Grand Targhee Ski Resort  
Workshops and classes at the Freight & Salvage, Berkeley [thefreight.org](http://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](http://gryphonstrings.com) 650-493-2131  
Jack Tuttle’s group classes- Beginning bluegrass jamming for guitar, mandolin, banjo, fiddle, etc. [jackfiddle@gmail.com](mailto:jackfiddle@gmail.com) 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](http://www.suzy@ericandsuzy.com)-Berkley near Ashby & College  
Tuesdays: Bernal jam Workshop w/ Richard Brandenburg, email at [richardericbrandenburg@gmail.com](mailto:richardericbrandenburg@gmail.com)

com SF  
Wednesdays & Thursdays: Bluegrass Jam, fingerboard Fundamentals w/Avram Siegel [www.avram@avramsiegel.com](http://www.avram@avramsiegel.com) Berkeley  
Sundays: 4:00-5:30 pm  
Old Time String Band Music Class-Lamorinda Music, Lafayette [harry.liedstrand@gmail.com](mailto:harry.liedstrand@gmail.com)  
Old Time Stringband Music Class with Harry Liedstrand (fiddle), David Brown (banjo), and Cindy Liedstrand (guitar)  
\$140 advance sign up for all 6 classes. \$30 drop in

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](http://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 [www.bacds.org](http://www.bacds.org) for schedule of workshops and events  
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](http://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](http://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](http://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/](http://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](mailto:aeolianharpness@gmail.com) or: [sandyrogers400@gmail.com](mailto: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](mailto: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](http://www.facebook.com/NicholsonsMusiCafe) Various events, open mics, music clubs and shows Wednesday Acoustic open mic-6-9 pm  
Groveland-Yosemite Lakes Resort-Tuesdays, acoustic night-Jean Butterfield-5 pm, Wednesdays Open Mic at 6 pm until Labor Day. See their music calendar for bands and dates. [www.evergreenlodge.com](http://www.evergreenlodge.com)



# CBA Calendar of Upcoming Music Events

**From Page A-23**

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

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 REPEATED

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.atlascafe.net>. Last Thursday of the month-Old

Time and Bluegrass

Every Saturday: Craig Ventresco & Meredith Axelrod-Ragtime

Cody’s Viva Cantina Every Monday

The Brombies – Windsor Live Music 7:30PM, , 900 Riverside Dr., Burbank, CA 91506, 818-515-4444, Jo Ellen Doering 323-874-0213 [brombies@aol.com](mailto: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 Café, 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**

6/2 Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley

6/9 Columbia Old Time Slow Jam at Columbia First Presbyterian Church, Columbia

6/9 Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley

6/16 Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley

6/18 Beginning Bluegrass Jam- Nicholson’s at Nicholson’s MusiCafe, Folsom

6/19 Chico Bluegrass/Old time slow jam at Blue Oak Charter School, Chico

6/23 Freight & Salvage Sunday slow jam at Freight & Salvage, Berkeley

6/30 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--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 call or text Yael Gott, 805-450-7571

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/>.

Grass Valley—2nd Sunday, 3-6 pm 1849 Brewing Co. 468 Sutton Way-for more info contact David Carroll 530-210-5533 or email at [banjodavepicker@gmail.com](mailto:banjodavepicker@gmail.com)

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

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

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 [pblum2gm@gmail.com](mailto:pblum2gm@gmail.com)

Palo Cedro – Redding-Fourth Sunday Of The Month: Free Old Time Fiddle & Bluegrass 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

Placerville-first Sunday of the month 1-4 pm at the Boeger



# Meet Me In the Kitchen By Eileen Kleinschmidt

Summer is finally here and we know what that means! Father's Day Festival preparations are in full swing. Time to dust off the tent, sleeping bags, cook stove, lantern and whatever else you choose to bring to make your camping experience memorable. Don't forget to make sure your chair is in good shape. There's nothing like sitting in it during the first campout and having it rip. If you prefer glamping with all the comforts of home, get the motorhome or camper out of mothballs and give it a good spring cleaning, double-checking all your electrical and plumbing connections. Stock up the cupboards, hunt for your favorite shorts, hats and cool shirts and get ready to have fun! We are pretty much ready to take off since we spent a week at the spring campout in Lodi. It was a wonderful week, especially since it was combined with the California State Old Time Open Fiddle & Picking Championship. That was a stroke of genius. There were fiddlers from age four to ninety-two and they all put on quite a show. I wandered in and out of the performance hall all day on Friday and Saturday. I hope to see this competition again next Spring. The Saturday night pulled pork and chicken dinner was another highlight, especially with the live entertainment. Kudos to Deb Livermore and everyone who worked so hard to put together a fun week. I made a list of my favorite experiences during the time we were there. These are not necessarily in order:

1. Being serenaded by a group of jammers outside the women's restroom as I was taking a shower.
2. The horse tied up to the shopping cart rack at Raley's.
3. Being lulled to sleep at night by the thump thump thump of the bass.
4. A four-year old getting a fiddle lesson at her campsite.
5. Finding a book by a favorite author in the exchange box.
6. Reading the book from start to finish.
7. Reconnecting with old friends and making new ones.
8. Sleeping in 'til 9:00.
9. Watching a cat being walked in a stroller.

We look forward to the Spring campout next year!

During the early days of summer I appreciate the availability of sweet fruit and bright vegetables. The farmer's market is my go-to Saturday morning ritual. I can already visualize it: Picking up a beautiful peach, closing my eyes and breathing in the sweet smell of summer. A few peaches go into my market bag, followed by some bright red tomatoes, still warm from the sun in the garden. The trip wouldn't be complete without a handful of fresh garlic---the BEST garlic I have ever tasted! It is grown by Upcountry Farms located in Jackson Val-

ley. The owners are Dan and Tori Crawford who work sun up to sun down to provide the freshest quality produce to our community. In addition to the produce, they raise beautiful flowers. A bunch or two will complete my shopping. Twice during the summer I stock up on Amador Olive Oil, the very best oil produced by my friend Susan Bragstad. I look forward to how the oil will taste because it all depends on how that year's trees respond to the weather.

In anticipation of the summer produce I spent some time going through my recipes. The summer of 2014 had amazing fruits and vegetables. I decided to re-share two recipes from that summer. If the tomatoes and nectarines are good this year, I plan to bake the tart and the cake again on a company night. The tart is perfect for music in the park night or an outdoor play when you want to bring something special.

## Puff Pastry Heirloom Tomato Tart

### Ingredients:

- 1 sheet frozen puff pastry (half of a 17-ounce package), thawed
- All-purpose flour, for dusting
- 1 (8 ounce) package cream cheese, at room temperature
- 1/3 cup sour cream
- 1/2 tsp. finely grated lemon zest
- 1 tsp. fresh lemon juice
- 1 tsp. sugar
- Kosher salt and freshly ground pepper
- 2 Tbsp. finely chopped fresh chives, plus more for topping
- 12 ounces assorted small heirloom tomatoes, halved

### Directions:

1. Preheat the oven to 400 degrees. Unfold the puff pastry onto a floured piece of parchment paper and roll out into a 9 x 11 inch rectangle. Score 1/2 inch in from the edge, all the way around, using a paring knife.
2. Slide the pastry (on the parchment) onto a baking sheet. Poke the middle all over with a fork, then bake until golden brown, 20 to 25 minutes. Transfer to a rack and let cool completely.
3. Meanwhile, combine the cream cheese, sour cream, lemon zest, lemon juice, sugar, 1/2 tsp. salt, and pepper to taste in a large bowl and beat with a mixer on medium speed until smooth; stir in the chives.
4. Spread evenly over the cooled crust. Arrange the tomatoes on top; season with salt and pepper and top with more chives.

Serves 6.

*Recipe from Food Network Magazine*

I haven't decided if I prefer

peaches over nectarines, but I think for sweetness, white nectarines win my vote. This cake recipe is good with either white or yellow nectarines, but the yellow ones give a nice contrast to the white cake. It is tied with strawberry shortcake for being my favorite summer dessert.

## Nectarine Upside-Down Cake with Salted Caramel

### Ingredients:

- Non-stick spray
- 1-3/4 cups sugar, divided
- 1 tsp. fine salt
- 4 nectarines, cut into 1/2 inch wedges (about 1-1/4 pounds)
- 1-3/4 cups all-purpose flour
- 1 tsp. baking powder
- 1/2 tsp. baking soda
- 1 stick unsalted butter, at room temperature
- 2 large eggs
- 1 tsp. pure vanilla extract
- 1 cup buttermilk
- Coarse sea salt, for sprinkling

### Directions:

1. Preheat oven to 375 degrees and coat a 9-inch square cake pan with cooking spray.
2. Combine 3/4 cup sugar, 1/2 tsp. fine salt and 1-1/2 Tbsp. water in a medium saucepan and stir until the mixture looks like wet sand. Cook over medium-high heat, gently swirling the pan occasionally but not stirring, until light amber, about 5 minutes. Remove from the heat and immediately pour into the prepared cake pan (the caramel hardens quickly!). Arrange the nectarines over the caramel in 4 rows; set the pan aside.
3. Whisk the flour, baking powder, baking soda and the remaining 1/2 tsp. fine salt in a bowl. Beat the butter and the remaining 1 cup sugar in a large bowl with a mixer on medium-high speed until light and fluffy, about 3 minutes. Add the eggs, one at a time, beating after each addition, then beat in the vanilla.
4. Reduce the mixer speed to low and add the flour mixture in 3 batches, alternating with the buttermilk, beginning and ending with the flour, and mix until just incorporated. Pour the batter over the nectarines and spread evenly.
5. Transfer to the oven and bake until the cake is golden and a toothpick inserted into the center comes out clean, about 50 minutes. (Cover loosely with foil if the cake is browning too quickly).
6. Let sit 15 minutes, then invert onto a platter and let cool completely. Sprinkle with sea salt.

Serves 6 to 8

*Recipe from Food Network Magazine*

If you are reading this during the Father's Day Festival, I hope you enjoy the music and merriment. If you happen to be a dad, Happy Father's Day! I hope to see you back in my kitchen soon.

*"DADS are most ordinary men turned by love into heroes, adventurers, story-tellers, and singers of song."*

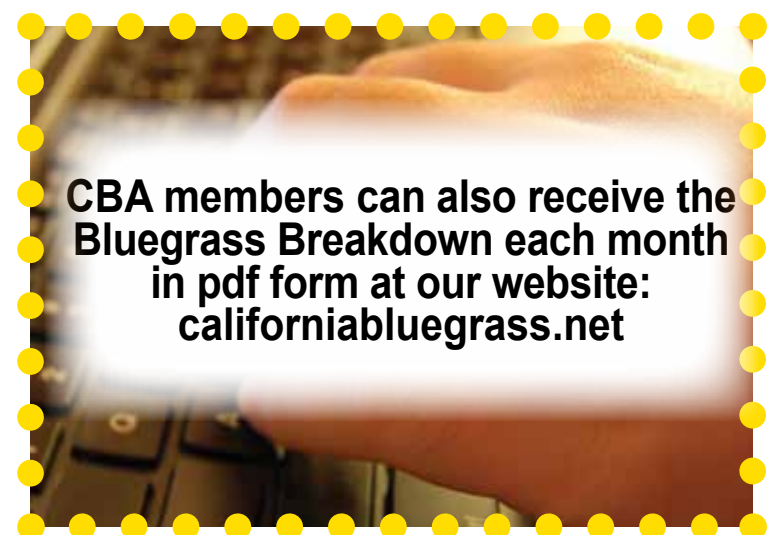
-Pam Brown



Eileen Kleinschmidt  
heyileen@gmail.com



Top: Puff Pastry Heirloom Tomato Tart is the taste of summer. Above: Nectarine Upside-Down Cake with Salted Caramel, a sweet treat.





# CBA Calendar of Upcoming Music Events

From Page A-24

Winery, 1709 Carson Road in Placerville. Hill Country will host an acoustic bluegrass, fold, old time and country jam. Beginners to pros welcome. All summer into cold weather.

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.

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

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

Oakland-Every 4th Tuesday Ale Industries Pick-7-9:30 pm House band plays from 7-8, followed by an open bluegrass jam Contact Nina Brilliant at [nfbrilliant@gmail.com](mailto:nfbrilliant@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

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 Aqus Cafe, 189 H Street in Petaluma, bluegrass and Old Time open jam from 7 to 9 p.m. For more information, call 707.778.6060 or visit <http://www.aquscave.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)

Santa Margarita – Second and fourth Wednesdays every month at the Porch Cafe, 22322 El Camino Real, Santa Margarita, California 93453. The Bluegrass Music Society of the Central Coast hosts a bluegrass jam session. Bring your acoustic stringed instrument (sorry, but no amplifiers or percussion allowed) and sit in with “The Toro Creek Ramblers.” All levels welcome, from rank beginner to seasoned professional! The “slow jam” for beginning/intermediate players begins at 5:00 PM. Dinner break at 6:00 PM. Jamming from 6:30 - 9:00 PM. <http://theporchcafe.com/805-438-3376> For more information, call Bern Singen at 805-595-1970.

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)



# CBA Calendar

From Page A-26

Woodbridge – Second Wednesday of each month at the Woodbridge Grange Hall, 1074 E Academy St in Woodbridge from 7 to 9 p.m. Hostess: Gloria Hensel; Host Danny Maple. (An acoustic jam welcoming a variety of music including bluegrass, folk, country and gospel.)

## Thursday

Canoga Park-Third and Fourth Thursdays 6-9 pm. West Valley Old Time Jam, Jerry's Pizza Restaurant, 22035 Sherman Way, Canoga Park. Hosted by Pete Tinker

Corte Madera – First and third

Thursdays at the Marin Lutheran Church, 649 Meadowsweet in Corte Madera, bluegrass jam from 7:30 to 10:00 p.m. For more information, call 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. Kim Alexander will be teaching my "Learn to Jam" workshop 6:30-7:30 prior to the open jam.

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. 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 kennedyymk@comcast.net.

Sebastopol – Every Saturday North Bay Area bluegrass

jam from 12 to 3 p.m. at Hopmonk Tavern Restaurant, 230 Petaluma Ave. Sebastopol. All bluegrass players welcome. Not a slow jam. No Music Stands, please. 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 Feeny at mikfid@gmail.com**

## BRENDA and the Reviews

From Page A-16

future of his children. Aaron's mandolin provides a melodic backdrop for this album highlight. Thomas Jutz and Amanda also wrote "Standing 'Cross the River" and it follows the same theme of departure and loneliness. Amanda mentions Alison Krauss, Dolly Parton, and Patty Loveless as her influences, and she is clearly following the same path to success.

### Aubrey Eisenman & The Clydes: Bowerbird

Travianna Records  
www.traviannarecords.com  
www.clydesonfire.com  
©2019

**Song List: Lovesick, Heart Stopper, Livewire, Ghost Town, Chickasaw Plum, Don't Mean Nothing, Spinning Wheel, Stumble Over My Words, Highway, 50 Ways To Leave Your Lover, Screaming Jenny.**

Aubrey and Justin Eisenman started their band, the Clydes, in 2015, and in a short time they've developed a band sound with John Duncan on fiddle and mandolin that has a unique sound that they've labeled "old soul Americana." Aubrey's powerful lead vocals and songwriting are the foundation for their music, and harmony vocals and robust instrumentation from Justin on guitar and John's mandolin and fiddle give the band a pulse and energy that has an appeal that can't be denied. Their cover of Paul Simon's "50 Ways to Leave Your Lover" has a percussive mandolin and fiddle underlying Aubrey's slow evocative vocal that carry on a dialog with the listener.

"Livewire" is their exciting debut single, and the mandolin and guitar interludes dovetail with the storyline of traveling down the highway trying to make it to a Denver country show. Aubrey revisits the road again in "Highway," and the gentle hope tied with a journey makes an attractive series of images for a song. Aubrey's lyric style is not the classic verse-chorus pattern but is more of a series of image commentaries that encourage the listener to

delve more deeply into a song.

"Heart Stopper" is an upbeat love song with bouncy instrumental interludes, and could be a delightful addition to any band's repertoire. "Don't Mean Nothing" is full of sage advice – "don't you worry about things that you can't change – cuz it don't mean nothing" – and singing it will certainly make you feel better. "Ghost Town" has some notable instrumental passages that underlie the images of a town where the populace is departing.

The Clydes have managed to combine elements of bluegrass, swing, folk, but the end result is a very compelling sound that deserves repeated listening. Aubrey Eisenman is joining a very elite group of women songwriters/lead vocalists/band leaders, and her future path is on an upward trajectory!

### Carolina Blue: I Hear Bluegrass Calling Me

Pinycastle Records  
www.pinycastlemusic.com  
©2019

**Song List: I Hear Bluegrass Calling Me, Cold Lonely and Blue, Longing For Home, Rusty Rails, Mary Do You Wonder, Glory Bound Train, Dark Mountain-side, Mountain Flower, Bluegrass Melodies, Breaking Up Rocks, I'll Meet Her in Heaven, Fried Taters and Onions, Sometimes Good Girls Go Bad.**

Album cover art usually shows the band with their complement of bluegrass instruments, but Carolina Blue's cover features the band following Bill Monroe up a sunny hillside. Their devotion to Bill's music is further detailed in the dedication: "this album in its entirety is dedicated to the pres-

ervation of traditional bluegrass music and the father who created it – Bill Monroe." The band was formed in 2007 in Brevard, North Carolina by Bobby Powell (guitar) and Timmy Jones (mandolin) and they are joined by Reese Combs on bass and vocals, James McDowell on banjo, and Aynsley Porchak on fiddle.

Tim wrote four of the songs, Bobby wrote five, and James McDowell wrote the instrumental "Fried Taters and Onions." The instrumental features James' banjo playing, but fiddle and mandolin leads are interlaced throughout with a strong rhythmic push. Bobby's "Rusty Rails" is the first single from the album, and the gentle flow of the song showcase Bobby and Timmy's tandem vocal harmonies. His "Sometimes Good Girls Go Bad" is a clever turn of phrase to detail the ending of a relationship, and "Cold, Lonely, and Blue" is another she left me saga with "nothing colder than a rainstorm in December, nothing lonelier than drinking all alone, and nothing bluer than those mountains in Virginia, since my darling's up and gone."

Tim's songs form a trilogy of bluegrass themes: love, marriage and departure in "Mary Do You Wonder," "Dark Mountainside" is the tale of a lover's departure and two deaths, and "Breaking Up Rocks" is the aftermath of another murder with the singer sentenced to labor in the Texas pen. Of course, bluegrass music also has its share of train songs, and "Glory Bound Train," written by Roy Chapman, is performed with strong gospel harmonies. Carolina Blue has released another winning album, and their nomination for SPBGMA Vocal Group of the Year in 2018 validates their popularity.



**See you next month.**



Join us for the 17th annual Summergrass San Diego Bluegrass Festival  
featuring The Grascals, David Parmley & Cardinal Tradition,  
High Fidelity, The Old Blue Band and more! **Tickets onsale now.**



**August 16-17-18, 2019**

**Antique Gas and Steam Engine Museum**  
2040 N Santa Fe Ave., Vista, California

This 3-day family-friendly event includes  
Kid's Music Camp • Adult Boot Camp • Instrument and Collectibles Raffle • Workshops • Music & Craft Vendors  
Homecooked Food • Craft Demonstrations • Antique Machinery Displays • Dry Camping • And Lots Of Jamming!

[www.summergrass.net](http://www.summergrass.net)

Presented by the San Diego North County Bluegrass & Folk Club and the San Diego Bluegrass Society