

## CBA's Father's Day Festival 2010 a fantastic success

Many attendees have described this year's festival at Grass Valley as the "best ever". We'll tell you more about the festival and have lots of photographs in the August issue.



Carl Pagter gives a banjo workshop (above). Patriotic bluegrass birds perch above Camp Edes. Photos: Bob Calkins



## Berkeley Old Time Music Convention 2010 Announces Lineup - September 8 - 12



By Suzy Thompson

The Berkeley Old Time Music Convention, September 8 through 12, 2010, is proud to announce a lineup featuring award-winning Appalachian musicians from the mountains of West Virginia and North Carolina, from the Pacific Northwest, and from the Central Valley of California.

Artists making their Bay Area debuts include: champion West Virginia fiddler Jimmy Triplett (former drummer with jam band Donna the Buffalo); North Carolina singer and storyteller Bobby McMillon, who appeared in the film "Songcatcher"; and the Macrae Sisters from Portland, Oregon. This year's festival includes square dances, concerts, films, string band contest, workshops and other activities, with several geared especially towards kids and their families.

Now in its eighth year, the Berkeley Old Time Music Convention has blossomed into a 5-day festival that takes place at both outdoor and indoor venues all over Berkeley. Many events are free; ticketed events max out at \$17.50 (except for master classes which are \$25). Pickers, singers and fans of old-time music travel from all over the U.S. for this small, homegrown urban get-together.

Artists appearing at the 2010 BOTMC include:

**Bobby McMillon:** Ballad singer of the Blue Ridge, known for his renditions of the ballad and legend of one of his relatives, Frankie Silver, who was hanged in 1833 for

the ax murder of her husband Charles. Was she justified, and did she receive justice?

**Jimmy Triplett:** A botanist who did a stint as drum-

**Laurel Bliss and Cliff Perry:** Their CD "Old Pal" was voted "Best Old Time Recording of the Year" by County Sales. Laurel and Cliff have been performing old-time and bluegrass songs together



California legend Kenny Hall

Photo: Marc Blake

mer with the jam band "Donna the Buffalo", Jimmy specializes in obscure and haunting tunes from rural West Virginia, and has won numerous first place ribbons at Clifftop, the nation's largest and most prestigious old-time fiddle contest. He'll perform with two other prize-winning West Virginia fiddlers, Scott Prouty and Andy FitzGibbon.

**Kenny Hall:**

At age 87, this blind mandolin player from the Central Valley is still holding down a regular Wednesday night gig at a Fresno restaurant, drawing from his repertoire of over 1200 songs. Kenny is the subject of a new documentary film by Chris Simon, "I Hear What You See", which will be shown at the BOTMC.

for more than thirty years, from Seattle's Folklife Festival to the Carter Family Fold in Maces Springs, Virginia.

**Del Rey and Suzy Thompson:** Bay



The Macrae Sisters

Area musical treasure and BOTMC founder Suzy Thompson teams up with the queen of the metal resonator guitar and uke, Del Rey, to explore black string band music of the 1920s. Suzy's fiddling was

Continued on A-6

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is published monthly as a tabloid newspaper at P.O. Box 5037 Marysville, CA 95901, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1974 and is dedicated to the furtherance of Bluegrass, Old-Time, and Gospel music. The views of the authors does not necessarily reflect the views of the CBA or its Board of Directors. Membership in the CBA costs \$25 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$5 and children between 13 and 18 for \$1.00 per child. Children 13-18 who wish to vote will have to join for \$10.00. Names and ages are required.

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#### Classified Advertising

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

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Ads can be uploaded to the CBA FTP site at: <http://www.cbaontheweb.org/AdUpload.asp>



## FROM THE PRESIDENT'S DESK - Darby Brandli, CBA President

Happy 35th Anniversary Father's Day Festival! I am writing this hours before we fire up the old bus and head to Grass Valley. You will read this after we have returned and are still washing red dirt out of our socks!

Spend some time looking at all the other music events you can

attend this summer. The CBA has a Golden Old Time Campout you might want to try this month. This is a campout and not a festival so you and your friends can make your own entertainment. Last year's "first annual" was a roaring success and Mark Hogan has been working on the second annual

at the Mendocino County Fairgrounds in Boonville all year. Our good friends from the Berkeley Old Time Music Convention bring all their friends and music is played day and night. The wine tasting in the Anderson Valley is a nice afternoon diversion as is a leisurely drive to the coast. This July weekend in Mendocino County is now on our annual calendar. All information is available in the Breakdown and on our website.

You can also consider running for the CBA Board (information on how to do this is included in the Breakdown). We are looking for a few good men and women to bring new ideas and new energy to our Association. We have lots of events already booked and lots of ideas for new activities that only require imagination and energy to pull off. If you don't have the time to be a Board Member we absolutely welcome you to participate in any way you can. We are interested in sponsorships, grant writing, program development. Heck, we can find something for just about anyone to do. Want to count ballots at the campout? Want to lick some

envelopes? Want to write an article for the Breakdown? Contact us and we will put you to work. We have dozens of volunteers helping at our Festivals and Music Camps and welcome you to volunteer your time during the year and not just during events. Have an idea? Let us know.

The most important thing you can do is to join the Association. Memberships are very important to us. We are a cheap thrill and we promise you will get your money's worth simply by receiving our Bluegrass Breakdown. Sponsors and advertisers look at membership numbers as well as attendance numbers at events. Please either renew or join the California Bluegrass Association.



Darby Brandli

photo: Mike McInyre



One of the hundreds of great jams at Grass Valley, 2010.

Photos this page: Bob Calkins



The audience at 2010's Father's Day Festival.

## Minutes of the May 15, 2010 - California Bluegrass Association Board Meeting

### CALL TO ORDER

The meeting was Called to Order at 10:00 a.m. and the Roll Call was taken.

### Board members present:

Rick Cornish, Tim Edes, John Duncan, Darby Brandli, Brenda Hough, Rich Evans, Lisa Burns, Deb Livermore, Bruce Campbell, Mark Hogan, Marcos Alvira and Montie Elston

After five changes were made to the agenda it was set.

### APPROVAL OF THE APRIL BOARD MEETING MINUTES

The approval of the April minutes was postponed until the next meeting.

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

J.D. addressed the board and thanked everyone for their support and tasked the new board members to do their best for the association.

Frank Solivan reported on Wintergrass. He said the new accommodations there were great. We got 8 new members signed up. He would like us to send an official Thank you to Steve for the accommodations he provides to us. Rick said he would take care of this.

### OLD BUSINESS

#### By-Laws Change

Rick reminded the board of what occurred last month regarding increasing the board membership from 11 to 13. Carl advised the board that we have to change the wording in the By-Laws in order to make it a legal change. Carl read the wording of the current By-

Laws regarding this subject and the new wording that he proposed.

The motion to have Carl change the wording in the By-Laws as presented by him was passed by unanimous vote.

The motion to appoint Mark Hogan as a new board member was carried by unanimous vote.

The motion to appoint Marcos Alvira as a new board member was carried by unanimous vote.

The motion to appoint Brenda Hough as a new board member was carried by unanimous vote.

### Sponsorship Update - banners and passes

Lisa distributed her reports and made a presentation. KVMR will have a regular booth in the vendor area as well as the broadcasting booth.

We have received over \$25,000 of value in total sponsorship contributions.

### Mt. Rushmore T-Shirt Status

Rick reiterated the background on this subject to bring the new BM's up-to-date. John McKelvey did the final design and sent an email to Rick with the design. The board looked it over and agreed to go with it with a few suggestions for changes.

### NEW BUSINESS

#### Report on FDF 2010 preparations

Jim Ingram has been working with Dave Z on schedule changes, etc. Jim examined several editions of the schedule over the last several years and has come up with a template to help him place the bands on a schedule.

Jim requested the board e-mail comments to him about this schedule template.

### Banners for the stage, Tim Edes

There are other versions of banners that are like scrims. Darby will talk with Eric at KVMR to see what their needs are for computer cable. Tim requested he be contacted with their exact needs.

### Golf Carts, Rich Evans

Rich reported we can only get 11 carts guaranteed from our usual vendor but he says we will need 15. He got quotes from another source. He got a quote for a couple of 6 passenger carts. This would be an improvement for band hauling and assisting with rides for handicapped and elderly attendees. Rich thinks he can cut the number of carts needed by using a couple of six passenger carts.

### Play equipment, Tim Edes

Play equipment will be behind the handicap parking. Tim got a good price on a Bounce House. It has a slide and climbing area. The company providing the bounce house has their own liability insurance. They will set up at 9am Thursday and leave it up through Sunday until 4 pm. Deb is working with the teens to provide supervision there. We need to come up with an age or size limit for playing in it. The suggestion from the vendor is age 10. Rich suggested each hour be split between small kids and bigger kids.

### Vendor parking, Larry Baker

Montie mentioned that vendors parking will be changed this

year - there will be a designated vendor parking area.

### Dancing area, John Lonczak

John L. presented an idea for the dancing area and had some requests. All were addressed.

### Vendors at FDF, Larry Baker

Larry Baker said that initially the vendor count was down 33% but he has gotten 17% back. The factors were no camping in vendor area, the economy and folks spending more time in the Vern's area instead of the vendor area. There are three new local vendors from Grass Valley - this is very good news. There will be late night food, and there will be CD sales (SD Old Time).

The Hobbes Grove Festival has not signed up for a booth yet, but Marcos will work with Larry on this.

The Luthier Pavilion vendors count is also down for various reasons. But it is not our cost that is the factor. We are still working this - we could pick people up later. The main reason is the economy.

### Verns entertainment, Deb Livermore

Deb advised we need a sound person for the Vern's stage. Mark Hogan suggested Mark Harmon.

Deb suggested having some entertainment after hours at Vern's and let some bands not on the schedule be allowed to offer their recent recording releases. There was a lot of discussion on whether or not to do that and how bands would be picked to participate. Brenda Hough was already working on it as she is the "official" re-

cent release columnist and it was decided that, for this year, to not make any last minute changes to what she was already working on.

### Ticket Refund vs. 2011 festival, Craig Wilson

Craig Wilson received an email from a couple stating that they purchased 4 tickets for this year's festival but cannot attend because of financial circumstances. They are not requesting a refund, as they are aware of the No Refund policy but requested to exchange their tickets for next year's festival. This was approved.

### June Music Camp Update, Lisa Burns

Lisa reported for Ingrid referring to the email she (Ingrid) sent to the board. All upper level classes are full but there are shorter waiting lists. There are still spaces available in most level one classes. She feels that we're in good shape but it's definitely slower. Could be the economy or the addition of winter camp, which is still good.

### Appointment of a Media Liaison Position

The motion to create the position of Media Liaison and to appoint Brooks Judd to that position was approved by unanimous vote. He will be working on getting some local TV stations and print media to send a camera crew and/or reporters to the festival on Thursday and Friday for local publication and broadcasting. This was done some years ago and made for a nice spike in attendance over the weekend following the advertisement.

Continued on A-5



## Minutes of the May 15, 2010 - California Bluegrass Association Board Meeting

### IBMM, Carl Pagter

Carl advised that the International Bluegrass Music Museum sent an invitation of have someone in the CBA to be a liaison between CBA & the IBMM. This person would need to attend IBMM events, write articles, etc. It would be a commitment for someone but would also offer some perks. Some names were suggested and they will be contacted for interest. If those suggested are not interested or able, Carl will write an article about it for The Breakdown and website.

### Purchase of 1/2 size Kay bass for the kid's lending library

The motion to allow Bruce Long to purchase a half size Kay bass for the children's lending library using funds from the Youth Program account was approved by unanimous vote.

### Fall Campout Planning

This item was tabled until next month. The site is already reserved for the Oct 15-17, 2010 weekend.

### Candidate Statement Deadline

Bruce will contact Mark V and Carolyn and get the final deadline dates so they can be published.

### 2010 Contract Waiver

The Infamous Stringdusters have a performance at UC Davis near their performance dates at FDF and requested a waiver to the

contract so they could play it while there were out here.

The motion to approve the waiver request from the Infamous Stringdusters was carried by unanimous vote.

### Dutch People, Carl Pagter

Carl advised the board that 5 couples are coming from Holland to attend the FDF. They will, of course, be here without festival chairs or Ice Chests, etc and Carl requested assistance from the board and members present to try and provide those types of items for them.

### REPORTS

#### Membership Report

Carolyn emailed her report and the board reviewed it.

#### Treasurer's Report

No report but Ed told Rick that we were in good shape. Josh made a verbal report.

#### Chairman's Report

Rick reported that Alicia will continue in her position contingent upon the implementation of the changes she recommended.

By the end of June we'll be launching the new CBA website. They are changing the masthead.

Ryan is doing the Breakdown Ad sales and that is going well. He's struggling with ad sales for the Website. Most of the big ones,

only pay for "click throughs". Rick wants to try Google ads again. The ads need to be watched carefully.

Rick reported that IBMA is making some cost-saving changes. They will no longer have bands perform at the Wednesday luncheon. Instead they will do a special Wednesday night concert downstairs. He said if the CBA wants to buy a sponsorship, we could sponsor the luncheon or the concert on Wednesday night. Further discussion/decision was postponed until the next meeting, after the festival.

#### VP Activities Reports

Bruno reported on Chuck Poling's annual Golden Gate picking party.

#### Controller's Report

Lisa reported that we may be a little over budget but still feels like we will do well.

#### President's Report

Darby talked about Take the Stage Bluegrass for the Greenbelt Rural Rhythm

#### SET TIME AND PLACE FOR THE JULY BOARD MEETING

Next meeting set for July 10 at Rick's.

#### ADJOURNMENT

The meeting was adjourned at 2:50.

## Kern Breaux passes



Kern Breaux

### By Al Shank

Kern Breaux, bass player with The Notorious Shank Brothers and jammer extraordinaire, passed away June 2 at Mercy San Juan Hospital in Carmichael. He was hospitalized May 23 when he became very short of breath after playing a gig. Prior to that, he was feeling poorly for a couple of weeks, but blamed it on a virus picked up at his gym. Apparently, however, Kern had had two "silent" heart attacks in the last forty-five days. Between the time he started feeling ill and his admission to the hospital, he attended a band practice and played two gigs totaling five hours' playing, an indication of how much he enjoyed playing Bluegrass and his dedication to the band. Of course, no one realized how serious his condition really was. Kern was 68.

Kern's musical background in-

cluded clarinet and saxophone, but he took up the banjo in 1970 while serving in Vietnam – and again, 30+ years later. He began playing in a bluegrass band called Simple Folk, playing primarily for folks in assisted living facilities. In January 2005, he took up playing bass since their regular bass player was traveling a lot and not always available. Kern played bass with Simple Folk and Kern River Band, which included fiddler/mandolin player Dave Rietz. In early 2007, Dave joined The Notorious Shank Brothers and later brought Kern in when NSB bassist Bobbie Kuhn moved to Boise.

In addition to playing in bands, Kern could also usually be found at festivals, playing bass for slow jams for hour upon hour until his fingers bled. His infectious enthusiasm communicated itself to audiences and fellow jammers, and he encouraged lots of beginning players.

Kern is survived by his wife, Cindi, sons Tyler and Kerner, a tank full of fish, a "herd" of basset hounds, two cats and a couple of horses. Until about three weeks ago, he was in relatively robust health and was able to do the things he loved doing – boating, playing golf, riding horses and, of course, playing Bluegrass. I remember a couple of times Kern coming to practice complaining of various injuries due to falling off a horse.

On behalf of The Notorious Shank Brothers, "Farewell, Bro'; we miss you."

## New Beavergrass Festival to highlight summer in mid-Willamette Valley - August 20-21, 2010

CORVALLIS, Oregon --- The Corvallis School District Foundation is pleased to announce that music producer and public radio dj Mike Meyer will be presenting a new summer, benefit bluegrass, Americana and roots festival dubbed Beavergrass this coming August. Mike is thrilled to be presenting such a quality, 17-band line-up, and to be on the ground floor of what he sees as a new, marquee event for the mid-Willamette Valley. "There's really nothing like it south of Portland, or north of Northern California," Mike says "and the musical acts, workshops, contradance and two stages will feature programming truly unlike the other acoustic picking and string events in the Pacific Northwest." The bands include: Peter Rowan Bluegrass Band, Laurie Lewis and the Right Hands, Tony Furtado, Joy Kills Sorrow, Jackstraw, Alex Hargreaves and Jake Joliff, True North Bluegrass, Brokentop w/Chris Kokesch, Fog-

horn Stringband, Conjugal Visitors, Manzanita, Gumbo, Green Mountain Bluegrass, Eight Dollar Mountain Band, Alice DiMichele, Roundhouse, and Jim Page.

The festival's main stage is in Central Park, and an indoor stage takes advantage of the excellent acoustics of the First Presbyterian Church at 7th and Monroe Streets.

Corvallis' moderate temperatures, farms and vineyards, proximity to the beautiful Oregon coast, and a quaint downtown make the perfect location for a weekend getaway. So, spend a weekend in the Willamette Valley and enjoy the quality line-up during the Beavergrass Festival August 20-21, 2010.

Tickets are \$55 advance for entire weekend. Information at [www.beavergrass.net](http://www.beavergrass.net) or email Mike Meyer at [mmeyer@efn.org](mailto:mmeyer@efn.org). This is a benefit for the Corvallis High School District Foundation.

## Lighthouse Marina, Restaurant & Resort Presents 3rd Annual Bluegrass Campout, August 2-8

The Third Annual Bluegrass Camp Out will be held at a private membership resort located on the scenic Delta Loop next to the Mokelumne River and has activities for all to enjoy; such as volleyball, basketball, miniature golf, horseshoes, tetherball, fishing, swimming, clubhouse, boat launch, General Store and a Fine Restaurant right on the river.

This private membership resort is reserving 50 campsites with water and electricity for this year's Bluegrass Camp Out. Call (916) 777-5511 or fax (916) 777-6120 your reservation NOW to reserve your space, as RESERVATIONS ARE REQUIRED and NO DRIVE-UPS without reservations will be allowed.

Campsites \$25 per Night per RV

One Tent with no more than 6 people is allowed per site

Pet Fee \$3 per Pet per Stay

Gate opens at 8 AM August 2, 2010.

Name: \_\_\_\_\_ (First) \_\_\_\_\_ (Last)

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

Address: \_\_\_\_\_ (Street) \_\_\_\_\_ (City) \_\_\_\_\_ (State) \_\_\_\_\_ (Zip)

Number of people in your party: \_\_\_\_\_ \*Pets: Yes No

Arrival Date: \_\_\_\_\_ Departure Date: \_\_\_\_\_

\*FEE: \$25 Per Night Site Fee & \$3 Pet Fee (Per Pet-Per Stay)

To hold your reservation please send this registration form to the attention of Member Services at the address listed above and as soon as possible, as only 50 campsites with water & electricity are reserved for this special event. RESERVATIONS ACCEPTED until 4 PM on July 28, 2010.

Send NO money now, as you can pay at the Guard Gate when entering or if paying by credit card via telephone to Member Services.

Our Member Services Office will be open for those interested in learning about the benefits of becoming a Lighthouse Resort Member. A weekend getaway for only \$25 will be given to any couple attending a short no pressure, information presentation. (Both spouses must attend the presentation together.)

Please enjoy your visit to the Lighthouse Marina, Restaurant & Resort.



# Berkeley Old Time Music Convention 2010 Announces Lineup - September 8 - 12

*From Page A-1*  
featured on last year's best-selling blues CD by Geoff Muldaur and the Texas Sheiks.

**The Macrae Sisters:** From Portland, Oregon, Marian, Gabrielle

and Joanna Macrae have developed a rocking, relaxed groove to their fiddle-banjo-guitar mix and a classic sisterly vocal blend. Fiddler Marian has recently been touring as part of Michelle Shocked's band.

**Striped Pig String Band:** From Humboldt County, a couple of farmers, a banjo builder and a schoolteacher have joined forces and started their own monthly square dance in Arcata, playing to capacity crowds. They say their

favorite kind of dance is the hot sweaty kind.

**Squirrely String Band:** Bay Area award-winning dance band influenced by punk music and the Roan Mountain Hilltoppers, with

fiddle, banjo, guitar, and a beautiful blonde washtub bassist who plays with a fistful of duct tape and a "Take no prisoners" attitude.

**Bill Martin:** A stem cell transplant hasn't stopped this square dance guru who has called dances everywhere from New England grange halls to the Great Wall of China! A retired printer and machine painter, Bill was a founder of the Portland Old Time Gathering, one of the West Coast's largest old-time music events, and a model for the Berkeley Old Time Music Convention.

**Evie Ladin:** Square-dance caller, step-dancer and banjo-picking girl Evie Ladin is the driving force behind the Stairwell Sisters, and recently released a CD of her original songs.

**Alice Gerrard:** Pioneering bluegrass and old-time singer, she's best known for her groundbreaking collaborations with Hazel Dickens. Alice is also a gritty, rhythmic fiddler who was mentored by legendary geezers Tommy Jarrell and Luther Davis. With filmmaker Les Blank, she co-directed "Sprout Wings and Fly", a documentary about Tommy Jarrell which will be shown at the BOTMC.

**Candy Goldman:** From Seattle, Candy has taught old-time music to hundreds of happy banjo players as part of a string band class that's been going for over 20 years.

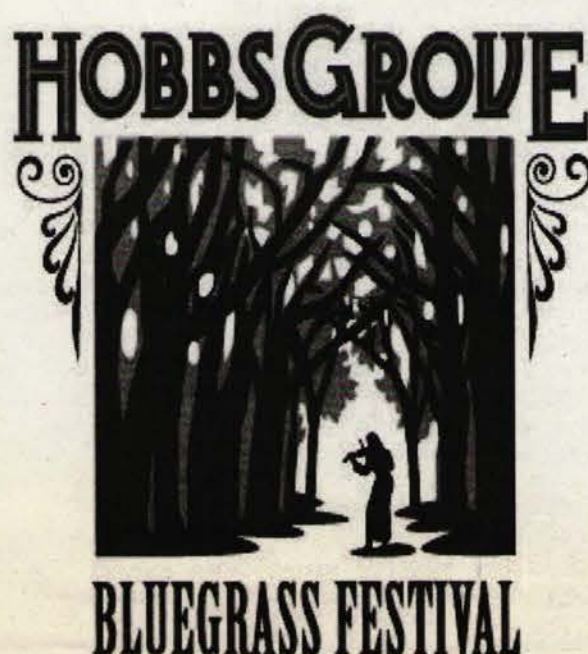
**The Porkpies:** A group of seasoned Bay Area musicians who specialize in square dance music, the Porkpies include Erik Pearson (Crooked Jades), Jordan Ruyle, Amy Hofer, Dan Kluger and Megan Adie.

**Caroline Oakley & Maggie Lind:** Two of Portland's best square dance callers and old-time musicians, Caroline and Maggie are accomplished children's music teachers who play fiddle, banjo, and guitar, engaging their audiences with old-time harmony singing, story songs, singalongs, and dance tunes that will get the wiggles out!

**Film Screenings:**  
"I Hear What You See: The Old Time World of Kenny Hall"  
Chris Simon's new documentary tells Kenny's inspiring life story through music and interviews with Kenny, Utah Phillips, and many others. Includes Q&A with director Chris Simon, and live music by Kenny Hall.

"Sprout Wings and Fly"  
Tommy Jarrell, the guru of Round Peak fiddling, was the subject of this 1983 film by Les Blank, Cece Conway and Alice Gerrard. Includes Q&A with co-director Alice Gerrard.

California Bluegrass Association - Dedicated to the furtherance of Bluegrass, Old-Time, and Gospel Music in California



Proudly presents  
**The 2010 Hobbs Grove  
Bluegrass Festival**

**Friday, September 24,  
Saturday, September 25 and  
Sunday, September 26, 2010**

**At Hobbs Grove Park,  
Sanger, California**

**2010 Featured artists:**

**Belle Monroe and her  
Brewgrass Boys**

**49 Special**

**The Tuttles**

**Also appearing:**

**Highway 65**

**Snap Jackson and the Knock on**

**Wood Players**

**Dalton Mountain Gang**

**Smiley Mountain**

**Red Rag Andy Band**

**Uncle Ephus**

**Bluegrass Conspiracy**

**Sam Criswell and Groundspeed**

**And the Kings River Gospelairees**

**AND THE AMAZING KIDS ON BLUEGRASS BY FRANK SOLIVAN  
Early Bird Tickets (until August 15th)!!**

**Early Bird Tickets for CBA Members \$40.00, non CBA members \$45.00**

**Three day tickets for CBA members are \$50, Non CBA members are \$55**

**Kids free through age 18**

**Friday only ticket price is \$20; Saturday only; Sunday only is \$15**

**Free dry camping is available with ticket price.**

**Pets allowed on a leash only!**

**For more information contact Kelly Broyles at 559-977-3598**



# Golden Old Time Camp Out

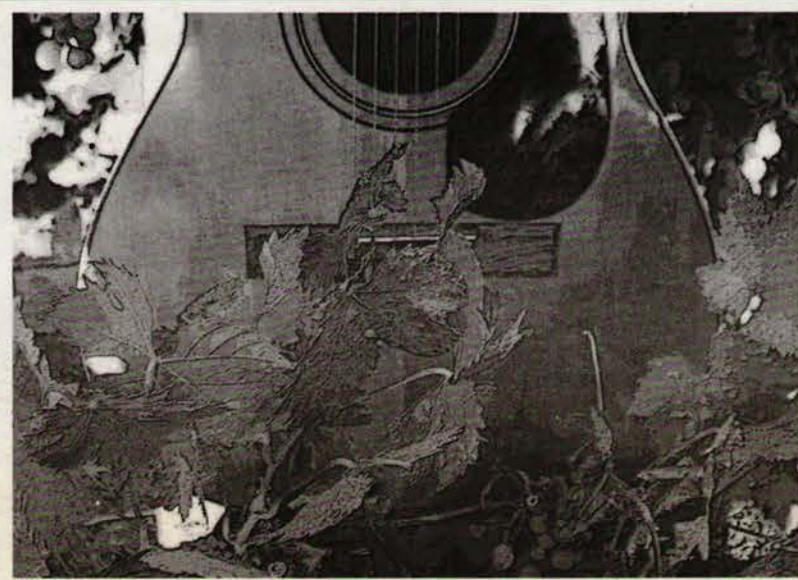


Presented by the California Bluegrass Association  
and the Sonoma County Folk Society  
with the Berkeley Old Time Music Convention



**Three Days of**  
 ◦ **Camping** ◦ **Workshops** ◦ **Jamming** ◦  
 ◦ **Saturday Night Square Dance** ◦

**August 20-22, 2010**



**MENDOCINO COUNTY FAIRGROUNDS**  
**Boonville, California on Hwy 128**

**3-Day Pass \$50    Single Day (not overnite) \$20**  
**Saturday Night Square Dance \$10 (After 6 PM on Saturday)**  
**Early-bird tickets \$45 (3-Day Pass only)**  
**Full RV hook-ups available \$10 per day**

**TICKETS AVAILABLE APRIL 1: Peoples Music, Sebastopol    Last Record Store, Santa Rosa    Backdoor Disc, Cotati**  
**On line: [www.cbaontheweb.org](http://www.cbaontheweb.org)**

**For further information please go online to [www.socofoso.com](http://www.socofoso.com) [www.cbaontheweb.org](http://www.cbaontheweb.org)**  
**or contact Mark Hogan at 707- 829-8012 or [hogiemoon@comcast.net](mailto:hogiemoon@comcast.net)**

**Please send me the following tickets for the Golden Old Time Camp Out:**

☐ 3-Day pass @\$45, early bird price  
☐ Single day @\$20  
☐ Square dance @\$10  
☐ Full RV hook-up @\$10 per day

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

For information, call 707-829-8012 or  
 email: [hogiemoon@comcast.net](mailto:hogiemoon@comcast.net)

Name \_\_\_\_\_

Address \_\_\_\_\_

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

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

Mail order blank, payment and self-addressed stamped envelope to:  
 Golden Old Time Camp Out c/o Mark Hogan  
 3980 Monika Ct., Sebastopol, CA 95472

**Tickets are also available online at [www.cbaontheweb.org](http://www.cbaontheweb.org) with a major credit card.**



# CBA's 2010 IBMA Fund-raiser Drawing



**Martin & Co.**  
ESTD 1833

## MARTIN D-18V GRASS VALLEY GUITAR

D-18V Dreadnought: Special Grass Valley 2009 inlay, modified V-shaped neck, scalloped bracing, vintage tuning machines and Gieb style case. Solid Spruce top, Mahogany back and sides. Ebony fingerboard and bridge, old-style abalone position dots and open-gear chrome tuners with butterbean knobs.

Value: \$4,000.00



## DEERING 'EAGLE' BANJO New Patent Pending Tone Ring

Deering Eagle Banjo: Shoe and plate style flange, rich brown stained maple rim and neck with high gloss finish, natural ebony fingerboard, special mother of pearl inlays by Greg Deering in a beautiful Victorian style.

Value: \$2399.00



www.sdoldtimemusic.com



## COLLINGS MT MANDOLIN

MT A-model with fully carved Englemann spruce top and maple back and sides. Satin nitrocellulose lacquer finish, tortoise-style top binding, radiused ebony fingerboard, tone bar bracing, Collings adjustable ebony bridge, bone nut, Collings original one-piece tailpiece, nickel tuners.

Value: \$3000.00



**SAGA,**  
the source

*Cremona*



## CREMONA SV-200 PREMIER STUDENT OUTFIT - VIOLIN 4/4

The SV-200 Cremona Premier Student Violin outfit: solid carved maple and spruce, high-grade ebony fittings and 4 fine tuners. To complete these outfits, Travelite TL-33 oblong violin case, and an exceptional LB-15 J. La Salle octagonal Brazilwood bow with ebony frog!

Value: \$279.00



5th String Music Store  
Alhambra & J Street  
Sacramento, CA



## CREMONA SB-3 PREMIER DELUXE STUDENT OUTFIT - BASS 3/4

This is America's best value in a Flamed Maple bass. With its beautiful violin-shaped body and quality fittings such as the ebony fingerboard... You will surely be noticed wherever you and your bass might go.

Value: \$1,695.00



## DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawings. Tickets can also be purchased for more than one instruments on multiple ticket purchases. Please check box next to instrument name.

- |  |                  |
|--|------------------|
| <input type="checkbox"/> Martin D-18 V Guitar        | 1 Ticket \$5     |
| <input type="checkbox"/> Deering Eagle Banjo         | 6 Tickets \$25   |
| <input type="checkbox"/> Collings "MT" A Mandolin    | 14 Tickets \$50  |
| <input type="checkbox"/> Cremona Fiddle Outfit       | 21 Tickets \$75  |
| <input type="checkbox"/> Cremona Upright Bass Outfit | 30 Tickets \$100 |
|  | Total \$ _____   |

Name \_\_\_\_\_

Address \_\_\_\_\_

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

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

Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to:  
Tickets, P.O. Box 1070, Boron, CA 93596-1070.

Drawings to be held during the CBA Fall Campout, Election and General Meeting Lighthouse Marina, Isleton, CA.

**Need not be present to win.**



# Summergrass - Vista, CA - August 20-22, 2010

Summergrass, Southern California's most exciting bluegrass music festival is proud to announce its eight annual event happening August 20-22, 2010, at the Antique Gas & Steam Engine Museum in Vista, Ca. And this year Summergrass is very happy to bring you a stellar entertainment lineup - Michael Cleveland & Flamekeeper, Bluegrass Etc., John Reischman & the Jaybirds, Special Consensus, Chris Stuart & Backcountry, and the Virtual Strangers, Lonesome Otis, the Anderson Family, Fault Line, the Tail Draggers, and Bluegrass Brethren.

Musicians call it being in the groove; whatever it's called, Michael Cleveland & Flamekeeper has it in spades. The band swept the IBMA awards this winner winning fiddle player of the year, mandolin player of the year, bass player of the year, instrumental band of the year, and instrumental recording of the year. Don't miss this band's first time at Summergrass!

Bluegrass Etc. is back! This San Diego blockbuster band will return to its roots in Vista to the delight of their throngs of fans. This dynamic trio is comprised of stunning pickers and will dazzle and delight their hometown fans once again.

John Reischman & the Jaybirds return for their second time on our 2010 festival stage. All the way from British Columbia, this band is recognized as one of the top international bands in bluegrass. The mandolin master and his band perform vintage gems and original songs - some bluesy, some hard-edge bluegrass, and all with their haunting vocals.

Special Consensus makes their debut at Summergrass this year. From the Chicago area, this band has just celebrated its 30th anniversary of bringing world-class bluegrass music to fans around the globe. Master musicians and singers, make sure you see Special Consensus!

Chris Stuart & Backcountry has been a real crowd-pleaser at Summergrass! Returning again, this great bluegrass band will delight your ears with their original tunes, vocals, and master musicianship. This wonderful group is also our Kids Camp faculty band! And Summergrass 2010 is proud to feature great local San Diego bands - Virtual Strangers, Lonesome Otis, Fault Line, the Anderson Family (from Grass Valley), the Tail Draggers, and Bluegrass Brethren. These California bands are sure to bring you a variety of wonderful bluegrass music from right here in San Diego!

News Flash!.... After many requests, Summergrass is proud to offer Adult Bluegrass Boot Camp - an intense music seminar on Friday, August 20 from 9 AM to 3 PM. Tuition is \$60 until June 12th, and \$75 thereafter. Registration deadline is July 31st so enlist soon! Tuition includes instruction, instruction materials, and lunch.

Our Bluegrass Boot Camp Drill Instructors include Dennis Caplinger on banjo (sorry, this class is now full), John Moore on lead guitar, Jim Nunnally on rhythm guitar, John Reischman on mandolin, and Trish Gagnon on bass. Students must be intermediate to advanced players to enroll. For more information, visit the festival website and click on Adult Blue-

grass Boot Camp or email bluegrassbootcamp@summergrass.net. Sid Lewis returns for a second year to offer his wildly popular Jamming 101 at Summergrass. He will teach this entertaining and educational workshop during the festival. Just bring your instrument and get ready to jam!

Our popular Summergrass Kids Camp is returning this year!

And Chris Stuart & Backcountry will be the kids camp primary faculty! All children ages 6 to 16 are welcome. Early sign ups, up to June 12th, will receive the reduced tuition of \$50. After June 12th, tuition will increase to \$60. Spaces are going fast! Kids Camp is a real highlight of the festival. Our kids have a wonderful experience as they learn how to play bluegrass music,

and end their camp experience with a mainstage show on Sunday! To enroll, go to [www.summergrass.net](http://www.summergrass.net) and click on Kids Camp. Some scholarships available.

Like raffles? We got 'em. The popular Summergrass instrument raffles are back again for 2010. Some of the raffle instruments include a Deering Crowe Model

*Continued on page A-27*

## Jake's Brown Barn Bluegrass Festival

*In memory of Jake Quesenberry*

*Sponsored by The Northern California Bluegrass Society*

**September 10, 11, 12, 2010**

**San Martin-Ludwig Ranch Park**

13865 Monterey Rd., just south of Morgan Hill

**5<sup>th</sup> Annual!**

**Stage is Indoors!**

### Partial List of Bands, more to be added

<b>OMGG</b> <i>Snap Jackson and Knock on Wood</i>	<b>Sidesaddle and Company</b> <i>Angelica Grim and Friends</i>	<b>Lone Prairie</b> <i>Red Rag Andy Band</i>
--	---	---

**Camping, Food Concessions, Open Mic, Jamming**  
**Info: 408-778-1050 or 408-782-5044**

**Plenty of space for camping, no hookups. Camping starts Friday.**

**Gates Open at noon Friday, Open Mic 7 p.m.**

**Band performances Saturday 9 a.m. - 10 p.m., Sunday 9 a.m. - 6 p.m.**

**Lots of space in the shade for jamming!!!!**

**No Pets unless they are confined to an RV**

### **Advance Tickets (up to August 22)**

	<b>Members (NCBS, CBA, SCVFA, RBA)</b>			<b>Non-Members</b>			<b>Tickets at the Gate</b>		
	<b>Adult</b>	<b>Youth</b>	<b>Seniors</b>	<b>Adult</b>	<b>Youth</b>	<b>Seniors</b>	<b>Adult</b>	<b>Youth</b>	<b>Seniors</b>
<b>3-Day</b>	<b>\$40</b>	<b>\$20</b>	<b>\$35</b>	<b>\$55</b>	<b>\$27</b>	<b>\$45</b>	<b>\$60</b>	<b>\$30</b>	<b>\$50</b>
<b>2-Day</b>	<b>\$35</b>	<b>\$17</b>	<b>\$29</b>	<b>\$45</b>	<b>\$22</b>	<b>\$40</b>	<b>\$50</b>	<b>\$25</b>	<b>\$45</b>
<b>Saturday</b>	<b>\$22</b>	<b>\$11</b>	<b>\$19</b>	<b>\$30</b>	<b>\$15</b>	<b>\$25</b>	<b>\$35</b>	<b>\$17</b>	<b>\$30</b>
<b>Sunday</b>	<b>\$15</b>	<b>\$7</b>	<b>\$10</b>	<b>\$20</b>	<b>\$10</b>	<b>\$15</b>	<b>\$30</b>	<b>\$15</b>	<b>\$25</b>
<b>Friday</b>	<b>\$10</b>	<b>\$5</b>	<b>\$5</b>	<b>\$15</b>	<b>\$7</b>	<b>\$10</b>	<b>\$15</b>	<b>\$7</b>	<b>\$10</b>

**2010 Brown Barn Advance Ticket Purchase Form - Children 12 and under are FREE/Youth are age 13-17**

	<b>Adult</b>	<b>Youth</b>	<b>Senior</b>
<b>3-Day</b>			
<b>2-Day</b>			
<b>Saturday</b>			
<b>Sunday</b>			
<b>Friday</b>			
<b>Total Amount Enclosed:</b>	<b>\$</b>		

Camping is included with all 2 and 3-day tickets. Advance ticket orders must be received by August 22. Make checks payable to: Brown Barn Festival. Mail to Susan Quesenberry, Brown Barn Festival, 275 Burnett Ave., #61, Morgan Hill, CA 95037. Enclose a large self-addressed, stamped envelope.

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

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

City: \_\_\_\_\_

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

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

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



# Clarridges Plan Stellar Musical Lineup for String Summit at College of the Siskiyous

All-Star Concert Features Tim O'Brien, Darol Anger, Bruce Molsky, Natalie and Brittany Haas, Jeremy Kittel, Nic Gareiss, Billy Contreras, The Bee Eaters, and others

Many of America's most influential and brilliant acoustic musi-

cians will gather here July 7, 2010 at 7:30 p.m., at College of the Siskiyous Kenneth Ford Theatre for what promises to be the summer's most memorable concert, Summer String Summit 2010, produced by renowned acoustic musicians and educators Tashina and Tristan Clarridge.

The 6th annual event will bring together many of the most influential and innovative musicians from the worlds of bluegrass, jazz, Celtic, and old-time music for an evening of music and dance that will take the audience on a stunning cross-genre journey, with many special guests and spontane-

ous collaborations.

Six-time Grand National Fiddle Champions and northern California natives Tashina and Tristan Clarridge have, literally, grown up in the company of these musicians. Acclaimed in their own rights, both have risen to become sought-after performers and teachers in the new

American acoustic tradition.

"This show is absolutely the dream show of the year for anybody interested in acoustic music, strings, or fiddling," said Darol Anger. "I've watched these young artists grow up. They are the future, but they're happening right now. Bring your kids and watch their ears grow big and their eyeballs pop."

Tickets to the Summer String Summit are available at Village Books in Mt. Shasta, The Music Coop in Ashland, and from BrownPaperTickets.com (24/7 Hotline: 1-800-838-3006). Tickets are available at the door and can be purchased with cash or by check. Kenneth W. Ford Theatre 800 College Ave Weed, CA [www.SummerStringSummit.com](http://www.SummerStringSummit.com)

## ABOUT THE PERFORMERS:

A winner of multiple Grammy and IBMA Awards, Tim O'Brien is recognized as one of the most influential performers and songwriters in acoustic/bluegrass music. Since he first won renown as a founding member of one of bluegrass's premiere bands, Hot Rize, Tim has gone on to release nearly a dozen highly acclaimed albums, collaborating with numerous artists such as Del McCoury, Earl Scruggs, Edgar Meyer, Darrell Scott, Maura O'Connell, Paul Brady, Seamus Egan, Kathy Mattea and Steve Earle. [www.TimOBrien.net](http://www.TimOBrien.net)

Grammy nominated fiddler/composer Darol Anger was a founding member of the David Grisman Quintet, the Turtle Island String Quartet, Psychograss, and his Republic of Strings. His ideas and sound has reshaped fiddling all over the globe, inspiring 3 generations of players. He can be heard on NPR's Car Talk every week, with Earl Scruggs, Tony Rice, and David Grisman. [www.DarolAnger.com](http://www.DarolAnger.com)

Appalachian fiddle master Bruce Molsky explores traditional music from an astonishingly broad range of cultures, synthesizing them and refracting them through his own evolving sensibilities to the point where the sources of his inspiration transform themselves into a sound that is uniquely his. His extensive list of collaborators includes luminaries such as Mike Seeger, Bill Frisell, Mozaik, and the Grammy nominated Fiddlers 4, with a list of performances that includes Lincoln Center, Queen Elizabeth Hall, NPR's All Things Considered, and the Smithsonian Folklife Festival. [www.BruceMolsky.com](http://www.BruceMolsky.com)

Vibrant young cellist and Juliard graduate Natalie Haas tours the world with famed Scottish fiddler Alasdair Fraser - (their CD won Best Album of the Year in the Scots Traditional Music Awards). She has also toured with Mark

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Continued on A-11



## Clarridges Plan Stellar Musical Lineup for String Summit at College of the Siskiyous

O'Connor. "Haas can make her instrument sound like the drone of a hurdy-gurdy, the jangle of a guitar, or the thump of a string bass, and she can carry the tune of fast jigs and reels as well." -Robert Dawson Scott, - The Times  
www.NatalieHaas.com

Phenomenal fiddler Brittany Haas tours the world with folk/bluegrass sensation Crooked Still. She has performed with Steve Martin on The Ellen Degeneres Show, The Late Show with David Letterman, and Saturday Night Live.

"Brittany is a joy to listen to and her style just makes you feel happy."

-Cape Breton fiddler Natalie MacMaster  
www.CrookedStill.com

U.S. National Scottish Fiddle Champion and brilliant jazz violinist Jeremy Kittel holds a Masters in Jazz Performance from Manhattan School of Music. He is a member of the Grammy winning Turtle Island Quartet, and has appeared at the Kennedy Center, and on A Prairie Home Companion.

"Jeremy is an excellent musician."  
-Chick Corea  
www.JeremyKittel.com

Nic Gareiss "may be the most inventive and expressive step dancer on the scene." (Boston Herald) The Bay City Times calls him "Mesmerizing...a whirling dervish in tap shoes."

Since the age of eight, Nic has been intrigued by cultures that employ the feet as rhythmic entities, transforming dance into a musical activity that appeals to both the eyes and the ears. This fascination has led Nic on an international study of shoe-sounds and grooves from Irish sean-nós dance, to American flat-footing, to Quebecois gigue. Following his studies at the Irish World Academy of Music and Dance, Nic has collaborated with The Chieftains, Alasdair Fraser, and Liz Carroll, performing throughout North America, Ireland, Scotland, France, Belgium, and Australia.  
www.NicGareiss.com

Widely recognized as one of his generation's most brilliant innovators, jazz violin cult genius and Nashville recording artist Billy Contreras has recorded for Willie Nelson, and currently tours with George Jones.

A cutting edge banjoist, Noam Pikelnny is a member of the super-group Punch Brothers, lead by former Nickel Creek mandolinist Chris Thile. The New York Times dubbed their music "American country-classical chamber music" and the San Francisco Chronicle describes it as "totally mind blowing". Noam is a former member of the jamband Leftover Salmon, and the John Cowan band.  
www.PunchBrothers.com

The guitarist from Punch

Brothers, Chris Eldridge studied bluegrass guitar from the legendary Tony Rice. He was also a founding member The Infamous Stringdusters, and has performed with his dad in the seminal bluegrass band, The Seldom Scene.  
www.PunchBrothers.com

Tashina Clarridge, the 2005 Grand National Fiddle Champion, has performed at Carnegie Hall with Grammy winning bassist Edgar Meyer, and has toured with Mark O'Connor, Tony Trischka and others. Five-time Grand National Fiddle Champion and brilliant cellist Tristan Clarridge tours internationally with folk/bluegrass sensation Crooked Still, and has also toured with Natalie MacMaster, Darol Anger, Mike Marshall, and Bruce Molsky.

The Bee Eaters, their quartet of fiddle, hammered dulcimer, cello, and banjo, "combines chamber music's finely calibrated arrangements with bluegrass's playful virtuosity and pop music's melodic resourcefulness." (Boston Globe).  
www.BeeEaters.com

This project supported by the Siskiyou Arts Council.

## CBA Music Camp thanks scholarship donors

By Ingrid Noyes

CBA Music Camp would like to thank all those who have contributed so generously to our scholarship fund. This year, 25 people came to summer camp with scholarship assistance, the majority of them young people whose parents are struggling in this difficult economy and simply could not afford this expense this year without help. We are so grateful to be part of a community that gives so generously to ensure that money is not a problem when it comes to attending CBA Music Camp! I can't thank you all enough.

Special thanks to Bonneau Dickson and Warren Hellman, both of whom once again donated two full scholarships each! Thank you, gentlemen, so much! Brian Blain also again donated a full scholarship, as did the parents of one of our campers, who wish to remain anonymous—you know who you are, thank you, too! Hildy Licht and Bob Reger also made very generous contributions—thank you both.

And about 50 more people donated \$10-\$100 each to the scholarship fund with their registration. Very sincere thanks go out to all these people (listed al-


phabetically by first name): Alan Bond, Anne Adams, Bart Dickson, Bill Buehring, Bob Dunn, Bob Haberle, Bob Stolkin, Carol Baier, Dale and Jean Olds, Dan Aguayo, Dave Cole, Dean Pittenger, Dick Krenz, Don Vegvary, EK Waller, Jackie Griffin, Jacob Offman, Jan Ramirez, Jeff Gottesman, Jeff Magill, Jerry Pujol, Jim Wiant, Joel Sydney, John Erhart, John Hettlinger, Jonathan Devirian, Joyce Hennessey, Judith Fisher, Kate Butler, Keith Irwin, Laura Ashkin, Linda Maki, Lloyd Reeves, Loraine Nichols, Lou Giddings, Lucy Martin, Meadow Pence, Mike Alperin, Mike and Pat Elliott, Mike Schumacher, MJ Turner, Ray Levitt, Ric and Sue Shafer, Rich Pizzorno,

Richard Greene, Rick Rinehart, Sharon Forsythe, Steve Sydney, Therese Doherty, Zona Hairgrove. Your donations make it possible for us to enroll everyone who wants to come to camp, regardless of their ability to pay. Witnessing your generosity is my favorite part of this whole job—thank you so much! and apologies to whoever I inadvertently forgot or who donated after we printed this, but thank you, too!

And many thanks to Darby Brandli and the Camp Spam crew! for once again co-sponsoring our Wednesday evening program, featuring Frank Solivan, Jr and the Dirty Kitchen Band. You rock, Darby!

## CBA Wintercamp 2010—Save the Dates!

For those of you who missed summer camp, or loved it and don't want to wait a whole year to do it again, mark these dates down for next year's wintercamp—Thursday Feb 24th to Sunday Feb 27th. This camp will again be held in the rolling hills of west Marin County at the lovely Walker Creek Ranch (www.walkercreekcreek.org) More details coming soon!



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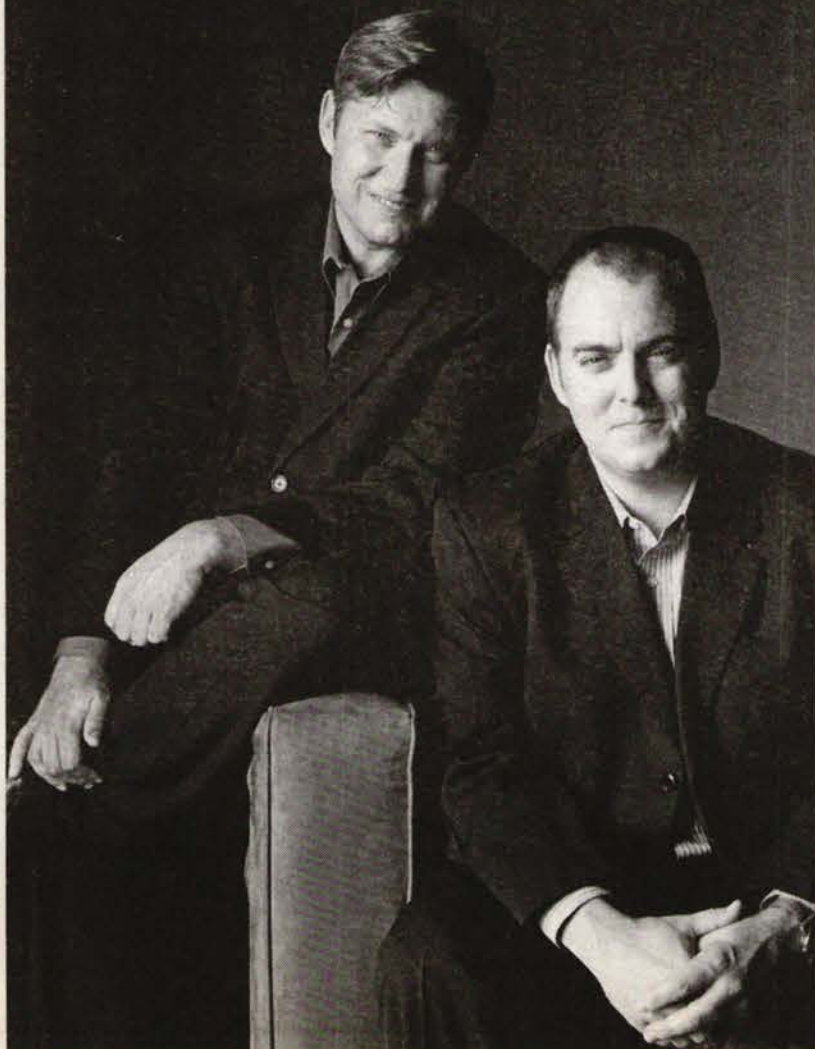
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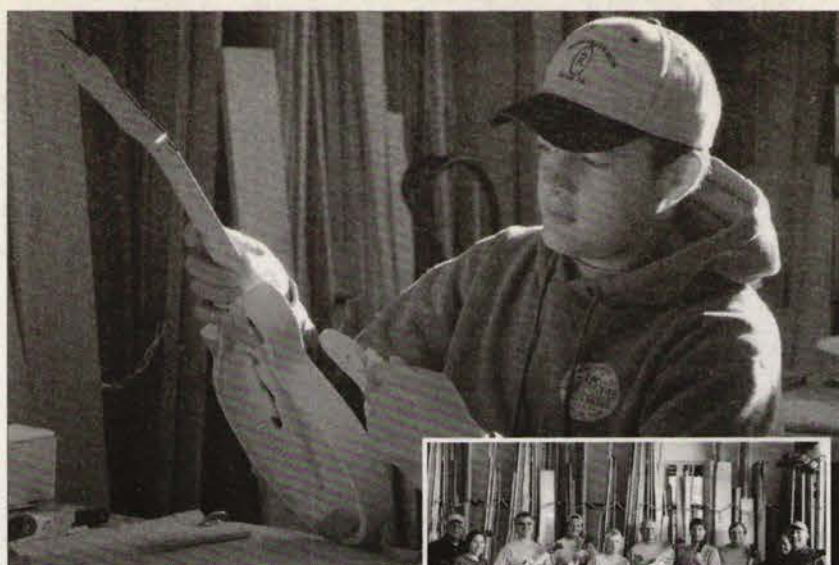


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## New Frontiers at Take the Stage Showcase

*Well, we did again! This was our 6th workshop for a grand total of 15 bands. Almost a hundred people came out for the May 2d show for the latest workshop bands at the Freight & Salvage Coffeehouse in Berkeley. Our milestones this workshop was adding yet another outstanding South Bay/San Francisco band and fielding several pieces of original music written and arranged by the TTS musicians. Special thanks to the coaches, Dave Zimmerman, Topher Gayle, guests Megan Lynch and Bill Evans, Lou Ponticas for South Bay outreach and coordination, the TTS (all volunteer) Welcome Wagon lead by Kelly Trojan, and of course, the CBA for it's partnership and the Most Inspirational Player Award (2 free tickets to Father's Day!). TTS fiddler Shannon Eliot wraps up the workshop her final blog on the show. - Hilary Perkins*

### Meet the newest alumni - Take the Stage Blog

By Shannon Eliot

Wooooooooooooooooooooo!

That, my friends, is the combined sound of relief, accomplishment, and the conclusion of two-plus months of rehearsals.

Along with the other fabulous bands, **Bound by Circumstance** finally had its moment in the spotlight, and what an experience it was! Our set seemed to go by so fast while the minutes crawled by as we waited backstage. (And on a side note? Coolest. Backstage. Ever. My newest life goal is to someday have my signature on that wall.)

Bound by Circumstance had the honor of being smack dab in the middle of the afternoon's show. We were preceded by the lovely Approaching Crickets and TTS alumni, and were followed by a faculty performance then Loose Gravel and the Steamrollers. I truly wish I could have seen more of the performances ahead of us (beyond the TV screen in the back room), but it was a joy to sit and decompress even for just a bit between our set and the encore.

And now for the set. I suppose no final blog post would be complete without some micro-focused self-critique. All in all, I'm pretty happy with my efforts, and totally stoked about the band's overall performance. Everyone's individual banter was terrific, and (I think) it looked like we had it together!

While I didn't make any fingering or melody mistakes, I didn't anticipate the effect of nerves. Towards the end of my solo, it finally hit me

that 'Ohmygod, I'm soloing!' and I started to get a teensy bit intimidated. That intimidation manifested itself in involuntary trembling in my extremities and a resulting bouncy bow. For 10-15 seconds, I had the biggest brain-body battle in music history, and while my brain didn't explode, it didn't win, either. I pulled off my part, but a bit shaky for my taste towards the end. The good news? No one seemed to notice. I think.

After the bands did their thing, we all returned for a rousing encore rendition of 'Goodnight, Irene.' I honestly think there might have been as many folks onstage as in the audience, if not more. We were smushed and a bit disorganized, but there was such an intensely happy energy present that no one seemed to mind. What better way is there to commemorate a major accomplishment than chill shoulder-to-shoulder in one giant jam? Oh, that reminds me. I apologize if I bowed anyone in the eye. I promise it wasn't personal.

### Yes, I'll have a beer or five

As soon as we hit the last chord, it was time to pack up the instruments and head to Jupiter. I think it's safe to say that I had been looking to that post-show beer for

close to a month.

Meeting the newest batch of TTS alumni for some drinks and munchies was, in some ways, just as fulfilling as completing the show. It was at a table over a pint that I finally got to chat a bit with members of the other bands. Up until that point, we had all been very insular, sticking to our bands and rehearsing as much as we possibly could. And before a show, that's totally the right thing to do. But now it was refreshing to talk to the other folks who I never really had the pleasure of meeting.

In a mere hour or two, we managed to make rough plans for festival meet-ups, jam sessions, camps, and other musical interactions. I hear there's a festival in Yosemite around Memorial Day Weekend, and some members of Bound by Circumstance will aim to be there. I'll be attending some or all of the Father's Day festival in Grass Valley, and would love to hear if there are any others considering the same.

### A round of applause

For our band - as I'm sure for others as well - this experience marked important personal milestones for each of us. For some of my bandmates, it was the first time

*Continued on A-24*

## TTS Winter 2010 Bands

### Loose Gravel and the Steamrollers

Mark Schack (vocals, mandolin, mandocello)  
Greg Horner (string bass)  
Lorin Guy (vocals, guitar)  
August Zajonc (fiddle)  
Laura Jue (vocals, mandolin, cello)  
Ted Kuster (vocals, banjo, charango)

### Approaching Crickets

Eric Jaeger (guitar, dobro, six string banjo, bass, vocals)  
Tom Pehrson (mandolin, resonator guitar)  
Heidi Raine (fiddle, vocals)  
Tony Shen (guitar, bass, vocals)  
Brian Walker (octave mandolin, vocals)  
Tesser (vocals, bass)

### Bound by Circumstance

Kristina Ryan (guitar, vocals)  
Adele Liechty (guitar, banjo, vocals)  
Shannon Eliot (fiddle, vocals)  
Daniel Barash (guitar, vocals)  
Trent Tornabene (mandolin, vocals)  
Molly Melamed (string bass, vocals)

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## The Luthier's Corner - Roger Siminoff

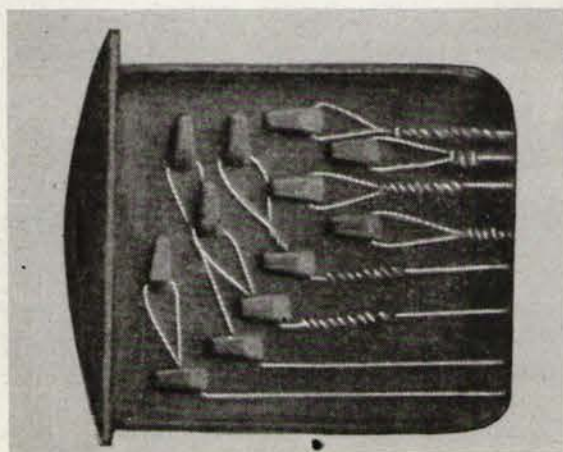


Roger Siminoff

**Q: I have a Gibson mandolin tailpiece that has 12 hooks in it. Did Gibson make a 12-string mandolin?**

**A:** Your tailpiece was designed for a standard 8-string (four course) mandolin or mandola. The design featured four additional hooks for locking the windings on the four plain (un-wound) strings. In the early days, when strings were sold without the loop end on them, the owner would have to twist

his or her own loop, which typically was not secure. By putting the loops of the E and A strings through the four sideways hooks first, and then bending the wound part around the other regular hooks, the bend would serve to kink and lock the loop end of the string and prevent slipping. Fig. 1 was taken from one of the early Gibson catalogs and illustrates how the strings were placed in the tailpiece. Today's strings feature well-prepared loops, and it is usually not necessary to use the four sideways hooks.



**Fig. 1.** The four extra hooks in a Gibson mandolin tailpiece were intended to help lock the hand-wound loop ends of the strings (prior to the time that strings came with machine-wound loops at one end).

**Q: Is there any way to adjust the worm gears on mandolin machines? My mandolin won't stay in tune, and when I adjust the strings, especially the E and A strings, the tuning jumps.**

**A:** The type of slippage you describe is not caused by the tuners 99.9% of the time; it is caused by the fit of the pegs in their holes. Worm gears don't actually "slip," and the string tension pulls on the post and forces the round gear to be in contact with the worm gear. This happens, of course, unless the post binds in the peg hole, which is often caused by: 1) peg holes out of alignment with center-to-center location of posts (most common problem); 2) peg holes being too tight (lacquer in them, etc.); or 3) peg bushings pressed in at an angle and binding against pegs.

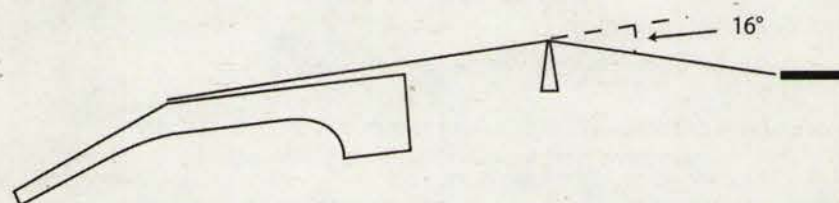
If the pegs are allowed to turn smoothly in their holes, you won't experience this kind of slippage. Smooth turning comes from having the posts bear only against the bushing (at the top) and the machine's backstrap (at the bottom).

**Q: Many mandolin players say that a high bridge gives better sound. Why is this and how high can I make a bridge without doing damage to the instrument?**

**A:** The bridge serves the function of transferring the strings' energy to the soundboard. In order to do this effectively, the soundboard must be "loaded" by the strings. Loading is the process of placing a force or load on the soundboard so – in essence – it will be cocked and ready to fire when energy is sent to it via the bridge. In the case of movable bridge instruments such as mandolins and fiddles (as opposed to fixed bridge instruments such as acoustic guitars), this is a downwards load. More specifically, it is the load of the bridge pressing down on the soundboard (loading it) as a result of the strings being at tension.

As the angle of the strings over the bridge is increased, the downward load on the soundboard is increased. There is an ideal angle – called the "string break angle" – that seems to be optimum for movable-bridge acoustic instruments. This angle is 16°, and it has been used on instruments in the violin family for hundreds of years. Too small of an angle and there will be insufficient transfer of the strings' energy to the soundboard as well as insufficient loading of

the soundboard. Too great of an angle and the soundboard will be excessively loaded and not able to respond to the energy being sent to it from the strings. When the strings are brought up to pitch, they tighten and exert the load against the soundboard, and the soundboard depresses (assuming it is graduated and tuned properly). As the strings are tightened, a stasis is reached when the soundboard pushes up with a force equal to the force of the strings pushing down. (If this were not the case, the strings would keep pushing down until the soundboard imploded, or the soundboard would keep pushing up forcing the strings out of tune.) In this way, the soundboard is loaded, and ready to be responsive to energy being sent through the bridge.



**Fig. 2.** The string break angle is determined by measuring the angle the string makes as it bends over the bridge. A 16° string break angle is ideal.

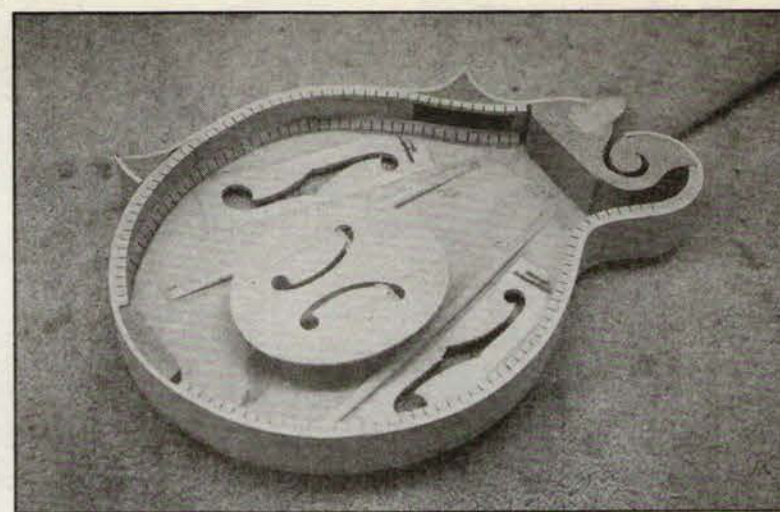
So, to your specific question, the higher the bridge, the greater the down pressure is at the bridge and this typically improves the amplitude (loudness) of the instrument. It also typically leads to enhancing the treble qualities. Fig. 2 shows how the string break angle is measured (16°). There is a point where the down pressure can be too severe for the soundboard, both acoustically and physically. Further, the higher the string angle becomes, the greater the bending moment is at the heel of the neck, and this can lead to damage.

For a mandolin already constructed, as appears to be the case in your question, the best thing for you to do is focus on adjusting the bridge height for the right playing action. If you raise the bridge too high, your action will be poor.

(If you are interested in more details on how string loads are measured and the various loads at specific string break angles, please go to this page on my web site: [http://www.siminoff.net/pages/siminoff\\_book\\_editor\\_str.html](http://www.siminoff.net/pages/siminoff_book_editor_str.html))

**Q: A friend was telling me about a Virzi tone production system. Do you have pictures you can show of it?**

**A:** Sure, the device you are asking about is a Virzi Tone Producer, designed and patented by Joseph and John Virzi in 1922. It is a thin wooden disc that is suspended by three feet inside the instrument. The tone producer was initially intended for the violin market, but Lloyd Loar sought to use it in mandolins and guitars during the period he was employed by Gibson.



**Fig. 3.** The Virzi Tone Producer is a wooden disc that is supported by three small feet from the inside of the soundboard.

See you next month!

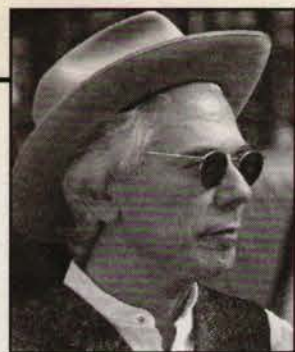
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If you have questions you would like answered, please email: [siminoff@siminoff.net](mailto:siminoff@siminoff.net) or write to Roger Siminoff, PO Box 2992, Atascadero, CA 93423.

Roger Siminoff was the founder of *Pickin'* and *Frets* magazines and has written numerous books on instrument set-up and construction. His latest book, *Siminoff's Luthiers Glossary*, published by Hal Leonard Publishing, is available from better book stores, most music stores, and luthier supply houses. In October, 2009, Roger was awarded IBMA's Print Media Person of the Year Award for his work on his column in *The Breakdown* as well as other texts. For more on Roger Siminoff, *Siminoff Banjo and Mandolin Parts*, *Siminoff's Luthierie Camp*, Gibson and Lloyd Loar history, visit his web site at: [www.siminoff.net](http://www.siminoff.net) or write him at [siminoff@siminoff.net](mailto:siminoff@siminoff.net). You can also follow him on Facebook at <http://www.facebook.com/pages/Siminoff-Banjo-Mandolin-Parts/110733245635452>

The Bluegrass Breakdown is one of the premiums of membership in the California Bluegrass Association. You can also receive this newsletter in pdf form at our website: [www.cbaontheweb.org](http://www.cbaontheweb.org)





Chuck Poling

## In Texas for Old Settlers Festival

I've always admired bluegrass road warriors. I mean experienced festival vets who have the gear and the know-how to deal with any situation they encounter. Whether they're traveling in a Mini Cooper or a Winnebago, they can pack up, set up, and pack up again with a minimum of fuss – and stress – and can rig up a shade tarp in two or three minutes.

I guess my admiration for these ramblers stems from my habit of sticking pretty close to home. For crying out loud, I bought a house two blocks away from the hospital where I was born! I don't have any phobias about flying or fear of leaving home. I just like my hometown and figure that there's a lot to see and do right here in San Francisco.

So it was a big deal when Jeanie and I decided to rent a minivan and take a big swing through the Southwest with our ultimate goal of attending the Old Settler's Music Festival near Austin, Texas. The three-week sojourn took us down to Joshua Tree and east through Arizona, New Mexico, and miles and miles of Texas before we arrived at Old Settler's in Driftwood, just a few miles west of Austin.

The lineup at Old Settler's was an eclectic mix of bluegrass, folk, blues, alt-country, and rock. Pretty much everything that fits under the big umbrella of what has become known as Americana music. Bluegrass acts included Doyle Lawson and Quicksilver, the Infamous Stringdusters, Bearfoot, the Travelling McCourys, and Special Consensus.

Also on the bill were California favorites like the Peter Rowan Bluegrass Band and the Wranglers. Thanks to our pals in the Wranglers, we acquired backstage passes and got to schmooze with longtime CBA members like Paul Knight and Keith Little before they went on stage with Peter. The festival hospitality included food from the famous Salt Lick Barbecue, located just across the road from the campground, and we dined on some of Texas' finest BBQ while enjoying the music from the side of the stage.

The campground is in a state park in the beautiful Hill Country of Texas. By mid-April, the wildflowers are in bloom – it's some of the prettiest country we've ever seen. A meandering creek borders

## Bluegrass Confidential By Chuck Poling

one side of park and there are lots of shady trees. And at least for three days this April there was a lot of rain. A lot. What we call rain out here is a light mist in Texas. It was a deluge of epic proportions – or so we thought. Festival veterans commented that it was pretty heavy but not as bad as last year.

When we set up our campsite we weren't aware that it was located on what was presently to become a major tributary to Onion Creek – formerly meandering, now a surging, churning stream. Soon there were two to four of inches of water flowing merrily through what was supposed to be our kitchen. We had to place large rocks as stepping stones to get in and out to our van. We had a dry place to sleep, but the rest of the campground was a syrupy sludge of mud.

Meanwhile, our Wrangler friends had secured a couple of nearby trailers as lodging, but didn't know that the food concessions were set up across the road at the Salt Lick Pavilion. I quickly took stock of the situation and realized that a mutually beneficial arrangement could be easily reached. We had food. They had shelter. I hightailed it to our campsite and returned to the trailer with the necessary supplies to produce a huge pile of blueberry pancakes.

We'd known the nice folks in the Wranglers for a few years now, but we really got to know them that weekend. Crammed into a couple of trailers during a Texas-sized downpour with a six-piece band, their children and friends, we had plenty of time to talk and learn about each other. Big thanks to Heidi, Colleen, Warren, Bill, Krista, and Nate for letting us tag along.

Despite the rain, we really had a great time. A covered pavilion in the campground served as a secondary venue where we caught stellar performances by Doyle Lawson and Quicksilver and the Infamous Stringdusters. Seeing major bluegrass acts like that so close up – we were maybe fifteen feet from a stage that was about two feet high – really brings the music home. As much as I enjoy big-stage performances at large festivals, seeing Doyle and his guys in that setting reminded me that bluegrass music emerged at a time when schoolhouses, tent shows and small theaters were the primary venues where it was played.

The Old Settler's Music Festival is similar to California's Strawberry Music Festival, and I'm sure there are many performers who have played both. Like Strawberry, there was a lot of activity in the camps themselves. Our favorite spot was Camp Bamboozle, a large covered area constructed out of intricately rigged bamboo. Dozens of people could fit under its shelter and find refreshment at its tiki bar. Jeanie and I made lots of friends at Bamboozle as we jammed away the

better part of two evenings there.

After the four-day festival was over, we headed to Austin proper to experience that city's thriving live music scene and to enjoy big-city amenities like hot running water and laundry service (Oh, the mud. Oh, the humanity!). We hit the ground running and caught a lot of excellent honky-tonk music, including the dynamic Dale Watson. You know you're having a Texas-sized time when you break in your new boots two-stepping at the Continental Club.

The rest of our trip was spent seeing the kind of stuff that everyone who lives in the West should see at least once in their lives – deserts, mesas, mountains, canyons, hot springs, and mile after mile of open road and endless sky. It's an incredible treasure of natural beauty that I cheerfully admit was worth getting off my lazy, smug San Francisco butt to see.

A stop in Santa Fe yielded another fine bluegrass experience. We joined in a jam session at the Cowgirl Hall of Fame Restaurant and stayed for the entire four hours, enjoying the peculiar fellowship of bluegrass musicians anywhere in the world. The local crowd is a great mix of veteran jammers, and they were only too happy to welcome some new faces to the fold.

It wasn't long however before we realized that there are only so many degrees of separation in the bluegrass world. In between songs we exchanged pleasantries with a woman playing the banjo. After learning that we were from San Francisco, she asked if we knew a fiddler named John MacFarlane. "Sure we do," we replied, "he's played in our band. How do you know him?"

"Oh," she said. "I'm his mom."

Also at the jam was Doug Jeffords, a talented vocalist with an endless store of great but obscure bluegrass songs. Back in the the early sixties, Doug was a member of the now legendary Scottsville Squirrel Barkers, which included Bernie Leadon, who went on to the Eagles, and Chris Hillman of the Byrds, the Flying Burrito Brothers, and the Desert Rose Band.

When the picking finally ended we bid our adieus and packed up our instruments. By the time we eventually returned to San Francisco, we had put over 4,000 miles on the van. Heading home after a long vacation can sometimes put me in a funk, and this was the longest vacation we'd taken in 25 years. But I felt surprisingly upbeat as we barreled up Highway 99 through the San Joaquin Valley.

Though our extended holiday was over, Jeanie and I can look forward to a summer full of bluegrass festivals, jams, and concerts. We hosted the annual Golden Gate Park Pickin' Picnic in May and are chomping at the bit for our first trip to CBA Music Camp before



The Cowgirl Jam.

Photo by: Jeanie Poling

Father's Day weekend. Down the road are the Good Old Fashioned Festival and Golden Old Time Campout in August. September brings Strawberry, the Berkeley Old Time Music Convention, and

Plymouth.

So while vacation is over, the fun never stops. As long as good friends and bluegrass music are part of my life, there will always be something to look forward to.

Each month we present the stories of bluegrass addicts...

## Hooked on bluegrass!

### Brenda Hough CBA Board Member



My journey into bluegrass didn't start with a family band or a home in the hills of Kentucky. Our family's origins were more Far East than East Virginia, and my dad played classical piano on the stereo in hopes I would be a pianist like so many daughters of his friends.

High school brought the discovery of my cousin's record collection and the popular song "Greenfields" and the Kingston Trio. Larry Beard (where are you, Larry?) introduced me to Pete Seeger, the banjo and early efforts to play guitar. The guitar sat for many years in the closet, and twenty years later, friends at church suggested I take the kids to the Country Roads family camp. We loved it, and Walt Bamber, Judy Dowell and Colleen

Lethridge introduced me to the Santa Cruz Bluegrass Society and then the CBA. I joined the NCBS (Northern California Bluegrass Society aka Santa Cruz Bluegrass Society) board and started writing CD reviews for Bluegrass by the Bay. I'm now a writer for Bluegrass Breakdown, and while the guitar and mandolin are out of the closet, my musical skills still need lots of help! My recent appointment to the CBA Board of Directors has been an honor and I hope to meet and greet everyone and share my love of bluegrass music!

Please consider advertising in the  
CBA's Bluegrass Breakdown.  
Contact Ryan at 831-240-9472  
californiablugrass@gmail.com



## The Allan French Column by Allan French

### Dabney-Hicks Campout

I attended the "DHC" over Memorial Day weekend, and it was a lot of fun. For those acquainted with the Good Old Fashioned festival, picture the same setting but more low-key, only one stage, no vendors, and more interpersonal activities (that is, jamming, talking, and sharing of food). The grass was green everywhere (not just in "a few spots" as it is in August), due to the moist weather this spring, and the weather was great.

This was a campout rather than a festival. While there were several well-known local bands performing, the emphasis was not

very limited input from parents, the kids did quite a good job of putting together a band and preparing a set list. Max Evans and Jesse Valdez each did solo performances -- the first time for each, to the best of my knowledge. The Schwartz brothers played in their family band, Oak Grove, as well as with Marty and AJ in OMGG. There was also a performance by "a different OMGG" (3 Obviously Minor Girls and 1 Guy), playing a male-centric song from the ladies' perspective. Butch Waller and Pete Hicks each led a workshop.

I took lots of pictures and video clips. I will submit some to

Pete and Lora Hicks for organizing this second-time annual event. (And thank you to the many other people whose company I enjoyed.) It was not a CBA-sponsored activity, but you'd hardly have known that.

### Less Computing = More Woodshedding

Not long after returning from the campout, I booted up my computer, to check e-mail, Facebook, the CBA website, and what-not. Disaster struck. My computer froze-up during the boot-up sequence, and it demanded to read my system disk. It has done this occasionally in the past, and it's no big deal to solve. Except that my Win XP system disk has vanished. My roommates and I spent hours looking for the disk and never found it. I'm taking the machine to shop tomorrow morning.

The good news is that I can't spend all evening surfing the web and reading e-mails. (My roommate has allowed me to use her computer "a little" rather than listen to me moan, cry, and swear.) I may actually get some substantial woodshedding done today and tomorrow. That is ... once I come up with a substitute column for you guys! My column was 80% done;

I was going to put in a quick word about the campout, then send on the document to editor Mark Varner. Oh well.



Allan French

### Quotes & Thoughts

*"Whenever you feel like criticizing anyone, just remember that all the people in this world haven't had the advantages that you've had."*

-- "my father's advice," by Nick Carraway in "The Great Gatsby."

I like to recall this truism whenever I encounter people whom I find disagreeable.

*"No act of kindness, no matter how small, is ever wasted."*

-- Bruce Long, our Instrument Lending Librarian, on the website on May 27.

Several people shared their food or drinks with me at the campout. I gave a flatpick to a kid who had lost his; he later performed on stage with that pick. Is that cool or what! (Initially I regretted letting him have one of my better/costlier picks, but I was later pleased that I had.) I provided flashlight illumination and printed lyrics in a few jam circles. The Hicks' fronted their own money for the late-May campout. It is indeed better to give than to receive.



Impromptu kids act performs.

### Licenses

I did encounter one personalized plate while at the DHC campout: POPPYS1. I don't know the story behind that designation. I also recently saw HYFIVE. I was hoping there'd be some music-themed license plates at the campout, but I didn't see any, other than the plates on Bill Meiners' rig, which I've cited here previously. I will resume my "litany of licenses" next month, as all my raw material is safely locked away inside a hard disk that I cannot access. As you may have noticed, last month the license segment was eliminated to make room for lots of important FDF info.



An all-female band, including Haley Pexton, Jennifer Kitchen, and Gail Reese.

on stage shows but on "hanging out." I got to know several people better and I met several new people who recognized my name or picture from this column. Even with

the CBA website photo gallery and I might create a YouTube video. I'll share further details here next time.

Thank you, John Dabney and

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# J.D.'s Bluegrass Kitchen by J.D. Rhynes

Howdy, Howdy, Howdy! Here it is another July column already. Jes where do the years go? It's the first week of June as I scratch this out fer you folks, and believe me, I'm READY fer some summer weather! This has been the wettest spring in recent memory here in my beloved mountains of Calaveras County. It's been so wet, that the Bull Frogs were trying to thumb a ride to town fer rain coats. If'n ya believe that one, I've got some real good deals on famous bridges that I'll sell you. I spent Memorial Day week end "surfing" around the Strawberry Music Festival with Mitch, Eloy, and Steve, staff members of the festival. The Saturday and Sunday was warm and dry, but that didn't prevent me from taking a mud covered spill in front of the stage on Saturday nite. NEVER set in one of those chairs that have "runners" instead of legs. When you go to set down in one they act as runners on a sled, and when you're 72 years young, the ol' reactions aren't as fast as they were when you were 20! Needless to say, my dry cleaning bill was \$46.00 to remove all of the mud stains.

And speaking of stains, anymore, I always take a couple of large paper towels with me when I know that I'm gonna eat out. The cheap paper napkins that are in use nowadays, wouldn't wipe a gnat's mouth, let alone let you place it in front of yer shirt to keep you from designing a Rorschach test pattern on yer shirt, or vest! So with that said, come on into the kitchen and grab you a big cup of Cowboy Rocket Fuel (Coffee) and lets "make medicine" over some good vittles.

One of my very favoritest things to have fer a lazy week end breakfast, is a big stack of home made waffles, jes a'swimmin' in

melted butter'n maple syrup. Add some scrambled eggs and bacon, and son! It don't get no gooder than that! Here's a recipe that uses smashed taters in it, and they'll make yer tongue slap yer brains out whilst yer eatin' 'em, they're so good. Since these have onion and bacon in them, they are what is known as "savory" waffles, but don't let that stop you from serving these fer breakfast, 'cause they're good at any meal.

## Potato and Bacon Waffles

1 cup flour  
2 Tbsp sugar  
2 tsp baking powder  
1/2 tsp salt  
2 eggs, beaten good  
1 1/2 cups mashed potatoes  
1 cup milk  
5 Tbsp canola oil  
1/4 cup finely chopped onion  
3 bacon strips cooked and crumbled

Combine flour, salt, sugar, and baking powder. Beat the eggs, add milk and whisk good, add oil and mashed potatoes, and mix good. Add the dry stuff and mix good. Fold in the bacon and onions, and bake in yer waffle iron till golden brown. Serve with maple syrup. Makes about 12 lovely waffles.

I love these fer Sunday brunch, especially when I have family or friends here. They always get rave reviews.

One of my favoritest things to have fer supper is some real comfort food, and it don't get any more comfortabler than a big helping of good ol Macaroni and Cheese! Home made macaroni and cheese,

that is. Here's an old standby that I purely love to fix, and it's good either hot 'er cold, and I don't know anyone that'll turn down a big helpin' of this wonderfulest of all comfort foods. Here's how they make the best macaroni and cheese down south.

## Southern Macaroni and Cheese

1 1/2 tsp kosher salt  
8 oz. elbow macaroni  
2 Tbsp butter fer greasing the pan  
7 oz. extra sharp cheddar, chunked to 1.2 inch  
6 oz. extra sharp cheddar grated, about two cups  
2 Tbsp, plus 1 tsp flour  
1 1/2 tsp dry mustard  
1/4 tsp ground black pepper  
1/4 tsp fresh grated nutmeg  
1/8 tsp cayenne pepper  
2/3 cup sour cream  
2 eggs lightly beaten  
1 1/2 cups half and half  
1 1/2 cups heavy cream  
1/3 cup grated onion  
1 tsp Worcestershire

Heat oven to 350 degrees. Cook pasta in boiling salted water about 3 minutes. Drain and transfer to a 9" by 13" buttered baking dish. Stir in cubed cheddar cheese and set aside. Combine salt, flour, mustard, pepper, nutmeg, and cayenne in a large bowl. Add the sour cream and eggs, and whisk smooth. Whisk in the half and half, heavy cream, onions, and Worcestershire. Pour over the pasta, and stir to combine. Sprinkle the grated cheese over the surface evenly. Bake until its set around the edges, about 30 minutes. Let it cool fer 10 minutes before serving. Wowsers!

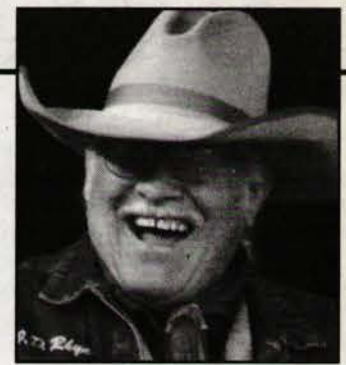
## Real mac and cheese!

My momma used to make this fer supper about once a week when I was a little bitty redneck, and I never got tired of eatin' it. Why is it, that no one can make good ol mac and cheese like our mom's could? I'll tell you folks, this recipe is as close to yer momma's as it can get. Even better than a lot of 'em I've sampled over the years, that's fer sure.

Now when it comes to fixin' a great supper on a long summer's evenin', there ain't nuthin' that'll take the place of a great steak cooked over a good wood "far". Throw in a sauce made with fresh herbs, and you talk about throwin a case of "the slobber's" on me, son, that'll do it every time! My Aunt Rosalie used to make a sauce that was similar to this one, and I never got a chance to get her recipe fer it, but this one is as good as hers was. This is a nice change of flavors from the usual "steak and taters" we are used to having in the summertime. I know you will really like this one with a nice bottle of smoky red Syrah wine. Yummy.

## Steak with Herb Sauce

1 cup basil leaves, packed  
1 cup flat leaf parsley, packed  
2 Tbsp fresh oregano leaves, packed  
1 Tbsp fresh rosemary leaves, packed  
1 Tbsp fresh thyme leaves, packed  
1 Tbsp fresh tarragon leaves, packed  
2 cloves garlic, minced  
3/4 cup plus 2 Tbsp extra virgin olive oil  
Kosher salt and fresh ground Black pepper to taste



J.D. Rhynes

1 24 oz. 2" to 3" inch thick, Rib Eye or Porterhouse steak

Finely chop all the herbs and garlic together. Place in a bowl, stir in the 3/4 cup of oil, and season with the salt and pepper. Cover and set aside at least one hour to let the flavors mingle. Season the steak with salt and pepper, and rub good with the 2 Tbsp of olive oil. Cook over a medium hot fire 8 to 10 minutes a side fer medium rare. Let rest on a platter fer 5 minutes. Slice across the grain, spoon on the Herb sauce and serve. Real California cookin'! So easy and so good!

Well folks, there's a good evenin's meal fer yer family or friends to savor. Also, try them good ol 'tater and bacon waffles the next time you have company fer brunch. But, NEVER feed 'em to a banjo picker, that is unless you plan on adopting "it". Ha ha ha.

Please remember all of our wonderful men and women in our Armed Forces in yer prayers. Without them we would not be the land of the free! May God grant us all peace and health, and May God bless America! Yer friend, J.D. Rhynes

# J.D.'s Restaurant Review by J.D. Rhynes

From time to time, I let you folks know about fine eating establishments, and my criteria for these are really simple. First, the food has to be outstanding, and well prepared. Secondly, the service has to be stellar. No gum poppin', tattooed, metal pierced faces, don't give a damn attitudes allowed here! Third, the prices have to be affordable for the average family. How simple can that be? You'd be amazed at how many so called "good" places to eat ignore these very important facets of the business. Well, let me get y'all knowed up about a fine cafe that has all three of my criteria. I'm talking about Kim's Country Kitchen, in the little town of Lincoln, California. It's located at 537 "G" Street, on the east side of the street, which jes happens to be the main street of Lincoln. Also known as Highway 65 that goes smack dab through the middle of an old fashioned Main Street, like I remember as a youth.

My sister and I were heading to Marysville to see our Aunt about a month ago, and we always try a new place to eat every month. We didn't know jes where we were gonna have breakfast that morning, but as soon as I spied the sign fer Kim's, I let out a whoop, "That's it!" (Which scared about 10 years off my sister's life.) I parked the ol Dodge and in we went.

When you walk into Kim's, the first thing you see is a big room. It's an old building with at least 12 foot high ceilings, lots of room fer the mounted buffalo, elk, antelope, and other critters, high on the walls.

We grabbed a table at the front, and were greeted almost immediately by a cute little waitress with two pots of coffee, decaf fer me and regular fer sis. I went fer the weekday special of a steak, a huge Cat Head biscuit, (the size of a cat's head) smothered in sausage gravy, and two scrambled eggs,

with a side of hash browns. My sis ordered bacon and eggs, poached, with a biscuit and gravy. Both of our meals were cooked to perfection, and the gravy was as every bit as good as my momma used to make, and the biscuit was a delightfully fluffy piece of country boy heaven! My steak was grilled to the precise degree of tenderness and was a wonderful surprise that it was their weekday special fer such an economical price. (Less than 6 bucks.)

What was more to our liking was the fact that they had real country music playing in the background! Good food, good service, and good music! As my ol pickin' pard Vern would say; Wow! I think by now, you get the idea that I'm gonna be a regular at Kim's Country Kitchen every time I go that way. In fact I'm gonna go out of my way to eat there. And here's a real bonus to the whole deal. Kim's momma Pam makes all of the pies they serve

there. Folks, these are real pies. They are pies that are at least 2 to 3 inches thick and if I'd seen 'em before I ordered breakfast, I'd had a piece of pie before breakfast. Hey, that's the Cowboy Way!

Soooo, the next time you head fer Marysville, or anywhere in the north state, fergit about 1-5.

Take a nice leasurely drive up Highway 65 and stop in downtown Lincoln at Kim's Country Kitchen fer breakfast er lunch. They're open from 5:30 AM, to 2:00 PM, and



Kim's Country Cafe in Lincoln.

on Tuesday nite they have live music. There's parking in the rear, easy off, easy on, as the old sayin' goes. Tell Kim ol J.D. sent you. You'll be glad you tried it.



# The Old Time Rambler By Geff Crawford

## Rayna Gellert

Rayna Gellert is an amazing old-time fiddler who refers a lot to having tunes in her head because of hearing so much old-time music as a kid—her father is Dan Gellert, old-time banjo and fiddle player. The lesson to take away from that is not “too bad we can’t choose our parents”, but “listen, listen, listen”. She makes that point in several ways in these excerpts from an interview in “Fiddler” magazine from 2003. (And check out her website, [www.rayna.utopiandesign.com/](http://www.rayna.utopiandesign.com/).)

“My first contact with the violin was just being around it when I was a little kid. My oldest brother Joe for a while played fiddle. He had a smaller size fiddle and I remember at a really young age being fascinated by Dan’s fiddle — the smell of the fiddle case, and he had a fiddle that had a rattlesnake rattle in it and I would pick up the fiddle and shake it around. I must have been really young — under six. I remember after I’d started playing we talked a lot about it.

I went through these little phases where I would ask him to show me something or I would try to learn a fiddle tune or something, but I never latched on to it until I got away from home

“I always loved the music. Like my older brothers both went through this whole thing when they got to the middle school age and thought, ‘Oh my God, my parents are such dorks. They play this dorky music.’ They were totally disowning it. I mean, they love it now, but they went through a teenage phase of trying to disassociate themselves from that music. I never went through that. I always thought it was cool. So I went to Clifftop when I was fifteen and hung out with these incredibly cool people which just further convinced me of the coolness of this music. So for a while I loved the music but I didn’t think I could ever play it...”

“I played at my high school graduation with the orchestra.

That was the last time. That was it. And I put the instrument down for the next few months until I moved here. And when I moved down, I think it was literally the first thing that I did when I got into my dorm room — I put on a tape and started learning tunes... I was like, ‘All right. It’s time. Here we go.’ I was raring to go at that point. I felt like I had to do everything differently. I mean, the last thing I wanted to do was sound like a classical musician trying to play old time music. I had that core understanding of how far I had to go. I changed my bow hold. I started choking up on the bow. I experimented with all these different bow holds because I wanted to find something that made sense for me as far as trying to reproduce the sounds I was trying to reproduce. Certain things felt more comfortable.

“I made all these tapes at Clifftop that year. It was ‘94. Cause I knew that I was on a mission. I was going to start learning these tunes

when I moved to school. So I was walking around Clifftop that year just taping all these sessions. So then I got to my dorm room and I start trying to learn tunes off these tapes. I would be playing all the right notes. I knew, because I could sing the tune in my head and I could play it on the fiddle. And it sounded so wrong. After a couple months of playing I sent Dan a coming-out letter saying [I was playing old time fiddle]... So after we sort of broke the ice, then I could talk to him some about questions I had. And I can’t remember whether I asked him directly, ‘Are there different tunings?’ or what it was that I said. My memory of it is that I was just totally clueless and I was really excited about all these A tunes because it was a really cool sound. And I didn’t understand that those were in a different tuning. And so he explained to me about cross A. And suddenly all the lights came



on. You know, I’d been trying to play something like ‘Jeff Sturgeon’ in standard tuning and thinking, ‘Why doesn’t this sound right?’

“When I was first starting, I had a sense that there was a right way and a wrong way to bow. And it terrified me. Just all my insecurities about playing old time music — that was a big one. ‘Oh, no, I’m going to bow wrong.’ And finally it stressed me out to the point that I got pissed off and I just said, ‘This is stupid.’ I grew up listening to this music. I’m sure all of these dead fiddlers who I love to listen to didn’t worry about whether they were going to bow the wrong way. If they grew up with it, they knew the sound they wanted to make and they just made it. And so I got kind of defiant: ‘I’m going to bow however the hell I want to bow.’

“I do remember at one point playing with Dan and he said something encouraging to me, like, ‘Hey, yeah, I think you’re starting to understand the microtones.’ And I didn’t know. I was like, ‘Oh really? Cool.’ Because I hadn’t been thinking about it at all... But I have found that the thing that seems to tie together a lot of people whose playing strikes me as sounding really old and really compelling for that reason, I think it has a lot to do with how they play those notes. How they deal with, as Dan says, microtones. I think about Kirk Sutphin, Andy Cahan — there’s just this amazingly subtle sense there. I think that’s what I find compelling in people who are alive and playing. When I hear someone and think, ‘Wow, that sounds like a dead guy’ — in a good way — I think it’s often because of intonation.

“I want to say to people that anything you learn is yours and you don’t have to do anything to it to make it yours. In fact, I think it’s a little weird to consciously do things to a tune to ‘make something yours.’ My whole philosophy about this music (is that) there are all these gorgeous tunes that we’re blessed with knowing and having in our heads and when we play we should just play the tune and let it come through us... I feel like you’re just channeling the tune and it’s going to come through your filter no matter what... Some people can exactly mimic a style, but other people have a heavy filter... and as your skills develop, everything will change... It changes and evolves and as far as what I do to ‘make a tune my own,’ I don’t really do anything — I just try to get out of the way.”

## Bluegrass Bard

### - Cliff Compton

#### Once again with feeling

And it's three day's to Friday  
And I'm packing in my mind  
Thinking songs and old friends and good times  
And I'm driving through the valley  
Trying to pull out one more sale  
Or maybe two  
From a broken economy  
And a bankrupt school district  
And the air conditioner ain't working  
And there's a little light on the dashboard  
That's blinking  
And I feel the engine just sort of die  
And I'm coasting to the side of the road  
Somewhere outside of Stockton  
On the other side from Snap Jackson's place  
And there's smoke coming out from under the hood  
And there's something that sounds like hundred dollar bills  
Hissing under the hood of my car  
And I'm calling my wife  
And I'm calling triple A  
And the sun is hotter than three years ago in grass valley  
And I'm feeling old and tired  
And man, I need to play some music

And chef Mike's gonna be there Thursday  
To get a full eleven days out of the fathers day festival  
And he'll be cooking and coffering and singing in that voice  
That's somewhere between sandpaper and melted butter  
And I've got to get there even though I shouldn't because  
I don't know where the mortgage is coming from  
And now... tow truck driver dean is loading my little Honda  
On the back of his rig and I'm thinking how good that air  
conditioner feels  
And being thankful that I took the box of harmonicas and guitar  
strings  
Out of my car last night because  
This cars going in the shop  
And it may be going to the graveyard  
The way that thing smelled when I coasted off the freeway  
And tow truck driver Dean is telling me about how he was a  
policeman



Cliff Compton

In Nebraska until he got a little homicidal with a cheating wife  
And Nebraska ain't on the banks of the Ohio river,  
But that songs comes to mind  
As he talks for forty-five minutes straight  
About how life is and was and old home places  
And trains in Nebraska

And I want to feel like a freight train in the middle of Nebraska  
Blowing my whistle in the warm summer night  
But I feel like I just got hit over head  
Because Scott, my mechanic, is talking about broken timing  
belts  
And head gaskets  
And I'm feeling poorer than a coal miner in the darkest corner of  
West Virginia

But today is Tuesday  
And Fathers day for me, starts Friday  
And if I had good sense  
Maybe I'd stay home and work my fleshy fingers to the bone  
Maybe I'd just let this Vail of travail suck all the life out of me  
Maybe I'd just stare at the ceiling and wring my hands

But Armando Garcias coming and we played last week  
And man, he sounded good,  
And Henry and Nancy and Betty and Snap  
And all the sweethearts, the angel choir  
And Rick's gonna be sawing them blue notes  
And Lucy's gonna be playing so good  
That I'm gonna feel like throwing my guitar in the dumpster  
And taking up the accordion  
And I'm gonna go  
Give it all I've got  
Gotta stay in the light as long as I can  
Do what the good lord designed me to do  
Forget what ain't  
And appreciate what is.



# Joe Weed's Studio Insider

## New tech and the telephone

### Bumping up against the new tech -- and then ricocheting back into the past!

Plans for the session came together quickly. We set it up a few days ago over the phone and via email, two twentieth-century technologies that we take for granted. But not all the tech marvels would cooperate for us this time. The players were recording in a studio in Nashville, the owner was in New York, and I was in my own studio in California. I had Apple's iChat running on my laptop, and my plan was to produce the session via live audio/video feed. I would be able to see the players and give them visual and audible feedback before and after their takes. I would virtually be there with them. But when all the ones and zeroes had to line up and play together, we were suddenly back in the dark days of technology. I was hanging on to a 2-hour long-distance phone call, just to listen in on the session. Argh!!!! Everything was so tantalizingly close, but not close enough. Eventually, we did establish a live audio chat, but the Nashville studio was using their ProTools audio computer to run the chat, and the poor old beast couldn't do video chat and record the session at the same time.

### The record

The session was for "Pa's Fiddle," a collection of instrumental music from the "Little House on

the Prairie" books written by Laura Ingalls Wilder. Co-producer Dale Cockrell, a musicology professor at Vanderbilt, did a scholarly study of all the music Wilder referenced in the books. Dale's book about the music is coming out this summer, and he would like this album to be available concurrently. Due to Wilder's accurate memory and attention to detail, her books provide an incredibly rich and colorful account of how American frontier families used music in their lives. And because the books contain such detailed accounts of Wilder's father's fiddling, Charles "Pa" Ingalls is the nineteenth-century American fiddler we know the most about.

### The tune

The piece we were recording in the pan-American session was a version of "Boatman's Dance," a mid-nineteenth century minstrel song copyrighted by Daniel Decatur Emmet (who also probably wrote "Dixie"). The tune has had long legs in the string band repertoire, and Tom Rozum showed me some wonderful versions, including a great one by Mike Seeger.

### The players

At the session were some great musicians and good friends. Fiddler Matt Combs is one of Nashville's go-to session players. He plays at the Opry, teaches at Vanderbilt, and played in Butch Baldassari's "Nashville Mandolin Ensemble." Matt used an A cross tuning for "Boatman," which gave it an exciting edge. Matt Flinner, familiar to many CBA'ers as a tone

master with a wonderful sense of time, played mandolin. David Griener, IBMA's frequent guitar player of the year, brought in his D-18 and laid down a great rhythm track.

### Set-up

The guys ran through the tune while Jon Stinson, the engineer in Nashville, got levels. Matt Combs fiddled in the studio's small back room, which has the best acoustical isolation. Jon used a Shure large-diaphragm condenser mic, and the room's isolation allowed us to raise the mic off the fiddle about 14 to 18 inches, so that we'd get a more realistic fiddle tone. David played guitar into a pair of small AKG condenser mics set up in an x/y configuration, placed near the neck and body joint of the D-18. Matt Flinner sat in the studio's converted living room, playing his mandolin into a small Shure condenser mic. I had asked Jon to set up mics and preamps to give me clean, quiet and accurate portrayals of these fine pickers' instruments, and that's what we got.

Once we'd figured out the order of breaks, the tags, and the ending, we ran three passes. Then we picked our favorite run-through, based on the players' feel. Over the telephone line, all three sounded good to me. Subtleties weren't really very compatible with the intervening 2,000 miles of telephone circuits. I relied on the input from the players, and assumed that Jon's sounds at the console were all fine.

Next, it was time to overdub a guitar solo. The group had played through the guitar solo with David remaining on back-up guitar, so

that the pulse of the band wouldn't change for his solo. David overdubbed four passes of guitar solos, all great and each different. After Matt had done a tiny mandolin fix, we were finished recording. Jon closed down the ProTools session and re-booted the video chat, and we were all able to enjoy a few minutes of comradeship and then say goodbye. Jon loaded the 500 megabytes of data up onto an iDisk, and within an hour and a half, I had all the data on a hard drive here in California. After a few minutes, I had a rough mix going, and I made an mp3 to email to the bass player. I reflected on how much of this session couldn't have happened just a few years ago, and how in spite of the technological marvels that allowed us to work together, we were tied to a 19th-century technology, the telephone, to allow communication when the computer was fritzed.

I've recorded all these players before, and I've worked in the studio where they were tracking in Nashville, so I was fairly comfortable trying a long-distance producing stint. I spoke with the engineer ahead of time to discuss which rooms to use for the various players, the microphone choices, and my preferred miking and recording techniques. Once those



Joe Weed

details were sorted out, and the studio was set up, I felt that I'd be pretty comfortable with the process and with our results. In spite of my arm's falling asleep while I held the phone to my ear, it turned out to be a really productive session, and I'm very happy with the results. Now, if they'd just buy an additional computer in Nashville...

Joe Weed records acoustic music at his Highland Studios near Los Gatos, California. He has released six albums of his own, produced many projects for independent artists and labels, and does sound tracks for film, TV and museums. Joe was featured in the cover story of "Mandolin Magazine" in the Spring 2009 issue. Reach Joe by calling (408) 353-3353, by email at [joe@highlandpublishing.com](mailto:joe@highlandpublishing.com), or by visiting [joeweet.com](http://joeweet.com).

## CBA CLASSIFIED ADS

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**WANTED: BLUEGRASS INSTRUCTIONAL MATERIAL** for guitar, fiddle, mandolin, bass, dobro and banjo. The CBA's Darrell Johnston Kids Lending Library is looking to fill the shelves with bluegrass instructional material for kids to check out. Please send any items to: DJKLL/Librarian, c/o Bruce Long, P.O. Box 843, Roseville, CA 95678. Your donation is tax deductible.

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# BRENDA and the Reviews

## Parkfield Bluegrass Festival – Magnitude 10

While Parkfield is often called the “Earthquake Capital,” the recent May festival did its own moving and shaking with bluegrass fans without any additional help from the San Andreas fault with its own moving and shaking habits. The



Snap Jackson sings one at Parkfield.

town has only two dozen residents, but on Mother’s Day weekend, hundreds of campers, RVs and tents make the town swell in size and sing with music. Jammers filled the nighttime with their own singing and picking while the stage hummed all day long with fine bluegrass bands.

There’s an old saying that it “takes a village to raise a child,” and there was certainly a village of folks that put this festival together. Festival “mayor” Ed Alston and the members of the Bluegrass Society of the Central Coast (BMSCC) have nurtured this festival to its current popularity with festival attendees. One person in line even commented that they prefer Parkfield over the larger Grass Valley Father’s Day festival! The volunteers all had handy badges courtesy of coordinator Connie Moxness and all the volunteers offered help and assistance and their hospitality made the festival a happier place. Wendy Stockton assembled a great selection of prizes so that attendees could win strings or guitar straps simply by filling in surveys. Lynn Taylor also provided a gorgeous handmade quilt that provided a

lovely backdrop to the raffle booth. Joe and Darlene Quealy extended their hospitality to all comers and there was a lovely stationary gift for all “Moms” with George Asdel’s bluegrass instrument artwork. The children were not left out and there were Mother’s Day gift making sessions headed by Chris Giuffre and a music camp experience with Gerry Higbie and Garrett Marton.

Surrounding the audience area was a fine assortment of vendors selling t-shirts and sweatshirts (needed for the cold nights), leather gifts and tie-dye clothing, jewelry, sunglasses and hats, musical supplies and recordings, instruments, fine flavored nuts, yummy Southern gum-

bos and sausage, crepes made to order, and Parkfield wines. If you hadn’t remembered a gift for Mom, there were plenty of choices for last minute shoppers!

You can’t tell what’s happening without a program, and Sally Vedder’s program had all the workshops, music performances and musician biographies.

The large message center was handy to the stage so that last minute changes and additions were easy to find. One marvelous feature of the festival was the opportunities to learn about bluegrass music. The CBA’s own Rick Cornish and Mark Hogan hosted a beginner-friendly slow jam on Friday and Saturday night and Leslie and Luke Abbott challenged players to give up their tab sheets and “play by ear.” (Luke – is playing by ear

akin to “feeling the force”?)

Other workshops focused on Bluegrass Basics with Kitchen Help, Songwriting with the Brombies, and Bluegrassin’ song styles with Belle Monroe and Her Brewglass Boys. Members of Old Pals (Craig Wilson, Butch Waller and Matt Dudman) explored the Monroe style of mandolin playing with renditions of Nine Pound Hammer, Kentucky Mandolin and Bluegrass Stomp. Leroy McNees, one of the Kentucky Colonels with Roland and Clarence White, showed some of his signature licks and original compositions.

The Parkfield Café was open all weekend for meals including some down home breakfasts with all the fixings. The Café also hosted the late night shows on Friday and Saturday nights featuring Snap Jackson & Knock on Wood and Whiskey Chimp. Both bands are high-energy entertainers and the Café was filled with happy fans on both nights. Snap Jackson is probably the only uke and banjo player fronting a band but his vocals and high stepping rhythms delighted the audience while Brian and Shane pulsed the instrumen-



Don Rigsby.

Photos this page: Brenda Hough

tals on “Tuleburg Turnaround” and revived the Temptations hit “Just My Imagination” complete with soaring harmonies. Saturday night’s Whiskey Chimp show was another great success. The Chimps may be the largest bluegrass band with seven members, but their zany song selection includes “Frog Licker,” “Loosen Your Bible Belt,” “Tecate,” and the love song to their hometown, “Ventura.”

Main stage performances featured nationally known bands and statewide favorites. Don Rigsby’s new band, Midnight Call, has Don’s stellar vocals leading a rock-solid instrumental and vocal band powerhouse. The Rarely Herd is seldom seen on the west coast, and it was refreshing to see and hear a band with fine tuned bluegrass and old-style country comedy. Old Pals is definitely made up of old bluegrass buddies who started playing together many years ago in the Bay Area. Paul Shelasky, Butch Waller, Craig Wilson, Matt Dudman, and Larry Cohea have been in many different bands over the years, but

they managed to roll back the years and play their own brand of traditional bluegrass. Bands from both ends of California were also featured – Bean Creek, Belle Monroe and Her Brewglass Boys, Kitchen Help, Black Crown Stringband and the Dalton Mountain Gang from Northern California, and The Brombies and Virtual Strangers from Southern California. Many of these bands will be performing at Grass Valley or the Good Old Fashioned Festival later this summer.

Fine music, friendly folks, slow jams, fast jams, and Mother’s Day complete with gifts to buy, make and receive. Can’t get better than this – give it a high magnitude ten rating. Only thing that could make this festival more interesting is one of those rolling California earthquakes, so be there when it happens!

## Don Rigsby – Kentucky Troubadour

Don follows in a long line of Kentucky-based mandolin-playing bluegrass singers – Ricky Skaggs and the bluegrass master, Bill Monroe. Don’s soaring tenor and mandolin playing has been the mainstay of the Lonesome River Band, J.D. Crowe’s New South, Longview, Rock County and his newest band, Midnight Call. With two albums recorded in the last few years, Midnight Call has been touring the country with its own style of high-energy, traditional bluegrass. The band was the headliner band at the Parkfield Bluegrass Festival in May 2010 and I had a chance to chat with Don about his new band and plans for the future.

**BH: Of course, we’re delighted to see you out in California again. I know I haven’t seen you since the Lonesome River Band played Grass Valley. Tell us what you’ve been doing over the last few years.**

**DR: Well, I’ve had this band since 2003. In between Lonesome River Band and this, I was with a group called Rock County for a couple of years – Glen Duncan and myself and a couple of other guys and that didn’t last. So I took the advice of a couple of people I really respected – Sonny Osborne and Larry Sparks – and they told me you need to put your own thing together because people know who you are – so that’s what I’m doing. I’ve got two records with this band. I’ve got solo projects too. There’s a body of work big enough to make an album. I was the director of the Kentucky Center of Traditional Music for 8 years too.**

**BH: You are from a long line of fine Kentucky bluegrass musicians. In an article I read about you, you mentioned Ricky Skaggs. I heard to were related?**



Brenda Hough

**DR: We are cousins. It’s not real close, his grandfather and my grandmother were first cousins. So it’s not that close, but it’s close enough to claim, I guess. Then I got to know him as a friend and whether we were family or not didn’t matter. We are family in the eyes of God, and Christian brothers, and that’s as deep as it can get right there.**

**BH: So you didn’t play together at family events?**

**DR: Ricky’s about 15 years older than me but I did go to his house some when he was playing bluegrass the first go around, and my brother’s nine years older and he and Ricky did play some together and he’s a great musician too. We’d go over to their house and everybody was just in awe of his talent and musicianship; he could play anything that was in the room well. He sings so good.**

**BH: So is your brother John Rigsby?**

**DR: John is my first cousin – Ed and my Dad were brothers. My brother’s name is Ron. Ron, Don and John. My Dad loved the music so much and since my brother was playing, he got Dad’s attention and I wanted equal time. It’s a long time ago. (My brother) already played the banjo professionally and I started out when I was a little fellow on the fiddle and it was a family heirloom and someone in the family took it away from me. I never did get it back and so then that stunted my playing for awhile; I didn’t have anything. I got a guitar when I was ten or eleven, and played that, got decent at that, but I always liked the mandolin because that was what Ricky played. I got my first mandolin when I was 13 for a Christmas gift.**

**BH: Well I’m sure everyone’s mandolin influence was Bill Monroe.**

**DR: Absolutely even if they don’t realize that. If he hadn’t contributed the things that he did we wouldn’t be doing this.**

**BH: Do you see yourself in a direct line with the traditional Monroe style of bandleading?**

*Continued on A-23*



Virtual Strangers from Southern California.



# BRENDA and the Reviews

From page A-22

DR: Yes, in a lot of ways. It's a combination of a lot of thoughts on how to lead a band. I put a lot more weight in the work that the fellows do for me than what some of the traditional guys did. They felt like I'll have a band whether you're here or not. If everybody quit my band today, I'd put another one together and I'd go on. But I don't devalue it but it would be a catastrophic event. I had a fiddle player that just died maybe three or four weeks ago. His name was Daryl Evans and he was with me for two years and he came down last May with cancer. He died rather quickly and that was a big shock. I've got a banjo player now (Dale Vander Pool) who's undergoing treatment for cancer so if someone thinks that the contributions of their musicians is second to what they do, they better think again. I'm no better than they make me. Physics will tell you that the whole's no greater than the sum of its parts and the parts are just as important, little or big. They all got to be right.

**BH: That's a wonderful way to look at your band as a family and part of you.**

DR: They are family and I would do anything for them, right behind my blood kin. These guys are good guys. It remains to be seen what will happen with Dale but Josh (Don's replacement banjo player on the tour) called me up one day to say if I ever needed someone to help. Dale can't come out here; he's doing both radiation and chemo right now. I'm going to Finland in June right after Dale is finished with his treatments and he was going to try to go but I advised him not to.

**BH: You have a Japan trip as well.**

DR: That's for me personally. I'm going with Terry Baucom and several other good musicians. That will give Dale a respite to try and get this behind him. He tells everyone it's therapeutic for him, but there's some point in time when you have to take a good long look at those things and say well, physically it's just destroying me, so how much therapy is it. He can't stand to play; he has to sit down between songs. It's disheartening to me; he so dearly loves the music.

**BH: That love of the music shows up in everything you do. Everybody just loves what you do - we weren't breathing when you put that long vocal note in "Footprints in the Snow." Everyone just loves that soaring tenor that you have.**

DR: Well, anything good and perfect is a gift from God. Any good

that you see in me is not me, it's God manifested in me, and the bad you see is the real me. Anything I sing is for God's glory because I'm one of his works, though there must be time's He's wondered why. I try to be an honor to my Heavenly Father as well as my earthly one.

**BH: Well, there's been many things you have done. I know you did some good things for the program at Morehead.**

DR: Well, I tried. There was a management change. My supervisor retired after I'd worked for him for six years. Everything did a 180 degree turn. I felt it was time to get out and move on. I would have thought the new president coming in from East Tennessee State would have been an asset to the program but he started talking about getting Raymond McClain to work for Morehead. They cut my budget and the people I had working for me. The program itself I firmly believe in and there's not many of this kind of program in the country.

We were one of the handful of schools that offered a minor in traditional music so you had to take private instruments. I taught vocals and Folk and Country Music listening. My favorite part that we did was a program called The Sounds of Our Heritage. This brought the youth of the region onto the campus to experience traditional music at its top levels. That accomplished a couple of things: it exposed these kids to college and higher education, and it gave them an opportunity to see bluegrass and other traditional music performed the way they're supposed to be. Instead of having misgivings or bad impressions about it, they could leave the ability to see how it's supposed to be. I don't know what they'll do with it now. It was the feeder system, not only for us, but the state was demanding that we increase enrollment and get more people. We were trying to do our part. Raymond is the director now and he will succeed. I left them with the Sounds program and a million dollar grant and we raised more money before I left.

**BH: Time will show your wisdom and worth. Do you have goals for the future with this band?**

DR: The ultimate goal is to support my family and it's not there yet, but it takes time. I used the band as a recruitment tool for the university.

**BH: What about the reunion tours? Is that what you will be doing in Japan?**

DR: It's with a guy named Maro Kawabata and he's assembled this group to play for several weeks. We've done some Lonesome River Band reunions, some Longview concerts and I've produced some

records. I love doing that. I'm always working on something. I produced Larry Sparks' 40 record and that was IBMA album of the year.

I exercise more now but I've had some issues with my back lately. I have to be in shape for my kids. I've lost 115 pounds.

**BH: Your voice and your mandolin sound so well together. Do you have favorite instruments?**

DR: I have a special Red Diamond mandolin and I brought a Gibson Master model with a varnish finish. I also play a Weber Elite mandolin. As far as the singing, I got that from Ralph Stanley; he plays like he sings. I've always said that I'm a singer that plays, not a player that sings. My singing is my strongest suit.

**BH: Anything else you'd like folks to know?**

DR: Here's something that's real important to me. In October of this year, we're be hosting our first bluegrass cruise. We will leave Charleston, South Carolina October 4th and head to Nassau and Freeport in the Bahamas. It's a great event and we'd like to invite the folks to look at my web site, [www.donrigsby.com](http://www.donrigsby.com) and consider going with us. We're the only band going and it will be an intimate setting and it's more affordable. It's not geared for us to make a lot of money just geared as a fan appreciation event so they can spend time with us. We'll play everyday and have workshops and storytelling sessions and lots of good things.

**BH: Thank you very much. Hope to see you out in California again soon.**

## Don Rigsby & Midnight Call: The Voice of God

Rebel Records  
PO Box 7405  
Charlottesville, VA 22906  
[www.rebelrecords.com](http://www.rebelrecords.com)  
©2010

**Song list:** One Prayer Away, He Done What He Said, They Y'Aint, The Voice of God Mary Magdalene, The Gospel According to Luke, I Am An Orphan Child, Forgiveness, Send Me Wings, This World Is Not My Home, The Lord Will Provide, Charged With Being Christian, He Put A Breeze in Me, Leaning on the Son.

Don Rigsby has been blessed with one of bluegrass music's soaring tenors and he is able to stretch out vocal notes that defy a mere mortal's lung capacity. With this ability to tell a story with conviction and raise his voice in praise, it seems natural that he would produce a unique gospel album. The album has its share of sinners, but

these are stories of revelation and redemption. The story of Jesus' resurrection and triumph are told through the viewpoint of Mary Magdalene, and Beth Castle's heart-felt and believable vocals are delivered in a stirring duet with Don. Rory Block joins Don in the bluesy gospel song, "Forgiveness," written by Phil Wiggins. It's another example of using a sinner's redemption for celebration, and Rory's hard-edged vocals give the song its special power.

Don's band, Midnight Call, was named after one of his signature songs written by Tom and Dixie Hall. The band features guitarist Clyde Marshall, banjoist Dale Vanderpool, bassist Robert Maynard, and Gerald Evans and Patrick McAviney on fiddle. There are some stirring fiddle embellishments on the songs and the bass, mandolin and banjo have their featured flourishes, but this is an album that features vocals.

The band's vocals are featured in the glorious four-part harmony song "One Prayer Away." "He Done What He Said" has its roots in African-American gospel harmonies and Don does a marvelous job with his lead a cappella version of "The Lord Will Provide." "Send Me Wings So I Can Fly" is a contemporary story of an angry and confused boy who finds hope in his request for angel wings. "The Gospel According to Luke" was a Skip Ewing hit in 1989 and the story of a modern day homeless man who carries his Bible in a Crown Royal bag and his evangelism at the local mission. Don Rigsby has begun a new chapter in his life with his own bluegrass band and this album has the fine vocals and instrumentals in place that will be sure to attract attention and praise from Don's many fans.

## More reviews...

### Dalton Mountain Gang

[www.daltonmountaingang.com](http://www.daltonmountaingang.com)  
©2010

**Song list:** Jericho, Let Me Hear You Say You Love Me, Wild Bill Jones, Blue As The Ocean, Looking for Trouble, Easy Daisy, Heartbreak Train, Getting On My Shoes, Little Bluebird, Bad News, No More Crying.

The Dalton Mountain Gang, named after a real desperado in the Fresno area, has been celebrated as the 2010 Northern California Bluegrass Society Band of the Year and won the 2009 Emerging Artist award at the Plymouth Bluegrass



**To be reviewed**  
Send your materials to:  
**Brenda Hough**  
PO Box 20370  
San Jose CA 95160  
or contact Brenda at:  
[hufstuff2003@yahoo.com](mailto:hufstuff2003@yahoo.com)

Festival. Such acclaim is well deserved as the five band members show traditional bluegrass and old-time influences in their mostly original songs. Band members are John Cogdill on mandolin and vocals, Yoseff Tucker on guitar and vocals, Tom Naiman on banjo and vocals, Ella Naiman on fiddle and vocals and Paul Ches-

terton on bass.

The opening cut, "Jericho" opens with some of Yoseff's powerful guitar playing followed by Tom's sparkling banjo. Yoseff's strong baritone cuts to the heart of a song as he despairs that he "can never love another, I've fallen by the walls of Jericho." The band's tight vocal harmonies continue with "Let Me Hear That You Love Me" with Yoseff and Ella singing a carefully matched duet in a song that sounds as if it was written 50 years ago but is one of Yoseff's originals with a "path on the San Joaquin." John and Paul add some fine licks on mandolin and bass that help propel the song into strong bluegrass territory.

"Blue As the Ocean" is another newbie-older featuring Ella's fiddle introduction and embellishments that give the song an authentic feeling. Phrases such as "blue as the ocean, cold as the pines, I've been drinking straight whiskey since you changed your mind" have comfortable sentiments that have graced many songs. Another updated song is "Easy Daisy" which features a great interplay with mandolin and banjo and the gal who sleeps in the kitchen with her feet in the hall. Tom Naiman's "Heartbreak Train" has echoes of the McCoury's "Get On Board" with its eerie train journey, a mysterious train conductor and an unknown destination. The band has the creative spark in its songs, a sparkle in the instrumentation and a soulful sound in its vocals. They may be from Dalton Mountain in the San Joaquin valley, but their journey is just beginning!

### Black Crown Stringband

[www.blackcrownstringband.com](http://www.blackcrownstringband.com)  
©2009

**Song list:** Shady Grove, Brushy Fork of John's Creek, Train on the Island, Meet Me By The Moonlight, Arnold Van Pelt's Tune, Poor Rambler, Pretty Little Indian.

The San Francisco Bay Area  
Continued on A-27



# THE LEARNERS' PIANO

## Confessions of a "musician" By Carl Abbott

I hesitate to use the word musician for I am perhaps the furthest thing from that, at least in regards to innate talent of the musical variety. I make up for that lack with perseverance, stamina, and drive (with a side of general 'craziness' thrown in, I suppose). One of the most telling signs that I'm not a musician is that I don't like listening to music, any music, for more than a few moments. It's not that I hate music, it just gets in the way of hearing the ambient background noises of life which I prefer to hear. It is ironic then that I've always aspired and struggled to play music.

Here now are some essential steps I've taken in my 'journey of a thousand tones':

--First and foremost, though I lack musical talent, I don't see those with musical talent any happier with their music than me. That says to me one thing loud and clear: the more my expectations are in line with where I'm at now, the more I can enjoy my present moment, regardless. Wishing for more only makes what I have feel like less.

--Part of my problem was over-complicating and over-thinking it.

When I don't know what I am really doing the tendency is to over think the issue. I've solve that by taking the simplest approach to musical possible.

--I hold to consistent repertoire of solid, time-tested songs to sink my teeth into over years. I've found it may take me a decade of singing a song to really know it and express it fluently.

--Playing other instruments, at least for a time, helped me know more deeply my own favorite one (guitar). All the stringed instruments

follow the same fundamental principle, so trying them all helps see the forest through the trees, so to speak. Another bonus: the opportunity to discover another way to express music. Each instrument has its own voice.

--Finally, and equally important to dropping expectations, is playing music with others. This is what really makes music enjoyable. Music is a language in its own right, and like speaking any language, talking to yourself is not much fun. I know many folks believe they should first learn to play before going out and

playing with others. No, no, no! Just think if children did this when learning their native tongue. We'd never learn to speak! The truth is, the quickest, easiest, and most efficient way to learn is by playing music with others.

So far, I have succeeded beyond my wildest dreams. Well, maybe not beyond my dreams, but certainly well beyond any degree of success I'd enjoyed before getting my act together. Actually, I really must credit my sons for helping me get my musical act together (see bio), not to mention just generally playing music with other folks.

## New Frontiers at Take the Stage Showcase

From page A-13 their originals were performed. For others, it may have been the first time they played in a band, as opposed to solo. I know that Trent, Molly, and Addy played new instruments for the first time (mandolin, bass, and banjo, respectively). For me, it was my first fiddle performance, ever. Actually, it was also the first time I managed to get something resembling courage to sing two lines in public.

And while I probably sound like a broken record at this point, I would sincerely like to thank everyone who played a role in this wonderful experience. Thank you Dave for your direction and encouragement, Hilary for your leadership

and vision, and the Freight for letting us play rock star for 25 minutes. Thank you to my wonderful bandmates for great conversation and giving up two nights a week to produce a pretty cool product.

So cool, in fact, that I'm already missing it.

*Take the Stage was founded in 2007 and is a project of Nell Robinson Music, in partnership with the California Bluegrass Association and the Freight & Salvage Coffeehouse. For more information, please visit [www.nellrobinsonmusic.com/tts](http://www.nellrobinsonmusic.com/tts). Now accepting applications for Fall 2010.*

## Summergrass features Bluegrass Boot Camp August 20-22, 2010

By Yvonne Tatar

Summergrass 2010 announces the festival's exciting new opportunity—a very special Bluegrass Boot Camp for adult intermediate to advanced players which is happening Friday, August 20, 2010, preceding the three-day Summergrass 2010 festival at the Antique Gas & Steam Engine Museum, 2040 North Santa Fe Road, in Vista, CA.

This intensive, 4-hour, hands-on seminar will be taught by some of the top bluegrass musicians in the country. Bluegrass Boot Camp Drill Instructors include Dennis Caplinger (Bluegrass Etc.) on banjo, John Moore (Bluegrass Etc.) on lead guitar, Jim Nunally (John Reischman & the Jaybirds) on rhythm guitar, John Reischman (John Reischman & the Jaybirds) on mandolin, and Trish Gagnon (John Reischman & the Jaybirds) on acoustic bass.

Adult intermediate to advanced players are welcome to enroll. Pre-registration is required and registration deadline is July 31, 2010. Tuition for those who enroll by June 12th is \$60. After June 12th, tuition is \$75. Registration closes on July 31st. Tuition includes instruction, instruction materials, and lunch.

Class sizes will be limited to 10 students which will provide students with more access to the instructors. Confirmed registrants will also receive detailed information, i.e., specific schedule times, what to bring, etc.

An intermediate to advanced player should be comfortable with their instrument, can keep it in tune, and if you have participated in a few jams without being asked to leave, you are likely to be an intermediate player. If the jam is really glad to see you join in, you might be an advanced player. For a registration form, procedures, and more information on Bluegrass Boot Camp and Summergrass 2010, visit [www.summergrass.net](http://www.summergrass.net). You may also send an email to [bluegrassbootcamp@summergrass.net](mailto:bluegrassbootcamp@summergrass.net), or call Dan Elkerton at (619) 203-5337.

Take advantage of this new opportunity to hone your music skills from these top professionals. Enlist today in Bluegrass Boot Camp! You're gonna love it!

## Steve Smith and Chris Sanders w/ Bill Amatneek in concert, Sebastopol, July 9, 2010

By Kevin Russell

Steve Smith and Chris Sanders with Bassist Bill Amatneek will perform original and traditional acoustic music for mandolin, mandola, bass and guitar with the best in duo singing. The show takes place Friday, July 9th, 2010 8:00 PM at the Sebastopol Center for the Arts, 6780 Deot St., Sebastopol. The price is \$15, adv, \$20 at the door. Call 707-824-1858 or email [krussellmft@aol.com](mailto:krussellmft@aol.com) for information.

Steve Smith (mandolin, mandola, guitar, vocals) and Chris Sanders (guitar, vocals) have been appearing together for five years as a duo and in the Las Cruces, New Mexico based group "Steve Smith and Hard Road". Their music has grown from Steve's love of bluegrass rooted in his native Virginia and the beauty of choral singing ever-present in Chris' Minnesota childhood. Together, this north/south heartbeat and lilt provide their unique approach to Bluegrass and Americana.

In performances across the country, this pair of life-long musicians has captured audiences with the depth of their songwriting and the power of their distinctive

voices. In 2006 they received Best Gospel song from the New Mexico Music Awards for the song "State of Grace." Steve and Chris' latest Hard Road CD "Only So Fast" features their signature duo blend, virtuoso mandolin playing, and songs ranging from Old-time and bluegrass to modern Americana including the 2009 NM Award winners "Save Me" for best gospel and "This Dream" for best bluegrass.

Their latest CD "Signs Along the Road" (released Jan 2010) is receiving national and international airplay on folk and bluegrass shows and is climbing the folk charts.

Smith and Sanders are joined by bassist extraordinaire Bill Amatneek (David Grisman Quintet, Peter Paul and Mary, Mark O'Connor). The trio will be performing music from their sizzling new CD "Signs Along the Road".



Chris Sanders and Steve Smith will perform in Sebastopol.

Just because you love bluegrass doesn't mean you have to be behind the times.

You'll be surprised how much there is to know about a music that's been around for 50 years. Our new CBA website brings you right up to date, with features like:

- Latest band news.
- Listing of jams throughout the state.
- CD reviews and online sources.
- Calendar with hundreds of events.
- CBA news events.
- Best of the Bluegrass Breakdown.
- Over 80 band profiles.

- Interactive message board.
- Regional news.
- Online tickets / membership renewal.
- Radio-grass listings.
- Photo gallery.



[cbaontheweb.org](http://cbaontheweb.org)



# CBA Calendar of Upcoming Music Events

## BAND GIGS & CONCERTS

### July

- 07/02/2010 - Dalton Mountain Gang will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free Friday nights at 6:30 p.m. in the Clovis Veteran's Memorial Square; bring a chair, a blanket, a picnic supper and all the family and friends for a great evening of music in the shade under the trees! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 07/03/2010 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .
- 07/09/2010 - GrassFire will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free outdoor Friday night concerts during the summer months, starting at 6:30 p.m. continuing until dusk, bring a blanket or lawn chair and enjoy the music! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 07/10/2010 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .
- 07/15/2010 - Suzy Bogguss will play at Mystic Theater, 23 Petaluma Blvd. N., Petaluma - For more information, call Shennon O'Donnell at 707-765-2121 or email Shennonod@aol.com or visit <http://www.mystictheatre.com/artists/detail/carolina-chocolate-drops>.
- 07/16/2010 - Baloney Creek will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free Friday nights at 6:30 p.m. in the Clovis Veteran's Memorial Square; bring a chair, a blanket, a picnic supper and all the family and friends for a great evening of music in the shade under the trees! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 07/17/2010 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event!

For more information, call .

- 07/17/2010 - Stevie Coyle, Houston Jones, Joe Craven Band, will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley 94702, Berkeley - \$20 advance, \$21 at the door the evening of the concert Show: 8:00 pm "An Acoustic Mayhem Extravaganza" with Houston Jones, Stevie Coyle and Joe Craven For more information, call 510-548-1761 or visit [www.freightandsalvage.org](http://www.freightandsalvage.org).
- 07/23/2010 - Grass Less Traveled will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free Friday night concert, begins at 6:30 p.m. until dusk. Bring a picnic supper, blanket or chair and all your family and friends for a great night under the trees and stars! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 07/24/2010 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .
- 07/24/2010 - Houston Jones will play at Palms Playhouse, Palms Playhouse, 13 Main St, Winters - Show: 8:00 pm Houston Jones is a high-octane Americana quintet from the San Francisco Bay Area. The group mixes tight vocal harmonies and lightning fast picking into a tasty stew of folk, bluegrass, blues and gospel. For more information, call 530-795-1825 or visit [www.palmsplayhouse.com](http://www.palmsplayhouse.com).
- 07/26/2010 - Barefoot Nellies will play at Amnesia, 853 Valencia St. (betw. 19th & 20th), San Francisco - The Barefoot Nellies play at Amnesia the fourth Monday of every month starting at 8:30. For more info, email [jess@barefootnellies.com](mailto:jess@barefootnellies.com). For other Nellies gigs, visit [www.barefootnellies.com](http://www.barefootnellies.com). For more information, call (415) 970-0012 or visit [www.amnesiathebar.com](http://www.amnesiathebar.com).
- 07/30/2010 - Chatham County Line will play at Willow Creek Lounge at Black Oak Casino, 19400 Tuolumne Road North in the Willow Creek Lounge, Tuolumne - 9 p.m. show For more information, call Brent Pierce at 877-747-8777 or email [bpierce@blackoakcasino.com](mailto:bpierce@blackoakcasino.com) or visit [www.blackoakcasino.com](http://www.blackoakcasino.com).
- 07/31/2010 - Kitchen Help will play at San Gregorio General Store, Highway 84 and Stage Road, San Gregorio - For more information, call 650-726-0565 or visit [www.sangregoriostore.com/](http://www.sangregoriostore.com/).

### August

- 08/06/2010 - Houston Jones will play at Mission City Coffee Roasting Co., 2221 The Alameda, Santa Clara - Show: 8pm \$15 advance, \$17 at the door the evening of the performance Houston Jones is a high-octane Americana quintet from the San Francisco Bay Area. The group mixes tight vocal harmonies and lightning fast picking into a tasty stew of folk, bluegrass, blues and gospel. For more information, call Dick Brundle at 831-479-1399 or email [brundle@attglobal.net](mailto:brundle@attglobal.net) or visit [www.fiddlingcricket.com](http://www.fiddlingcricket.com).
- 08/06/2010 - Sagebrush will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free Friday nights at 6:30 p.m. in the Clovis Veteran's Memorial Square; bring a chair, a blanket, a picnic supper and all the family and friends for a great evening of music in the shade under the trees! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 08/07/2010 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .
- 08/07/2010 - Houston Jones with Joe Craven will play at Sutter Creek Theater, 44 Main St., Highway 49, Sutter Creek - Tickets \$17 in advance, \$19 at the door For more information, call Sutter Creek Theater at 209-267-1070 or email [info@suttercreektheater.com](mailto:info@suttercreektheater.com) or visit [www.suttercreektheater.com](http://www.suttercreektheater.com).
- 08/07/2010 - Houston Jones, will play at Sutter Creek Theater, 44 Main St., Highway 49, Sutter Creek - Show: 8:00 pm HOUSTON JONES is a high-octane Americana quintet from the San Francisco Bay Area. The group mixes tight vocal harmonies and lightning fast picking into a tasty stew of folk, bluegrass, blues and gospel. JOE CRAVEN is a madman with anything that has strings attached; violin, mandolin, tin can, bedpan, cookie tin, tenor guitar, mouth bow, banjo, berimbau, balalaika, boot 'n lace plus a world of percussion instruments including animal bones, squeeze toys, cake pans, waste cans, umbrella stands, martini shakers and...Himself. For more information, call Sutter Creek Theater at 209-267-1070 or email [info@suttercreektheater.com](mailto:info@suttercreektheater.com) or visit [www.suttercreektheater.com](http://www.suttercreektheater.com).
- 08/13/2010 - Red Rag Andy Band will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free outdoor Friday night concerts during the summer months, starting at 6:30 p.m. continuing until dusk, bring a blanket or lawn chair and enjoy the music! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 08/14/2010 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .
- 08/20/2010 - Smiley Mountain Band will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free outdoor Friday night concerts during the summer months, starting at 6:30 p.m. continuing until dusk, bring a blanket or lawn chair and enjoy the music! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 08/20/2010 - Trailer Park Troubadours will play at West Side Theatre, West Side Theatre 1331 Main Street Newman, CA 95360, Newman - \$24 General / \$28 Reserved + Doors 7pm / Show 8pm For more information, call West Side Theatre at (209) 862-4490 or email [info@westsidetheatre.org](mailto:info@westsidetheatre.org) or visit <http://www.westsidetheatre.org>.
- 08/21/2010 - Snap Jackson & the Knock on Wood Players will play at West Side Theatre, West Side Theatre 1331 Main Street Newman, CA 95360, Newman - \$12 General / \$15 Reserved Doors 7PM / Show 8PM For more information, call West Side Theatre at (209) 862-4490 or email [info@westsidetheatre.org](mailto:info@westsidetheatre.org) or visit <http://www.westsidetheatre.org>.
- 08/21/2010 - This 'n' That will play at Brick Wall, 2003 N Van Ness Ave at Weldon Ave, located at JA Photography, Fresno - The concert is hosted by the Fresno Folklore Society. Tickets will be \$5.00 for folklore society members and \$7.00 for the general public. For more information, call .
- 08/23/2010 - Barefoot Nellies will play at Amnesia, 853 Valencia St. (betw. 19th & 20th), San Francisco - The Barefoot Nellies play at Amnesia the fourth Monday of every month starting at 8:30. For more info,

email [jess@barefootnellies.com](mailto:jess@barefootnellies.com). For other Nellies gigs, visit [www.barefootnellies.com](http://www.barefootnellies.com). For more information, call (415) 970-0012 or visit [www.amnesiathebar.com](http://www.amnesiathebar.com).

- 08/26/2010 - Uncle Ephus will play at Pines Village, Bass Lake Pines Village, Bass Lake, about 50 miles NE of Fresno ,and about 8 miles NE of Oakhurst., Bass Lake - Show on Saturday, August 26th from 11 a.m. to 3:30 p.m. For more information, call .
- 08/27/2010 - Bluegrass Conspiracy will play at Clovis Veteran's Memorial Square, 901 Fifth St Park is located between the San Joaquin College of Law and the Clovis Veteran's Memorial Building near Fifth and Hughes, Clovis - Free Friday nights at 6:30 p.m. in the Clovis Veteran's Memorial Square; bring a chair, a blanket, a picnic supper and all the family and friends for a great evening of music in the shade under the trees! For more information, call Kelly Broyles at 559-977-3798 or email kelly.broyles@sbcglobal.net.
- 08/28/2010 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

## WORKSHOPS & MUSIC

### CAMPS

- 07/11/2010 - 07/17/2010 Auburn CA - California Coast Music Camp, East of Auburn, Placer County. California Coast Music Camp instructors include: Bill Amatneek, Jere Canote, Charlie Edsall, Kathy Kallick, Avram Siegal, Julian Smedley, Steve Smith, Barry Solomon, Mike Stadler, Mike Wollenberg, Radim Zenkl For more information or reservations, call .
- 07/18/2010 - 07/24/2010 Auburn CA - California Coast Music Camp, East of Auburn, Placer County. Music camp instructors include: Bill Amatneek, Jere Canote, Charlie Edsall, Kathy Kallick, Avram Siegel, Julian Smedley, Steve Smith, Barry Solomon, Mike Stadler, Mike Wollenberg, Radim Zenkl For more information or reservations, call .
- 07/31/2010 - 08/06/2010 Bremerton, Washington - Puget Sound Guitar Workshop, PSGW is held in a gorgeous wooded setting with a private lake near Bremerton, Washington (about 90 minutes southwest of Seattle by car). A complete set of directions are automatically sent to all students well before camp. Seattle-Tacoma airport (commonly known as "SeaTac", airport code SEA) is the closest

Continued on A-26



# CBA Calendar of Upcoming Music Events

major airport. The shuttle bus from the airport to camp takes 60 to 90 minutes. Instructors include: Russ Barenberg, Laurel Bliss, Greg Booth, Greg Canote, Jere Canote, Wayne Henderson, Kathy Kallick, Dave Keenan, Cliff Perry, Barry & Holly Tashjian, Stacy Phillips. For more information or reservations, call or visit <http://www.langston.com/PSGW/PSGW2010-B.html>.

08/22/2010 - 08/27/2010 Sorrento, British Columbia - British Columbia Bluegrass Workshop, SORRENTO CENTRE 1159 Passchendaele Road PO Box 99 Sorrento, BC CANADA V0E 2W0. Workshop instructors include: Russ Barenberg, Kathy Warwick, Greg Cahill, Tony Furtado, Trisha Gagnon, Sammy Lind, Megan Lynch, Jim Nunally, Stacy Phillips, John Reischman, Ivan Rosenbert, Ivan Witcher. For more information or reservations, call Jay Buckwold at 604-737-0270 or email [jbuckwold@telus.net](mailto:jbuckwold@telus.net).

08/29/2010 - 09/03/2010 Sorrento, British Columbia - British Columbia Bluegrass Workshop, SORRENTO CENTRE 1159 Passchendaele Road PO Box 99 Sorrento, BC CANADA V0E 2W0. Workshop instructors include: Russ Barenberg, Kathy Warwick, Greg Cahill, Tony Furtado, Trisha Gagnon, Sammy Lind, Megan Lynch, Jim Nunally, Stacy Phillips, John Reischman, Ivan Rosenbert, Ivan Witcher. For more information or reservations, call Jay Buckwold at 604-737-0270 or email [jbuckwold@telus.net](mailto:jbuckwold@telus.net).

## FESTIVALS

### July

07/15/2010 - 07/18/2010 Grass Valley - WorldFest, 11228 McCourtney Road. Held at the Nevada County Fairgrounds. Wide variety of musical styles, for more information go to [www.worldfest.net](http://www.worldfest.net) or call 530-891-4098. Bands Include: Marc Atkinson Trio. For more information, call 530-891-4098 or visit [www.worldfest.net](http://www.worldfest.net).

### August

08/06/2010 - 08/08/2010 Willits - Dead on the Creek. Dead on the Creek takes place at Uncle John's Camp on String Creek in the hills above Willits, California. It is held the second weekend of August in honor of Jerry Garcia, music enthusiast. Our purpose is to present great music in a relaxed, rural atmosphere. We support this with a bountiful array of healthy food, good libations and rustic camping for the whole family. To join us, you can make a reservation beginning in January. These are available until we fill our carrying capacity of 150 people. Come join us for another round

of high adventure. Bands Include: Front Street, Melvin Seals & JGB, Moonalice, Poor Man's Whiskey, Deadwood Revival, John Reischman and the Jaybirds, Peter Rowan Bluegrass Band, Great American Taxi. For more information, call Uncle John Phillips at (707) 459-3015 or email [john@deadonthecreek.com](mailto:john@deadonthecreek.com) or visit <http://www.deadonthecreek.com/>.

08/13/2010 - 08/15/2010 Hollister - Good Old Fashioned Bluegrass Festival, Bolado Park near Hollister San Benito County Fairgrounds 8 miles south of Hollister. Bands Include: Side-saddle & Co., 27strings, Courthouse Ramblers, Dark Hollow, Jeanie and Chuck's Country Roundup, Highway One, Barefoot Nellies, Belle Monroe and Her Brewglass Boys, Abbott Family Band, Houston Jones, JEDD, David Thom Band, Still Searchin', The Wranglers, Savannah Blu, Shades of Blue, Nell Robinson & Red Level, Faux Renwachs, Alhambra Valley Band, OMGG, California Borderline, Pearly Blue, Rogue River, Dewline. For more information, call Karl Franzen at 650 856-6445 or email [peak@zyztemix.com](mailto:peak@zyztemix.com) or visit [www.harmonspk.com](http://www.harmonspk.com).

08/15/2010 - 08/15/2010 Hollister - Good Old Fashioned Bluegrass Festival, Bolado Park near Hollister San Benito County Fairgrounds 8 miles south of Hollister. Houston Jones @ 12 noon Houston Jones is a high-octane Americana quintet from the San Francisco Bay Area. The group mixes tight vocal harmonies and lightning fast picking into a tasty stew of folk, bluegrass, blues and gospel. Bands Include: Houston Jones. For more information, call Karl Franzen at 650 856-6445 or email [peak@zyztemix.com](mailto:peak@zyztemix.com) or visit [www.harmonspk.com](http://www.harmonspk.com).

## September

09/08/2010 - 09/12/2010 Berkeley - Various locations in Berkeley, CA, Various locations in Berkeley: Freight & Salvage, Ashkenaz, Civic Center Park, Jazzschool, Jupiter, Main Branch Library, Pacific Film Archive, U.C. Berkeley. Bands Include: Jimmy Chickenpants. For more information, call Suzy Thompson at 510-848-5018 or email [info@berkeleyoldtime-music.org](mailto:info@berkeleyoldtime-music.org) or visit [www.berkeleyoldtimemusic.org](http://www.berkeleyoldtimemusic.org).

09/10/2010 - 09/12/2010 San Martin - Jake's Brown Barn Music Festival, San Martin - Ludwig Park 13865 Monterey Road, San Martin. Bands Include: To be announced at a later date. For more information, call 408-778-1050 or 408-782-5044 or visit <http://www.scbs.org/events/brownbarn/>.

09/17/2010 - 09/19/2010 Plymouth - Bluegrassin' in the Foot-hills Festival, Amador County

Fairgrounds 18621 Sherwood Street Oyster Stew somewhere between 10 AM and 1 PM - Friday June 17th. Oyster Stew Band goes on between 10 am and 1 pm, Friday, September 17th. Bands Include: Oyster Stew Band. For more information, call L&S Promotions at or email [roaddog@caltel.net](mailto:roaddog@caltel.net) or visit [www.LandSpromotions.com](http://www.LandSpromotions.com).

09/24/2010 - 09/26/2010 Sanger - Hobb's Grove, 14265 E Goodfellow Ave. Sanger, CA. Hobb's Grove is about 30 minutes South-East of Fresno near the Kings River. Take Central 11 miles East off Highway 99. Bands Include: Snap Jackson & The Knock On Wood Players, Sam Criswell & GroundSpeed, 49 Special, The Kings River Gospelaires, Belle Monroe and Her Brewglass Boys, The Tuttle Family, Bluegrass Conspiracy, Dalton Mountain Gang, Smiley Mountain Band, Highway 65, Uncle Ephus, Red Rag Andy Band. For more information, call Kelly Broyles at 559-977-3598 or email [kelly.broyles@sbcglobal.net](mailto:kelly.broyles@sbcglobal.net) or visit <http://hobbs.cbaontheweb.org/index.aspx>.

## JAM SESSIONS

### SUNDAY

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

Arroyo Grande - SLO Down Pub, 1200 E. Grand Ave. (at Briscoe). Bluegrass Slow Jam from 5:30 to 8:30 pm on the 4th Sunday of every month. Jams geared to beginners and they play from a set list of songs. For more information or reservations, call Roger Siminoff at 805-474-4876 or email [captainc@slonet.org](mailto:captainc@slonet.org).

Berkeley - Freight and Salvage Coffee House, 1111 Addison Street Berkeley 94702. Slow jam session from 1 to 4 pm on the 2nd and 4th Sundays of every month. For details, call Ran Bush at 520-525-8156 or email [ranbush@gmail.com](mailto:ranbush@gmail.com). For more information or reservations, call Box Office at 510-548-1761 or visit [www.freightandsalvage.org](http://www.freightandsalvage.org).

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

Columbia - Jack Douglass' Saloon, 22718 Main St. 2nd Sunday Irish Music jam from 2-6 p.m. For more information or reservations, call T Drohan at (209) 533-4176.

La Grange - LaGrange Saloon and Grill, 30048 Yosemite Blvd La Grange, CA 95329. Old time jam on the 4th Sunday of the

month. For more information or reservations, call 209-853-2114.

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

Nevada City - Madelyn Helling Library, 980 Helling St. Mountain Fiddlers Jam session beginning at 1 pm the 2nd Sunday of every month. For more information or reservations, call 530-265-7050.

Orangevale - Orangevale Grange Hall, 5805 Walnut Ave., Orangevale, CA 95662. Walnut connects between Madison Ave. and Greenback Lane. From Sacramento take Highway 50 East to Hazel Ave. exit and turn right on Madison, then left on Walnut (just past the traffic light at Pershing). Hosted by California State Old Time Fiddlers' Association, District 5. 2nd Sunday jam beginning at 1 p.m. Desserts available at the snack bar. Donations accepted. For more information or reservations, call 916-989-0993 or email [r.standiford@comcast.net](mailto:r.standiford@comcast.net) or visit [www.cbaontheweb.org](http://www.cbaontheweb.org).

Petaluma - Tall Toad Music, Downtown. 2:00pm-3:30pm Kids Bluegrass Jam. Open to students of all bluegrass instruments who have at least a year of experience (i.e. lessons) and are between the ages of 8 and 16. Students learn jamming skills, repertoire, and will get a chance to perform on the stage outside of Whole Foods. Tuition is \$30/class. For more information or reservations, call Morgan Meadow Cochrane at (707) 364-0182 or email [morganmeadow@gmail.com](mailto:morganmeadow@gmail.com).

Pleasant Hill - Smokin' Okies BBQ Joint, 1941 Oak Park. 3rd Sunday jam at 6:30 p.m. For more information or reservations, call

Rough & Ready - Rough and Ready Opry Palace, 1200 Old Hwy. 20 (across from the general store). Acoustic music jam/concert every Sunday from 10 am to noon. Led by the Fruit Jar Pickers. Free event. For more information or reservations, call 530-272-4320.

San Francisco - Progressive Grounds Coffee Shop, Progressive Grounds SF on 400 courtland Ave. Old time jam 2nd and 4th Sundays at 3 p.m. For more information or reservations, call Larry at or email [larrythe241@yahoo.com](mailto:larrythe241@yahoo.com).

San Jose - Hoover Middle School, San Jose, 1635 Park Ave. Santa Clara Valley Fiddlers Association Jam session, 1 to 5 pm on 1st Sunday of every month. \$5 adult admission; children under

16 and visitors are free. For more information or reservations, call Paul Clarke at 408-749-0184 or email [events@scvfa.org](mailto:events@scvfa.org) or visit <http://www.scvfa.org>.

Sebastopol - Sebastopol Christian Church, 7433 Bodega Avenue Corner of Bodega & Jewell Ave. Fourth Sunday gospel jam at 2 p.m. For more information or reservations, call 707-824-1960.

Sunnyvale - Sunnyvale Community Center, Heritage Building Sunnyvale Community Center 550 East Remington Drive. 3rd Sunday each month from 1 to 5 p.m. 1-1:30 p.m. is orientation and tuning. Facility charge of \$5 per person. Parents or guardian must accompany anyone under 18 years, participants must sign a liability waiver to join. This is not an "open mic" or audience for solo performers, it's for people who want to play and sing together in the bluegrass style. Traditional bluegrass sound is made up of vocals, guitar, 5-string banjo, mandolin and upright bass; and sometimes the fiddle and dobro. Other acoustic instruments are subject to leader approval. No electrified or amplified instruments can join without permission from the leader. No musical instruction is provided. Participants must know how to tune their instruments and have basic playing ability. For more information or reservations, call

## MONDAY

Alameda - McGrath's Irish Pub, 1539 Lincoln Ave Corner of Lincoln and Stanton. Every Monday jam. For more information or reservations, call Peter Bernato at 510-522-6263 or visit [www.mcgrathspub.com](http://www.mcgrathspub.com).

Berkeley - 5th String Music-Berkeley, 3051 Adeline Street. Slow jam from 7 to 9:30 p.m., hosted by John Kornhauser of the Dark Hollow Band. Open to anyone who wants experience playing and singing Bluegrass standards at a moderately slow tempo. \$10 fee per players per session. For more information or reservations, call Ran Bush at 510-525-8156 or email [ranbush@gmail.com](mailto:ranbush@gmail.com) or visit <http://www.5thStringBerkeley.com>.

Oakland - Baja Taqueria Jam, Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), Oakland, CA. Every Monday, jam hosted by Tom Lucas. For more information or reservations, call Joe Howton at 510-547-2252 or email [TRman2323@aol.com](mailto:TRman2323@aol.com) or visit <http://sfbluegrass.org/php/tacojam.html>.

Palo Alto - Fandango's Pizza, 3163 Middlefield at Loma Verde. Old time jam every Monday. For more information or reservations, call 650-494-2928 or visit <http://www.fandangopizza.com/fandango%20bluegrass.htm>.

Continued on A-27



# CBA Calendar of Upcoming Music Events

San Francisco - Amnesia, 853 Valencia St. (betw. 19th & 20th). 6:30 p.m., beginner bluegrass jam with Dave Zimmerman, preceding Homespun Rowdy performance. For more information or reservations, call (415) 970-0012 or visit <http://grass-class.com>.

## TUESDAY

Dublin - Dublin Heritage Center, 6600 Donlon Way in the old Murray Schoolhouse. Jam Session from 7 to 9 p.m. on the 2nd and 4th Tuesday of every month. For more information or reservations, call 925-452-2100.

San Francisco - SoCha Cafe, 3235 Mission St. Fiddle tunes jam on second Tuesdays. For more information or reservations, call or visit <http://www.myspace.com/sfmissionfiddletunes>.

## WEDNESDAY

Loomis - The Train Depot, 5775 Horseshoe Bar Road. Bluegrass jam from 5 to 8 pm on the 1st and 3rd Wednesdays of every month. Pickers of all grades and listeners are welcome. For more information or reservations, call Terry or Betty Crouson at 530-885-6871.

Palo Alto - Fandango's Pizza, 3163 Middlefield at Loma Verde. For more information or reservations, call 650-494-2928 or visit <http://www.fandangopizza.com/fandango%20bluegrass.htm>.

San Francisco - Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.). Jam hosted by Jeanie & Chuck Poling. For more information or reservations, call 415-751-1122 or visit <http://www.theploughandstars.com>.

San Jose - San Jose Jam, Armadillo Willys BBQ 2071 Camden Avenue. 6:30 - 9:30pm. For more information or reservations, call Ralph Hendricks at (510) 912-9836 or email [REHendricks@sbcglobal.net](mailto:REHendricks@sbcglobal.net).

Santa Clara - Neto's Market & Grill, 1313 Franklin St. Jams on the 1st and 3rd Wednesday of each month from 6 to 8:30 p.m. Arrive early for great food and company! For more information or reservations, call .

Sonora - Christopher's Ristorante Italiano, Christopher's Ristorante Italiano 160 Washington Street in the historic Sonora Inn. Ukulele jam 2nd Wednesday of every month at 6 p.m. For more information or reservations, call 209 533 2600.

## THURSDAY

Berkeley - 5th String Music-Berkeley, 3051 Adeline Street. Regular jam from 7:30 to 9:30 p.m. Contact Emery for more information. For more information or reservations, call Emery Barter at or email [emery.barter@gmail.com](mailto:emery.barter@gmail.com) or visit <http://www.5thStringBerkeley.com>.

Corte Madera - Marin Lutheran Church, Marin Lutheran Church 649 Meadowsweet. For more information or reservations, call Larry Carlin at or email [l\\_carlin@hotmail.com](mailto:l_carlin@hotmail.com) or visit <http://www.carltonet.com/jam.html>.

Los Angeles - The Hyperion Tavern, 1941 Hyperion Ave.. Old Time Jam session, 9 pm to 12 am. Free. For more information or reservations, call Ben Guzman at or email [ben@triplechickenfoot.com](mailto:ben@triplechickenfoot.com) or visit [www.myspace.com/triplechickenfoot](http://www.myspace.com/triplechickenfoot).

Morgan Hill - Morgan Hill Grange Hall, 40 East 4th St. Thursday night jam. For more information or reservations, call Tim Edes at (408) 779-5456 or email [bei@charter.net](mailto:bei@charter.net) or visit [www.cbaontheweb.org](http://www.cbaontheweb.org).

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

Napa - Napa Jam, Pizza Hut - 3510 Jefferson St., Napa, Ca. Bluegrass and Fiddle Jam Session every Thursday night (except holidays) from 7 pm to 9:30 pm in Napa. Please call for details. For more information or reservations, call Pat Calhoun at (707) 255-4936 or email [patcal@napanet.net](mailto:patcal@napanet.net).

Redwood City - 5th Quarter Pizza, 976 Woodside Rd. Every Thursday jam. For more information or reservations, call Mark at 650-369-2686 or email [rwbluegrass@gmail.com](mailto:rwbluegrass@gmail.com).

Redwood City - Caffé Sportivo, 965 Brewster Avenue. This coffee bar has a large, open room and welcome atmosphere for pickers and music fans alike. Come for the coffee, stay for the jam! For more information or reservations, call Mark Huisman at or email [mark\\_huisman@yahoo.com](mailto:mark_huisman@yahoo.com).

Sacramento - Café Refugio, Café Refugio Coffee House 1901 Del Paso Boulevard. Bluegrass jam the 3rd Thursday of every month beginning at 7 pm. For more information or reservations, call Matthew R. Coleman at 916 -705 - 6569 or email [matthewcoleman999@hotmail.com](mailto:matthewcoleman999@hotmail.com).

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

## FRIDAY

Jamestown - Smoke Cafe, 18191 Main St Jamestown. Jamestown Jam at 7 p.m. For more information or reservations, call 209-984-3733 or email [mando-bill@att.net](mailto:mando-bill@att.net).

## SATURDAY

Chico - Augie's Cafe, 230 Salem St. at 2nd. Bluegrass Jam session, 2 pm to 5:30 pm on the 4th Saturday of every month. First hour is a slow jam. For more information or reservations, call Lucy Smith at 530-894-1449 or email [lucyinchico@hotmail.com](mailto:lucyinchico@hotmail.com) or visit [www.augiescafe.com](http://www.augiescafe.com).

Chico - Augie's Cafe, 230 Salem St. at 2nd. Old Time Music Jam, 2-4 pm led by Michael Springer on the 3rd Saturday of every month. For more information or reservations, call Michael Springer at or visit [www.augiescafe.com](http://www.augiescafe.com).

Chico - Augie's Cafe, 230 Salem St. Chico CA. 95928. Acoustic Music Jam, 2 to 5 pm on the 2nd Saturday of every month. For more information or reservations, call David Bilinski at 530-872-2084 or visit [www.augiescafe.com](http://www.augiescafe.com).

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

Clovis - Clovis Senior Center, 850 Fourth Street. Kings River Bluegrass Jam 7 - 11 pm. \$1 fee for hall rental. For more information or reservations, call Jerry Johnston at 559-225-6016 or email [tophawker@yahoo.com](mailto:tophawker@yahoo.com).

Dublin - Dublin Heritage Center, 6600 Donlon Way in the old Murray Schoolhouse. Slow jam from 1 to 2 p.m. and regular jam from 2 to 4 p.m. on the 2nd and 4th Saturday of every month. For more information or reservations, call 925-452-2100.

Fremont - Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit Off 680 Between 680 and Paseo Padre Parkway. 1st and 3rd Saturday jams. For more information or reservations, call Phil Willis at 510-651-6858/510-574-1880 or email [info@missionpizza.com](mailto:info@missionpizza.com) or visit <http://www.missionpizza.com>.

Fresno - Senior Citizens Village, 1917 Chestnut Ave.. Old time fiddle jam and dance, 7 - 10 pm. For more information or reservations, call Lynda Emanuels at 559-924-1766 or email [semanuels@comcast.net](mailto:semanuels@comcast.net).

Marysville - The Brick Coffee House and Cafe, 316 D Street. Phone for The Brick is 530-743-5283. Acoustic bluegrass and old-time jam where all skill levels are welcome and conventional jam protocol is encouraged. The Brick has a great atmosphere and great lunch and breakfast. For more information or reservations, call Kit Burton or Janet Burton at (530)743-0413 or (530)701-5090 or email [kitburton@hotmail.com](mailto:kitburton@hotmail.com) or [janetcrott@yahoo.com](mailto:janetcrott@yahoo.com) or visit <http://thebrickcoffeehouse.com/>.

Marysville - The Brick Coffee House and Cafe, 316 D Street. Phone for The Brick is 530-743-5283. Bluegrass and old-time jam on the first Saturday of every month from 3 to 6 p.m. All skill levels are welcome and standard jam protocol is follow. For more information or reservations, call Kit Burton or Janet Crott at (530)743-0413 or (530)701-5090 or email [kitburton@hotmail.com](mailto:kitburton@hotmail.com) or [janetcrott@yahoo.com](mailto:janetcrott@yahoo.com) or visit <http://thebrickcoffeehouse.com/>.

Modesto - Ingram and Brauns Musik Shoppe, 503 Bangs Ave. #A. Bluegrass jam session from 3 - 5 pm every Saturday. For more information or reservations, call Gary Vessel at 209 238-3098 or email [g vessel@earthlink.net](mailto:g vessel@earthlink.net) or visit [www.ib-musik.com](http://www.ib-musik.com).

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

Sebastopol - Coffee Catz, Highway 12 just east of Sebastopol by the Sebastopol Inn. Saturdays at 2 p.m., bluegrass, old time, swing and acoustic jam. For more information or reservations, call 707-829-6600.

**Attention bands, promoters, venues - if you would like to have your performances, concerts, festivals or jam sessions listed in Bluegrass Breakdown and on the CBA website, please send your information to CBA Calendar Editor Candy Spohnhaltz at [csponhaltz@comcast.net](mailto:csponhaltz@comcast.net).**

## BRENDA and the Reviews

*From Page A-23*

has been the birthplace for many old time string bands and several of the Black Crown Stringband members have been part of the Earl Brothers, the Crooked Jades, The Mercury Dimes, and the Stairwell Sisters. String band music is not stately string quartets, and the combination of guitar, mandolin, fiddle, banjo and bass produces a high-energy fusion of dance, bluegrass and traditional songs as old as the hills themselves.

Band members are John McKelvey on guitar and lead vocals, Tim Hicks on mandolin and backing vocals, Elise Engleberg on fiddle, Matt Knoth on banjo and Rob Melberg on bass. The seven song EP album is a sampling of the band's wall of sound approach to music and while more is better, the band carefully lets each instrument

emerge with a distinct flourish before blending back. "Shady Grove" opens with Elise's powerful fiddle strokes and the fiddle and banjo form the strong rhythm pulse underlying the vocals. Tim's mandolin is featured on the instrumental "Brushy Fork of John's Creek," but the fiddle and banjo have a tandem role again in maintaining a dance rhythm that will make your feet leap out of the chair. "Train on the Island" has John McKelvey's high-spirited vocal and "Meet Me By The Moonlight" has an old-time "O Brother" studio vocal with John and Tim singing into a single microphone with a guitar accompaniment. High energy songs, fine instrumental choreography and rough edged vocals give this band a special sound that will make you stand up and notice and then get those feet moving!

## Summergrass

*From Page A-9*

Banjo, and a Martin D-18 Guitar, with more instruments and raffle items to be added soon. Visit [www.summergrass.net](http://www.summergrass.net) for updated information as it becomes available.

Summergrass will again offering music workshops led by the pros during the festival. Also offered will be these popular activities for the whole family such as Daisy the Clown and Facepainting. And don't forget the Vendor Village for you shoppers, and the many delicious food booths at the festival. Everything from farm hand breakfast to tri-tip barbecue. Yum!

Advance ticket discounts are available from early April through August 8th on-line, by mail or at several locations in the area. And realizing the tough economic times we are all experiencing, Summergrass is proud to be able to keep 2010 admission prices the same for the last two years!

Like to camp? On site dry camping spaces are available with early arrival and late departure options. Electric power options may be available. Check our website for the latest information. Not camping? Summergrass has made arrangements for special rates at the local La Quinta Inn in Vista. For details, give us a call at 858-679-4854 or visit our website at [www.summergrass.net](http://www.summergrass.net).

World-class entertainment, instrument raffles, Kids Camp, Bluegrass Boot Camp, music workshops, on-site camping, great kids & family activities, delicious food, and a great vendor village - these are just some of the things to do at the wonderful Summergrass Bluegrass Festival held at the nostalgic and historic Antique Gas & Steam Engine Museum in Vista, CA. And just minutes from Highways 78 and 76.



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**\*EARLY BIRD TICKET ORDER FORM\***

Please send the following tickets for Bluegrassin' In The Foothills  
Music Festival 3<sup>rd</sup> Weekend In Sept.

<b>ADVANCED</b>	<b>(Deadline for Early Bird tickets Sept. 1<sup>st</sup>)</b>	<b>AT GATE:</b>
3~Day Adult	x <b>\$100 per person</b> = \$	<b>\$110</b>
3~Day Teen (13-17)	x <b>\$35 per person</b> = \$	<b>\$40</b>
Early camping opens	Mon., Tues., Wed., Thurs. @ <b>\$20 per rig</b> x nights = \$	

All Assoc. Bluegrass Member Early Bird 3-Day Ticket  
1 ticket per member ~ Assoc. number \_\_\_\_\_  
Assoc. 3~Day Adult x **\$95 per person** = \$

<b>Single Day Tickets</b>	<b>Friday</b>	<b>Saturday</b>	<b>Sunday</b>	
Adults	<b>\$25</b>	<b>\$30</b>	<b>\$20</b>	
Teen (13-17)	<b>\$10</b>	<b>\$15</b>	<b>\$10</b>	
12 yrs & Under	Admitted FREE w/ Paid Adult			
				<b>Total Amount Enclosed</b> \$

All 3 Day tickets include camping (Fri, Sat & Sun nights)  
Single Days purchase at Gate ~ Absolutely NO Discounts at Gate ~ NO REFUNDS  
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