

"Stay Out of Expectations"

CBA's Fall Campout October 11-17, 2010



The site of this year's CBA Fall Campout: Lighthouse Marina.

This year's event held in Isleton, CA

By Steve Tilden
Statewide Activities VP

This is an adage that has nagged at me for 67 years, yet I continue to fall back on my "best thinking" regardless of many resultant negative experiences.

Some pretty good examples have been in my efforts to do what I can to make festivals and campouts successful. I've worked with Carl Pagter, Mark Hogan and Gene Bach on two Old Time Festivals in Yreka with a great deal of enthusiasm and "expected" great successes in each. Well, that wasn't the case in either. I've tried to help

Gene Bach by promoting some of his house and community center concerts that have produced pretty low audience numbers. I, in a local band, have played a two-set program to as many as two people on a very stormy night at the Stage Door in Mt. Shasta (Blame it on the weather?). In each of those I had "expectations" which set me up for terrible disappointment.

Most recently I had great "expectations" when Mary and I decided to invest in a new fuel efficient RV and it failed to run properly on two out of three bluegrass events which we planned to attend. We missed a private gathering and experienced a 12-hour tow truck

Continued on A-4

CBA Presents! Hobbs Grove Bluegrass Festival

September 24 - 26, 2010



Snap Jackson and the Knock On Wood Players: Part of an excellent line up at Hobbs Grove for 2010.

By Kelly C. Broyles

What's new for 2010 at Hobbs Grove? Well let's start here. First we will have early dry camping available this year starting Monday, September 20th. There is no reservation necessary. You will pay a fee of \$10.00 per night to the Hobbs Grove personnel for each night you arrive before Thursday. If you have a full Festival pass then Thursday, Friday, Saturday and Sunday

camping is included in your ticket price. All campers must depart on Monday the 27th.

We've got a great line up for the 2010 event: Belle Monroe and Her Brewglass Boys, 49 Special, The Turtles with A.J. Lee, The Dalton Mountain Gang, The Smiley Mountain Band, Snap Jackson and the Knock on Wood Players, Red Dog Ash, Highway 65, Red Rag

Continued on A-5

CBA's Golden Old Time Campout Boonville - August 20-22, 2010

By Mark Hogan

As of this writing the Second Golden Old Time Campout is seven weeks away. August 20th to the 22nd to be exact, at the Mendocino County Fairgrounds in Boonville, California. For those of you that didn't attend last year, let me tell you a little about this event, as it is different from anything else the California Bluegrass Association does. Presented by the CBA and the Sonoma County Folk Society with the Berkeley Old Time Music

Convention, this event is primarily about Old Time Music. You won't find a stage, a sound system or an audience area with a sea of lawn chairs. What you will find is a large contingent of folks camped out and playing Old Time Music.

Based loosely on events held on the East Coast, like Clifftop and Galax the aim here is to provide an opportunity for people interested in Old Time to meet and enjoy what they like most, playing music. While there will again be

workshops on Saturday afternoon and a square dance on Saturday night, jamming is the order of the day, (and night). One thing that will be different from last year is that there will be OTM at Lauren's restaurant across the street from the fairgrounds office. For those of you that were there last year you may recall this was the place where the Surf Band, the Mermen were playing. This year Lauren has consented to letting our party spread

Continued on A-5

Inside this issue...

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The "best" Grass Valley ever?
Photo review of 2010 festival
--see the B-Section

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- Feature Articles
- The Old-Time Rambler
- Studio Insider
- Luthier's Corner
- The Beginner's Page
- J.D.'s Kitchen
- Brenda's Reviews
- ... and much more

Plymouth or Hobbs Grove?

By Rick Cornish

Decisions, decisions. In September do you want to spend your money going to Bluegrassin' in the Foothills, or wait a week and drive down to one very nice little festival near Sanger (south of Fresno)?

Well, guess what bluegrass devotees, Larry Baker and the CBA are collaborating to make that decision a whole lot easier. Go to Plymouth and you'll receive a coupon for free admission to the Hobbs Grove Bluegrass Festival which follows the next weekend. And for you RV'ers with time on your hands, we're opening the Hobbs site the Monday after the Plymouth festival so you can just extend your bluegrass fun by another week.

(Oh, for folks who've already purchased their Hobbs tickets, do not fear. If you go to Bluegrassin' in the Foothills, we'll refund your money for the Hobbs tickets.)

Collaboration....ain't it great!

**Bluegrassin' in the Foothills 2010
Plymouth - September 17-19**

- See story page B-1



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Band memberships are only available for the out of state bands; cost is \$40. Subscription to the *Bluegrass Breakdown* without membership is available only to foreign locations. Third class postage is paid at Stockton, California. *Bluegrass Breakdown* (USPS 315-350). Postmaster please send address changes to: *Bluegrass Breakdown*, P.O. Box 5037 Marysville, CA 95901. Copy and advertising deadline is the 1st of the month, one month prior to publication (i.e. February deadline is January 1st, etc).

Members are encouraged to attend all board meetings. Please contact any board member or call the CBA office at 916 838-6828 for information and directions.

Please send all contributions and advertisements to:

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

Correction to July's Message: I plugged the Golden Old Time Campout last month as occurring in July and it is actually this month, in August, at the Mendocino County Fairgrounds in Boonville. We definitely invite the "informal members" of the Old Time Community to become "formal members" of the CBA so that we can continue to expand our Old Time events. A great time was had by all last year's participants and there are new events and activities planned for this year based on attendee comments.

My memories of our successful 35th Annual Father's Day Festival are not yet fading. A big "thanks" to all who worked all last year to plan and implement this event. I was especially pleased to notice how many of our Kids on Bluegrass are grown up and attended the festival or appeared on our stage. Frank Solivan (the original

Kid on Bluegrass) appeared with his band Dirty Kitchen as our Emerging Artist Band, Annie Staninec played fiddle with the Kathy Kallick Band. Angelica Grim, Marty Varner, Nate Schwartz, AJ Lee, Max Schwartz, Tom Shewmake, Molly Tuttle and Paige, Aimee, Ethan and Daisy Anderson all appeared on a stage or two at one time or another during the weekend. Molly, AJ, Marty, Angelica, Max, Paige, Aimee, Ethan and Daisy Anderson have represented us in Nashville at the IBMA in the past as well. We should take great pride in the CBA programs that support the next generation of music makers. A big thank you goes to the teachers and parents who support them year round.

I am looking at an email received from the International Bluegrass Music Association (IBMA) this morning advertising that Early Bird Tickets for the World of Blue-

grass end soon. Now is the time for some of you to consider taking time off to attend this event in Nashville. IBMA is celebrating its 25th Anniversary this year and this might be the year to treat yourself to a week in bluegrass heaven. There are many changes the IBMA is proposing this year for the World of Bluegrass but a venue change is not one of them. The Awards Show will still be held at the Ryman Auditorium (across the street from the Convention Center). The Business Conference and Bluegrass Fan Fest will be scheduled as before. Go to www.ibma.org for current information and consider a trip to Nashville for this event.

The California Band selected by the IBMA as a Showcase Band will be the Peter Rowan Bluegrass Band (Peter Rowan, Paul Knight, Jody Stecher and Keith Little) and we will "sponsor" them for their Showcase Performances.

The IBMA has invited some of our California Kids to participate again in the 2010 World of Bluegrass festivities. The OMGG Band will be making their second trip to Nashville: OMGG consists of AJ Lee, Marty Varner, Nate and Max Schwartz. This year the band has a new CD to take with them (recorded by CBA member Joe Weed at his Highland Studios near Los Gatos) and the CD liner notes plug the CBA and our Kids on Bluegrass Program. The entire band will perform during Fan Fest on stage as part of the IBMA's Kids on Bluegrass Program. Max Schwartz and AJ Lee have also been invited by the Bluegrass Foundation to appear as part of the promotion of the Bluegrass in the Schools Program. Max and AJ are the new moderators for the updated video produced for Bluegrass in the Schools. We should be very proud of our Association and of our own



Darby Brandli

photo: Mike Melnyk

Kids on Bluegrass.

I am soliciting tax deductible donations made out to the "CBA Youth Program" to help defray CD costs and travel expenses for OMGG. You may send your donations to our Treasurer Ed Alston, P.O. Box 6954, Santa Maria, CA 93456 or to me, Darby Brandli at 2106 9th Avenue, Oakland, CA 94606. Please designate that the donation is for OMGG.

"Stay Out of Expectations" CBA's Fall Campout October 11-17, 2010

From Page A-1

debacle instead. In the second attempted RV trip we arrived much later than "expected" to Grass Valley as we spent an overnight at the RV dealership. We traded for an RV of lesser value and fewer bells and whistles, yet it does seem to simply get us where we need to go. Stay out of the way, Steve.

There have been successes as well, and they seem to come to fruition when I stay out of the way, have no "expectations" and just let things happen. When I follow directions to the volunteers at Larry & Sondra Baker's festivals, all seems to go quite well (As if L&S have nothing to do with the events.). When I was asked to fulfill the

tasks of the Statewide Activities VP with the promise that "There were only two camp outs a year to do." I let them happen, stayed out of the way of the volunteers who came forth to help in all manner and the camp outs have been well attended. Of course I should add, Mary plays a large role in keeping my rudder straight with her very productive suggestions. The Etna Festival has produced for four years and I "expect" nothing different this year. In our third attempt at partnering, I recently assisted Gene Bach with the first Susanville Festival, let things develop and tried to stay out of the way. Wow! It worked and he and I both came home satisfied with the results.

I am currently fighting that urge to get in and control what is going to happen at our Fall Camp Out (FCO) at Isleton in October which is, in truth, pretty far removed. My enthusiasm for this camp out is not very lively at this early stage; sort of like seeing the promotional material advertised for the equally time removed tepid fall line up on TV. Well the CBA Board decided to give a new venue a try because of its central location and complete facilities in the event of inclement weather. It is the Lighthouse Marina on Brannon Island near Isleton. At this venue the owners have offered to handle the gate and provide for the events which will occur at the facility. All I have to do is stay out of the way. I will have a finger on the pulse - or at least I "expect" to and that could possibly be

a mistake, based on my past experiences. I want to be a part of, but short of the initial negotiating, the staff will pretty much do the rest. I don't even need a cadre of volunteers at this point. Vic Yeakle will be providing a sound system and, for those of you who don't wish to cook, Walt Jamieson will be taking care of feeding everyone at very reasonable prices throughout the entire camp out. From all outward appearances, this will be a cake walk for me; at least those are my "expectations" at this point.

The Lighthouse Marina at 151 Brannon Island Rd, Isleton, California. The camp out will be held between Monday October 11th through Sunday October 17th of this year. Included activities will be the CBA's required Annual Membership Meeting. And, as in the past, the CBA's recently elected members of the Board of Directors will be presented to the membership. The facilities include a large day/night room with dance floor, kitchen facilities and a privacy room for closed door meetings. An open mike system will be available for most of the camp out. Fully equipped bungalows (nine) are offered at discount rates (\$65.00 a night. Call 916-777-5511 for bungalow reservations.). Meals will be offered ala Walt Jamieson at very nominal prices at the day room. Playground facilities are available for the kids. A small general store in on the property. A restaurant is located on the water across the levee from the camp ground. Numerous RV hook up (water and electricity) sites are available.

Should anyone wish to contact me regarding the FCO, please don't hesitate to do so. I can be reached via e-mail at lavapig@cot.net, by phone at (530) 938-0388 - home - or (530) 925-1856 - cell. I "expect" to see you all there!

Hooked on bluegrass!

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

Kathy Kirkpatrick

Long time CBA leader and Lifetime Member



The day before the CBA held its very first fund-raiser at the Fairfield Community Center, I was visiting with ("Brother") JR & Ellen Schoggins. He was trying to convince me to attend this "mini-festival" for bluegrass. He told me that Wayne & Hazel Williams & Jake & Janet Quesenberry would both be there, and I knew them thru other music venues that JR had performed at. I told JR that while I loved Flatt & Scruggs, I

indeed listed to "this stuff" all day. He told me that he guessed he lied too...they didn't really speed up the music in recordings. At that event,

I became acquainted with Carl & Ed Pagter, as well as Burney Garelick.

After that first event, I signed up and signed up my brother Don (Evans) at the same time. Burney kept after me to get involved in the Association and



Pat Phillips and Kathy Kirkpatrick (left) get jiggy with Don Parmley in 2004. Photo: Gene Kirkpatrick

didn't think I could listen to "that stuff" all day long. He assured me that they didn't really play as fast (as what was on the tape we were listening to), that they sped it up in recording studios. Well, he talked me into going, and the next day I was sitting in the community center realizing that this was music I was raised on, but it wasn't called bluegrass then. I told JR that I think I lied to him...that I could

that I didn't have to be a musician to volunteer. I started volunteering by going to Burney's apartment in San Francisco and helping her to get the newsletter she had prepared ready for mailing to the membership. After that the rest is, as they say, history. I had no idea at that time that the CBA would consume so much of my life. Nor did I expect to get the lifelong friendships that I have made thru the CBA.

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CBA Presents! Hobbs Grove Bluegrass Festival - September 24 - 26, 2010



California bluegrass institution Ed Neff leads the traditional bluegrass band Blue & Lonesome, performing at Plymouth 2010.

From Page A-1

Andy Band, Groundspeed, Uncle Ephus, and The Kings River Gospellers. And don't forget the wonderful Kids On Bluegrass program, and audience favorite.

As you may know this year Marcos Alvira is our Co-Director of the Hobbs Grove Festival and a new CBA board member! Welcome Marcos and thanks for all your work. If you see Marcos or me come on up and say hi! We're really excited about the line-up

for this year, and Paul Knight will be setting up the sound again this year so it's gonna be great! The area designated for tent-camping-only is now almost all grass and under some great shade trees. Speaking of which, Marcos and I were out at Hobbs a short while ago and it's looking fantastic! The trees are bigger and there are lots of cool shade areas.

We are increasing the number of vendors this year with the help

of Mike Knapp productions who puts on several craft fairs each year up and down the state! With his help we will have some interesting vendors out for the first time at our festival.

We will have a limited number of electrical RV hook ups in a designated area available for a fee of \$60.00 and they will be available starting Thursday afternoon. This is a pilot program so we will be limited to only around 18 available hook-ups that will have a 20 amp breaker for each rig. It is your responsibility to make sure your rig will not exceed the 20 amp supply. No refunds will be available for rigs that do not function properly, so please check your rig in advance before arriving. If you are interested in an electrical hook-up contact me at 559-977-3598 for a reservation.

If you don't want to bring down an RV but would like to stay in a motel, the Town House Motel in Sanger is a comfortable place and within a 6 minute drive to the venue site. If you want to make a reservation call them at 559-875-5531 and be sure to tell them you are attending the Hobbs Grove Bluegrass Festival for a discount. The closest full RV Park to Hobbs Grove is Lindy's Landing just south

of the site. It is a very nice place to stay. Their number is 559-897-2885. Also Fresno is only a 20 minute drive and motels are plenty there. There will be food vendors on site and Sanger is on a few minutes away if you need groceries or a restaurant.

Check the web site for information and the schedule. As always we will be a Family friendly show and a great place to bring the kids

or grandkids! And the Fergusons will be back to offer early Sunday services for those who wish to attend. The jamming will be going full strength through out the camping areas and is open to pickers and grinders alike! I look forward to seeing you all at Hobbs Grove this year again, the best bargain in bluegrass for your buck and right in the heart of the Central San Joaquin Valley.

CBA's Golden Old Time Campout Boonville - August 20-22, 2010

From Page A-1

into her establishment Friday and Saturday night.

The Mendocino County Fairgrounds is located on Highway 128. Boonville is approximately half way between Cloverdale and the coast. The property is fairly large so there are plenty of places to camp. However please observe the signs indicating where camping is prohibited. Please no pets except service dogs. Concessions will be at a minimum though you can find most everything you need within walking distance in town.

Tickets may be obtained on

the web by going to www.cbaontheweb.org and clicking on "Our Events", or by sending a check or money order and a self addressed stamped envelope to GOTCO c/o Mark Hogan, 3980 Monika Ct., Sebastopol, Ca. 95472. Tickets are \$50 for two nights of camping. If you would like to stay Sunday night you would make arrangements with the fairgrounds camp host.

If you have any further questions, you can call me at 707-829-8012, or e-mail at hogiemoon@comcast.net. Hope to see you there.

Two New CBA Lifetime Members

By Rick Cornish

On Saturday, in the early evening on the main stage at Grass Valley, the California Bluegrass Association awarded Lifetime Memberships to two individuals, Bob Thomas and Larry Cohea. The CBA initiated this award, given to a small group of people who in one way or another have contributed to bluegrass, old-time or gospel music in California, back in 1987 when Carl Pagter, 'Old # One', was granted the first honor. Since then, about thirty men and woman

have become Lifetime Members.

Whenever possible, an effort is made to surprise the recipients right there on stage at the time of the award. Last year, for example, we had the challenge of pulling one over on J.D. Rhynes, which posed a few hurdles. First, J.D. was a board member, and it's the board who selects the year's two Lifetime Members at its February meeting; and second, J.D. MC'd on Saturday evening, so how do you surprise somebody who's been in on a couple dozen other surprises. But we did it, and here's how. First, the board selected J.D. as one of the two 2009 LTM recipients in secret and when it came time at the February meeting to make the selections, we floated a bogus nominee, Bob Thomas, who was unanimously selected....at least that's what J.D. thought. Then, at the festival a year ago, when J.D. called Bob Thomas up to receive is award, Bob did a switch-a-rue and instead presented to J.D. Caught him TOTALLY unawares.

Now, the reason Bob was used in the ruse is that the board had plans to bestow Lifetime Membership on him the following year. Which it did. But no surprise here. Bob Thomas came up on stage knowing full well what was up. And here's how his plaque reads...

"Lifetime Membership Award to Bob Thomas.

Few individuals in the 35 year history of the California Bluegrass Association have served it in so

many roles for so very long. As Area Vice President, State-Wide Activities Vice President, Veterans Day Festival Founder and Director, Director of Operations, Controller and Board Member, Bob has stepped forward each time he was called to serve, and each time he has served with great distinction and uncommon selflessness. Above all, Bob Thomas has brought his sage counsel and unwavering sense of right and wrong to the deliberations of the Association's leadership when they were most needed. Congratulations, Bob, in taking your rightful place among our distinguished group of Lifetime Members.

Presented on June 19, 2010
Grass Valley, California."

Though not surprised, Bob was deeply moved by the richly deserved recognition.

Now Larry Cohea's award.... that was an entirely different matter. When Larry was asked by Butch Waller, Laurie Lewis and Kathy Kallick to join them on stage to do a number, Little Cabin Home on the Hill, he accepted without question the entirely straightforward explanation—this was the CBA's 35th Anniversary and the Association wanted four of California's bluegrass pioneers to perform a tune in honor of that fact. So the quartet kicked off the tune, and it went like this (to the tune of Little Cabin Home on the Hill)....

*"He came from Tennessee with a banjo and a song
And he settled down beside the Frisco Bay
He'll pull his weight and yours,
and he'll never do you wrong
He's an early member of the CBA*

Chorus:
*Oh, someone became a life member
Just listen and I'll give you a clue
He's a banjo pickin' boy and he spreads the bluegrass joy
And he's known as Larry Cohea to you*

Butch's verse (hope I get it right—correct it if need be, Butch):

*As a skillful luthier he's known far and wide
His banjo playing's always in demand
Larry plays that driving style like nobody else
look around—he's prob'ly in your band."*

The exact instant that Larry became aware of what was actually going on is anybody's guess, but true to form, whenever it was he never missed a beat on the banjo. Here's how Larry's plaque reads....

"Lifetime Membership Award to Larry Cohea

For his devotion to the performance, preservation and furtherance of Bluegrass music, acknowledging his contributions as a consummate sideman, mentor to

those new to Bluegrass, his service as an expert instrument repairman and his being a genuinely nice guy, the California Bluegrass Association presents to Jesse "Larry" Cohea a Lifetime membership.

Presented June 19, 2010
Grass Valley, California"



Bob Thomas.

Photo: Bob Calkins



Larry Cohea got a song to honor his award.

Photo: Bob Calkins

2010 Anderson Marsh Old Time Bluegrass Festival

September 11, 2010

By Gae Henry

The Fifth Annual Old Time Bluegrass Festival will be held rain or shine at Anderson Marsh State Historic Park, on HWY 53, between the towns of Clearlake and Lower Lake, just 30 miles North of

Calistoga in beautiful Lake County. This year, the event is September 11, 2010. To recognize and honor our first responders, some of the funds from this year's Festival will go to Lake County Fire/Rescue.

Don Coffin, event musical

director, is excited about the 2010 line up of performers which include John Reischman (described as "one of the world's undisputed masters" of the mandolin) with the Jaybird Trio (including a great bassist described as "one of the

most versatile" and "irresistible" vocalists in bluegrass and a fabulous guitar player described as "one of the best bluegrass tenors working today"); Bill Evans & Megan Lynch, about whom it is said that "different nuances and amazing

subtleties ... spring forth when the bass, guitar and other instruments aren't masking what the fiddle and banjo are doing"; Rita Hosking, with ... That voice, called a "soulful howl from the mountains"; Anderson Family Band ("...an unbeatable combination of outstanding lead and harmony singing, impressive instrumental abilities, savvy stagecraft and boundless energy and charisma"); Pat Ikes & Bound-to-Ride ("...the harmonies and strength of this Lake County Band's musical talents shine"); Fur Dixon & Steve Werner ("...known for their dazzling two-part harmonies, their spectacular yodeling, awesome guitar picking and wise-cracking humor") plus other regional & local favorites; also fiddling and clogging demonstrations with the Konocti Fiddlers and the Clearlake Klikkers. Gates open at 9:30am and music starts at 10am. Several of the Headliners will play twice so there should be opportunity to see and hear everything.

"The Old Time Bluegrass Festival is a community benefit and fundraiser supporting the work of the Anderson Marsh Interpretive Association (AMIA)," says Gae Henry, AMIA Secretary. "Our mission is protecting the natural and cultural resources at Anderson Marsh State Historic Park."

"With two stages and non-stop music from 10am-7pm, there's something for everyone," says Henry Bornstein, Festival Steering Committee Member. "There'll be special activities for children all day; musician's workshops led by pros like Jim Williams, Andy Skelton, Don Coffin and others; a wine and beer garden featuring Lake County wines, Art-in-the-Barn and dozens of food and handicraft booths; also demonstrations of wool spinning and weaving. We encourage participants to bring their instruments for workshops and informal jam sessions behind the ranch house. Tickets are \$15 in advance, \$20 at the gate. Children 12 and under are free if accompanied by an adult. This is a family-friendly event, at family-friendly prices."

Gae Henry adds, "We're just 2 hours from Sacramento, the Pacific Coast or SF Bay area. Come and spend an old-fashioned day in the park, hear great music and, with camping & other accommodations nearby, stay for the weekend and enjoy what Lake County has to offer. Discover for yourself what Laurie Lewis meant at last year's event, when, speaking from the stage, she said 'This is a beautiful place and a wonderful festival'."

More information about the Bluegrass Festival can be found at www.andersonmarsh.org. Or contact AMIA at (707) 995-2658 or email bluegrass@andersonmarsh.org.

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



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

At Hobbs Grove Park,
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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

NCBS Good Old Fashioned Bluegrass Festival Set For August 13-15, 2010 In Tres Pinos

By Michael Hall

The 17th Annual Good Old Fashioned Bluegrass Festival will be held August 13-15, 2010 at Bolado Park in Tres Pinos, 7 miles south of Hollister. The benefit for the Northern California Bluegrass Society is a showcase of top California-based bluegrass bands and is the most reasonably priced weekend camping festival on the summer schedule.

New this year: Full water-sewer-power hook-ups for RVs, as well as electric-only hook-ups. Dry camping for both tents and RVs is still free. There will be plenty of tickets at the gate.

The 2010 bands: 27strings, Abbott Family, Barefoot Nellies, Belle Monroe & Her Brewglass Boys, California Borderline, Common Cents, Courthouse Ramblers, Dark Hollow, David Thom Band, Faux Renwah, Highway One, Houston Jones, Jeanie & Chuck's Country



The Barefoot Nellies are among fine talent at GOF 2010.

Roundup, JEDD Brothers, Kids On Stage, Mountain Drive, Nell Robinson & Red Level, OMGG, Pearly Blue, Rogue River, Savannah Blue, Shades Of Blue, Sidesaddle & Co., Still Searchin', and The Wranglers.

The festival will feature two open mike stages and plenty of great evening jamming. Bring your

FM radio. Paul Knight will be doing the sound. The campground has lots of shade for tent campers, flush toilets, and hot showers. There is a shade cloth over the audience area. For more information, visit the NCBS website, <www.ncbs.us> or call (650) 596-9332.

Parkfield Promoters Seek Stage-Shakin' Bands for 2011 Festival

Are you the leader of an up-and-coming band that plays the kind of down-and-out music we love for its high-lonesome bluegrass sound? And/or...does your band play traditional, old-time or gospel music? Does your band fit the following profile:

1. Talented musicians, tight vocal harmonies, entertaining as all get out;
2. Willing and able to play multiple, 50-minute sets, including Thursday and/or Sunday afternoon, between May 5th and 8th, 2011;
3. Members prepared to offer one or more workshop classes;
4. Members ready to camp out and jam with festival participants;
5. Able to play for a "song" (festival budgets are tight)!

If the answer is "yes," then Bluegrass Music Society of the Central Coast (BMSCC) suggests you apply to play on stage at one of California's premier bluegrass events: the 13th annual Parkfield Mother's Day Weekend Festival. Application form and other info can be obtained by writing BMSCC at bmscc12@gmail.com or P. O. Box 332, Grover Beach, CA 93483.

Don't delay: to be considered for next year's Parkfield fest, your band's application package must be received by September 30, 2010.

Bluegrass Bard

- Cliff Compton

Matt Kinman

He's the real thing
Camped back under trees by the fence last time
Back where the sun doesn't much shine
But the moon does
Lined up in those little mason jars
And I heard about him before I heard him
Him and that Georgia man
He of the Smith Brothers beard
And that rusted little blue trailer
Just the right home away from home
When your home is in a holler
And the word was out
That Kentucky was a county in California
At least for this week
All night long every night
And you could hear him singing
With that voice like no other voice
Somewhere between turpentine and Sinatra
Without any of the cool
Just a sound that would raise the hair on your neck
And make your heart want to go home where you never had a home
The sound of Appalachia at the turn of the century
The sound of coal mines and whiskey stills
And hard work, hard scrabble life
And mountain love

And I saw his picture
From the time he played the Grand Ole Opry
Standing there like he owned that place
Comfortable and relaxed

And they hired him to play grass valley the year I met him
Somebody had good sense
And an appreciation for what was and is
And he burned up the stage
Every head turned when he sang
That couldn't be helped
He didn't need that sound system
Him and that Georgia man
Singing like the echoes off the Smoky Mountains



Cliff Compton

Cindy got religion
She don't dance no more
But when she hears that fiddle play
She's the first one on the floor
Get along home Cindy Cindy
Get along home....

And he camped back there with Wayne and Lloyd
In that rusty trailer
Passing those mason jars
Flatpicking like a man born in the middle of a song
And we had us some fun that weekend
Whoo boy
Playing our fingers off
Laughing like old fools at a reunion
Watching the young ladies afflicted by festival love
Leaning on his shoulders
Sitting on his lap

And I was thinking about him today
Remembering how his vehicle broke down
And Wayne Nolan gave him a truck so he'd have something
To pull his little blue trailer back home
Remembering a jam we had in Livingston
And how happy we were to pick with him
Remembering playing on the same stage
At the golden old time festival in Yreka
And I'm thinking about him today
Him and that Georgia man
Thinking about how I wish he'd come out here again
Or that I'd go back there to wherever it is he comes from
So that I could listen to him sing.....
Uh huh.
And feel that joy

- June 2010

Cazadero Family Camp - sessions in August, 2010

Cazadero Family Camp is the only camp in the California redwoods with a complete program of dance, music, theater and art for all ages

Enjoy a week for all levels of musical and creative ability, learning and playing together in a beautiful redwood grove in the Russian River area -- just 90 minutes north of the San Francisco Bay Area. Campers 6 years old and older can take up to four classes a day, join in an ensemble, or just lie back among the redwoods and relax. Campers aged 2-5 years old spend their days at Kid City—a pre-school like environment in the center of camp, run by experienced childcare specialists.

Experience the unique atmosphere of Cazadero Family Camp. Beginners of all ages enjoy a supportive, non-competitive introduction to music and the fine arts, while more advanced players get many chances to perform with faculty and campers at open mic, evening jams, and our (optional) final performances. It's a time for kids to learn new skills and confidence, and for grown-ups to explore their creative side, without thinking about making dinner or entertaining the kids!

Session A: August 9-15, 2010 (Waiting List Only) Session B: August 16-22, 2010 still has space available! Learn more at www.cazfamilycamp.org, or call 510-658-3257 or email joelle@cazfamilycamp.org.

CBA's 2010 IBMA Fund-raiser Drawing

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DRAWING TICKET ORDER FORM

Please send me the following tickets for the CBA Fund-raiser drawings. When purchasing multiple tickets, please indicate how many tickets you want for each.

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Purchased

- ☐ 1 Ticket \$5
☐ 6 Tickets \$25
☐ 14 Tickets \$50
☐ 21 Tickets \$75
☐ 30 Tickets \$100

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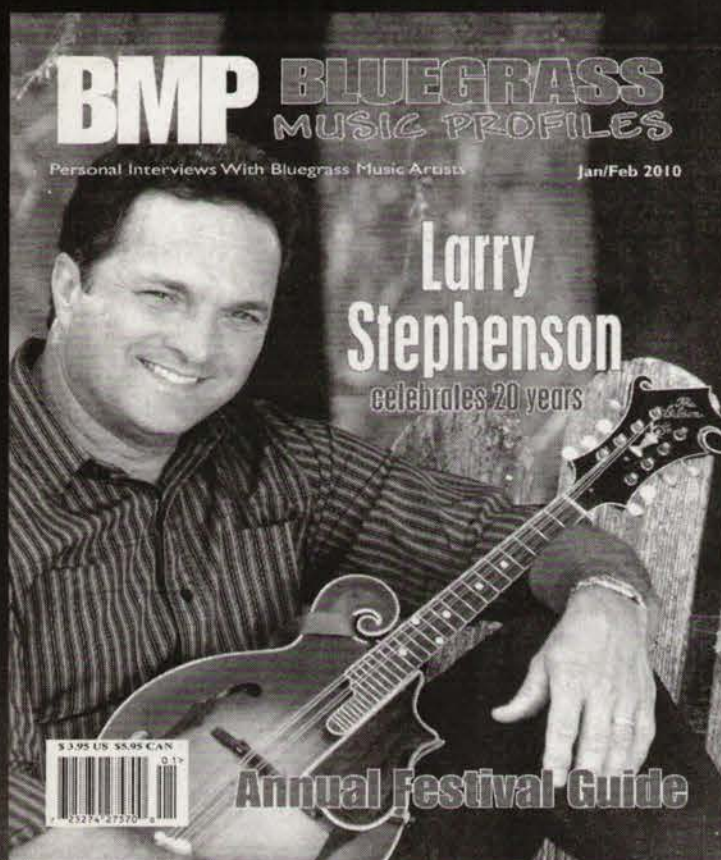
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Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to:
 Tickets, P.O. Box 1070, Boron, CA 93596-1070.

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Summer 2010 Music Camp/Festival Memories

By Alice Wiseman
Member #332

The CBA Summer 2010 Music Camp and Father's Day Grass Valley Festival was one of the most special weeks in my entire life. I am sixty-three, so there have been a lot of weeks gone by! I have been a CBA member since 1977 and recall volunteering at the CBA Information Booth with Burney Garelick and Karen Walter at some of the early Grass Valley festivals. I was very shy and timid in those days, and outside of the booth the festival was a lonely experience for me back then. I carried my guitar around, but the thought of trying to play and sing with strangers was terrifying to me. So I eventually stopped attending events and was content to read about the CBA activities over the years in the monthly newsletter. Fast forward to 2005. I had left the Bay Area and settled in Lincoln, which is only about an hour from Grass Valley. The Good Ol' Persons were scheduled at Grass Valley for a 30 year reunion performance. And that was what motivated me to try another festival! Years ago I often went to the Freight and Salvage in Berkeley to see Kathy Kallick and Laurie Lewis, and many others including High Country, Kate Wolf and Barry Olivier (my first guitar teacher). In the old days the Freight was a very small room and if you sat in the front row your knees touched the little stage!

So in 2005, I went to the Festival for one day. It was a sunny morning when I left Lincoln, and by the time the Good Ol' Persons took the stage in the late afternoon it was raining and cold. But I really loved seeing them and felt inspired to try to play my guitar again. A few weeks later I started going to the Thursday night jams at the Fifth String in Sacramento and became acquainted with several kind musicians who patiently called out chords, coaxed me to sing, showed me how to give pickers their breaks and taught me to end my songs with a tag line. (I was so scared I would just quit singing abruptly, relieved when my song was over!) And that is where I met my life and music partner, Bob Baumert, (dubbed "Bluegrass Bob" by Cliff Compton). With Bob's patience and encouragement, I became a bit more confident and met many more people that I now consider my "music family." Attending the monthly Old Time Fiddler jams in Orangevale provided an opportunity to gain stage experience in front of a kind and supportive audience and I eventually got over my severe stage fright and started having fun playing music with Bob and our friends.

For the past few years, I've heard about the CBA Music Camp and thought it sure sounded like a lot of fun. But I still felt too intimidated to try it. When I discovered that Kathy Kallick was teaching the Level 1 Guitar class this year, I knew this was the one I

wanted to attend. I sent in my application and anxiously awaited my confirmation. On March 26th, my confirmation came by e-mail. As I reviewed the Daily Schedule, I noted that there would be a Student Concert on the last day. I thought how cool that would be, to actually be on a stage at Grass Valley!

The weeks until Camp flew by. I booked a room in town for the week of the Camp and Festival. We always have a camp site for jamming and meeting up with our friends, but at my age I truly appreciate the luxury of a real bed and private bathroom! I was excited about going to Music Camp and also just a little nervous, not knowing quite what to expect. Bob and I went to Grass Valley on Saturday, June 12th, the day before Camp began, to take up two car loads of our (okay, mostly my) stuff that I thought we needed for the week. We paid the Fairgrounds for Saturday night and set up our camp in the usual spot. Then we checked in and unloaded more stuff at the motel and headed back to the Fairgrounds looking for a jam. We heard Cliff singing and headed in that direction!

Music Camp began on Sunday afternoon. Registration was well-organized and I picked up my schedule, meal ticket and camp t-shirt. I went to Jack Tuttle's Critical Listening and Music Theory classes. And then I experienced the first of many delicious meals from Blue Sun Catering. I was so glad I purchased a meal ticket. It made life so much easier, and each time you got in line or went to find a table, there were more opportunities to meet people from other classes. After dinner I went to the Introductions/Q&A meeting and then to the Songbook Jam.

On Monday morning the regular classes began. Kathy was a kind and patient teacher and our assistant, Bob Schwartz, was very helpful, too. I did find it difficult to change old habits on the spot, and sometimes felt inept when my fingers couldn't seem to go where they were supposed to, but the class was so valuable in gaining an understanding of why things should be done a certain way, and what you would gain in the long run. I told Kathy that I understood the lessons, but would need a lot of practice before I could incorporate the new stuff into my playing. I recorded most of the class time with Kathy, so I can go back and review the sessions. I enjoyed the songs she gave us and she also gave us a CD with the songs we worked on in class. She even convinced me to buy a metronome!

Monday afternoon I went to the Songwriting Class with Kathy Kallick and Laurie Lewis. It was a big class, but Kathy & Laurie did a great job. It was informative and really fun watching them team teach this class. I then went to Eric Thompson's Carter Style Guitar class. This was a real eye-opener for me, when he demon-

strated how using runs and hammer-ons (that Kathy was teaching in my class) could be used to play a simple break out of the chords! I realized I might be able to do that someday, maybe, with a lot of practice.

On Tuesday afternoon the elective class I chose was Vocal Duets, again with Kathy & Laurie. This class was huge, but again it was so much fun to watch them teach this class together. Afterwards, I began the process of putting together a band for the Student Concert. I knew I didn't have any new licks to show off yet, but there is a song I like to sing called Greenville Trestle High. I knew a couple of people at camp, so I asked Paul Piedoehl of Loomis to play guitar. He asked Bob Reger from Walnut Creek to play mandolin. Joan Mayberry from Sacramento agreed to play banjo. On the message board I found two people looking for a band. I knew John Hettinger from Folsom, so he joined us on fiddle and Loraine Nichols from Sebastopol became our bass player! I had my band, and we would meet on Wednesday at 2:30 to practice. On Wednesday, when Kathy Kallick found out I had a band for the Student Concert, she offered to be our mentor! I was so excited. She would meet us at 3:00pm. The concert began at 4:00pm! At 2:30 the band members met and decided where each person would stand and the order of the breaks. Bob and Loraine had never heard the song before! Bob and Paul quickly memorized the chorus so they could sing harmony with me. Kathy came in and helped the bass and fiddle with the kick-off. She liked the song and said keep practicing and she'd be back. She came back with Scott Huffman, and

I saw them looking up at something on the wall to the side of us. When the song ended and we looked up, there was a mural on the wall of a train on a trestle with smoke and a whistle, just like the song! I figured that was

a good omen. My class had been held in that room for three days, and I had never noticed that mural. By then I had sung the song so many times I felt my voice getting raspy. Kathy told me to drink a lot of water. And before we knew it, it was time to line up at the Pioneer Stage. We were the fourth group to go on and there were lots of people in the audience. The song began smoothly and when I looked out to the right side of the audience I saw Laurie Lewis watching. There in the middle I spotted my "Bluegrass Bob" and felt a bit wistful as I thought how he is usually beside me on stage. But he was smiling, sitting with a couple of our friends who came and surprised me. Then I saw Kathy Kallick on the other side in the audience. I just wasn't expecting people I've admired for years to be watching me on the Pioneer Stage at Grass Valley! And my voice came back and everything seemed to go perfectly. I remembered who was taking each break and each break was followed by applause. And it felt funny to me, starting the next verse over the lingering applause. And just like that it was over. I went to sit with Bob



Alice Wiseman and Kathy Kallick.

Photo courtesy Alice Wiseman

and my friends to watch the rest of the Student Concert. And dear, kind Kathy came over to tell me we did a good job and that someone near her asked who we were!

The next four days of the Festival were filled with wonderful times and music, jamming, renewing old friendships and meeting new friends. We talked to Beth Weil, who was staying at the same motel where we stayed. Rick Sims recommended a guitar book with runs written in tab, so it will be easier for Bob to explain things to me. Gary and Renee gave Bob a banner that says, "Quarter Speed Bluegrass - Ain't Nobody Outslows Us!" So we are changing our band name to The Quarter Speed Bluegrass Band! And Bob's daughter brought us food on Saturday, just as we were running out of stuff!

So all in all, a week that began with a hug from Cliff, and included a memorable few minutes of joy on the Pioneer Stage in the Student Concert, and then ended with a kiss on the cheek from Carl Pager on Sunday (thanking me for some pictures of Carl with Bill Clifton) - well, it was just magical! Thank you CBA!!

Bluegrass Transcends the Generations

By Bob Haberle

At my age (64), the only attention I usually get from young folks is a blank stare or an eye roll. But at last year's camp Sarah Bartholomew, then a sinewy 12 year old fiddle player from Girdwood, Alaska with a smile as big as the state she hails from, asked me to back her up in her student performance. I was flattered and deeply touched. This promising young talent actually picked me out of all the great younger guitar players at camp. "She likes you", her mother Carol told me. Boy, did I feel special! Then a couple of weeks before this year's camp, she e-mailed me to make sure I was coming so I could again play with her in the student concert. I can't tell you how much this simple gesture lifted my spirits. And I can't tell you how much fun I had performing with her again this year.

Bluegrass music is like this. It touches folks of all ages. At every Bluegrass festival and camp I've attended I see young and old mix-

ing it up and having fun. The music transcends age differences and links one generation to another. It is shared and passed around liked biscuits at the dinner table. Call "Whiskey Before Breakfast" at a jam with teenagers and they'll rip into it like they invented it. Ask one to tenor you on "Think of What You've Done" and they'll surprise you with a harmony reminiscent of the Stanley Brothers. They love this music, and they love playing it with their elders. At least that is the impression I get.

At this year's camp, for example, I met Jesse and David a pair of handsome teenage boys who play guitar and mandolin at a level well above average. Jesse overheard me practicing a Tony Rice lick from "Little Sadie" and came over to see how it was done. David joined us with his mandolin and the next thing I know we are pickin' our way through "Cherokee Shuffle" at a speed I could barely keep up with. These kids were great and they had no problem playing with

an older guy. I felt honored.

This touches me because I came of age during the "generation gap" era of the 50's and 60's. In those days, rock and roll was sweeping the country and there were sharp differences of opinion about its merit that split pretty much along age lines. Young folks loved it. Old folks hated it. There was little middle ground. So there wasn't much musical sharing between young and old. And though the popularity of Bluegrass music declined in those days, the music did not disappear, and it always retained its cross generational appeal.

Today, Bluegrass music continues to attract young and old, and judging from the obvious enthusiasm that Sarah, Jesse, David, and many of the kids coming up now clearly exhibit (did you catch the Kids on Bluegrass performances?), I'd say the future of this uniquely American form of music is in pretty good hands. I just hope these kids keep letting me play with them.

CBA Music Camp - story in pictures...

Photos by Mike Melnyk



Music Camp Director Ingrid Noyes dabbles in food service.



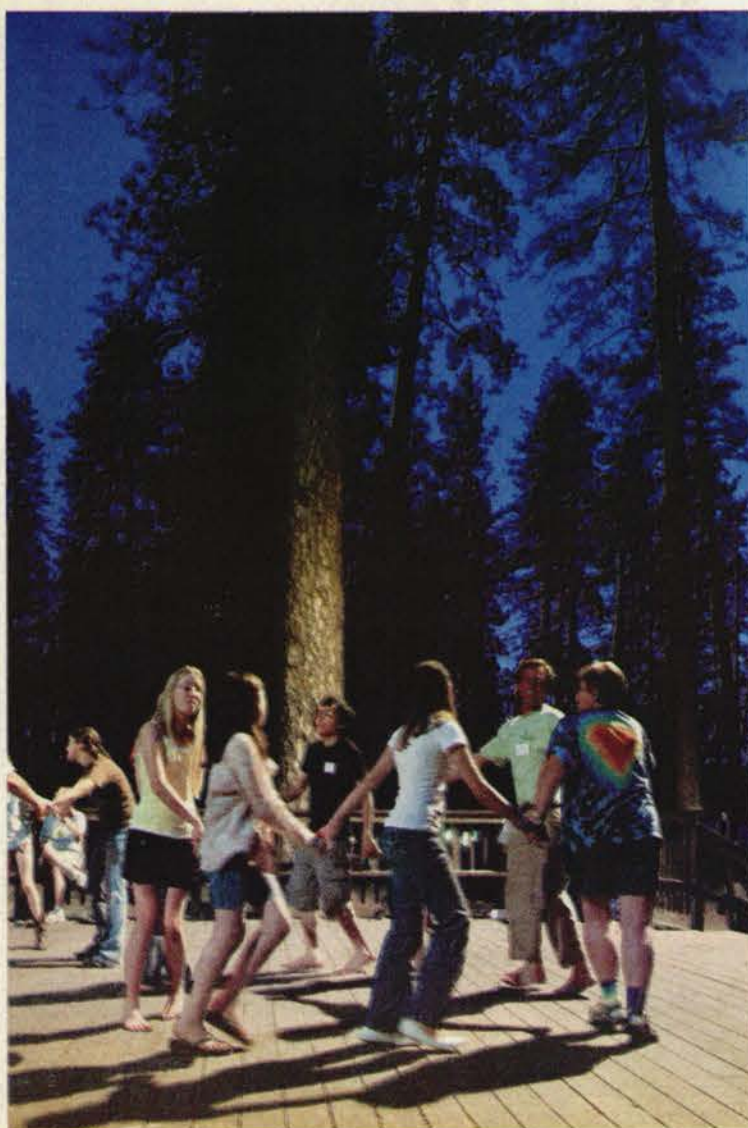
The contra dance band takes a break.



Kathy Kallick looking stylish.



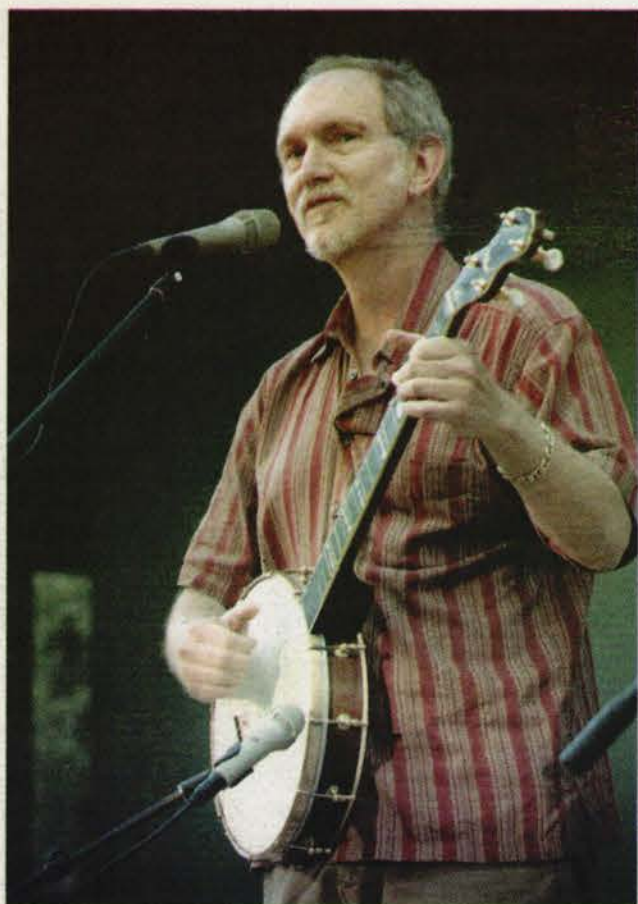
Proud smiles at bass class.



The contra dance on a perfect night.



Old time banjo class.



Bruce Molsky was great to have at Camp.

Photo: Mike Melnyk

My Grass Valley Bluegrass Music Camp Experience

By Ann Rivero

There are many music camps around the country. I have been to two others, and find they all have their own unique experiences. Music camps actually seem to take on their own personality as they get under way.

This year was certainly no exception, as everyone arrived at the location, selected and set up their camp sites. Then I went to the registration area and start looking for people I knew and making plans to jam with them. As things get under way, new friends are made, new jam plans are made, and if you're lucky, you are soon jamming with your camping neighbors.

There is no lack of music, from dawn to dusk, and sometimes toward the end of camp, its dusk to dawn. Camping at in the tall pines of the Grass Valley Fairgrounds is always a perfect setting, and this year's weather could not have been better. Warm days and cool nights proved to be a perfect setting.

I loved going to sleep to the sound of bluegrass tunes, with a hint of country thrown in once in a while. I awoke the first night

under the pines, hearing the breeze blow through the branches, and at dawn, the birds added their song. So, of course, I started writing a song! Each morning I worked on it, and came away from camp with a nice tune I call, "Singing Pines." Maybe we'll make it the camp song next year.

Once things get underway, I was busy almost every minute, attending classes and socializing with everyone during the fabulous meals. (Who would guess you could have such great food when camping!) I focused on vocal classes this year, honing my harmonizing skills.

I was certainly given great information by Laurie Lewis and Tom Rozum. Our class was anxious to begin applying the lessons, and I joined up with two of my classmates to create the "Swing Babies" trio. We enlisted the aid of a mandolin and flattop picker, as well as a bass player, and signed up to perform at the Student Concert. We found time to practice, and managed to get over the pre-stage jitters and perform in front of our peers. It was great fun, and I don't think it's possible to perform in front of a

more supportive audience, because most of them have been there, done that, at some point in their lives. And as always, the musical instructors are there like mother hens, encouraging us every step of the way. Thanks to everyone in our band.

All in all, my camp experience this year was great. A special thanks to Ingrid, the coordinator, and all her helpers, who work so hard to ensure all participants had a great time. There are so many behind the scene details that go into making a successful camp, so students can come and concentrate on the music.

And yes, I stayed for the festival. As always, the stage bands were awesome. The fact that I had met some of them during classes made it that much more exciting.

I did a little shopping at the vendor area, had some of the famous homemade ice cream, and came home with memories to last a lifetime, not to mention the friendships and music connections.

I'll definitely be back next year, Lord willing, and the creek don't rise!

Memoirs of a CBA Music Camper

By Linda Maki

I hated school when I was a kid, but CBA music camp has turned me into an eager student. Who can argue with camping in the fresh air, meeting old and new friends, good food and MUSIC day and night? With instruction by your musical heroes? It does not get much better than this, folks.

On day one, after rushing to set up camp with my buddies, I managed to catch some of Jack Tuttle's Critical Listening and Music Theory classes. Don't let the names fool you--these are full of practical tips on playing bluegrass that you can start using right away. That night was the first Contra/square Dance. Last year I had to sit it out due to a sprained ankle, so I was eager to get on the dance floor. This was an all ages dance with the stars of bluegrass supplying the tunes. The littlest dancer came up to about my knee and it was sweet to see her dancing excitedly, with Dad coaching her.

Andy Falco of the Infamous Stringdusters taught my guitar class each morning for 3 hours. I was a little anxious about learning from such an awesome musician, but I had no need to worry. He had a laid back but very informative teaching style. So much to learn. How not to get overwhelmed? My attitude was: if I can take home 3 or 4 things to add to my playing, I win. And I did.

Elective choices were fantastic and it was hard to choose. But I never pass up an opportunity to sing with Keith Little, and he and Burch Waller hosted a fine Monroe-tunes music jam that afternoon. It was hot that day, so my 2nd elective choice was a dip in the Yuba River. The local spots were too dangerous due to high waters from heavy snowmelt. My friend Mary Kennedy and I had to drive out Hwy 20 past Timbuctoo (that's right: Timbuctoo, CA) to find a safer spot downriver at Harmon (?) County Park. COLD water, but so refreshing!

That evening there was the quirky "Jam in the Key of F" hosted by Avram Frankel and Roz Lorenzato. We managed to stay in that key for a couple of hours. A challenge but fun. Buddies from this elective jam ul-

timately made up the members of our band "Trad and True", for the student concert. More on that below.

Tom Rozum hosted a fun jam as one of the electives the next day. It was a chance to push myself a bit on guitar and I ended up taking breaks on every song, whether I knew them or not. Even muddled through Dixie Hoedown, which I had never picked before, and didn't totally crash and burn.. Andy Falco's rhythm guitar elective was instructive, and humbling. Back to the drawing board with my right hand rhythm technique, but all for the better.

That night was the Staff concert. This was the students' chance to be personally serenaded by our musical heroes. A great showcase. Then there was the Duet and Trio workshop, hosted by Jeanette Foley and Yosseff Tucker. Wonderful harmonies.

The last day of camp! How had it gone by so quickly? But the student concert that day may be the best thing about camp. Our intrepid F jammers, (Shannon Carey, Mary Buckman, Ron Logan, Ken Smith and me) now "Trad and True", whipped up a version of "Waves on the Sea" (in F of course) to play on stage. What could be better than having our music sweetened by the skills of Paul Knight on sound? And what a treat to hear our friends (and especially the kids) up there on stage playing and singing their hearts out.

So much else at camp: that smorgasbord of great electives I couldn't make, musical office hours, impromptu jams, gabbing with old friends, really good food catered by Blue Sun (no cooking or washing dishes- hooray), and of course the scrumptious ice cream from Lazy Dog Confections.

I was wistful at the transition away from the intimate camp experience to the full blown Father's Day Festival. Camping spots were infilling quickly. The festival "city" was being built before our eyes by vendors and hardworking volunteers. I soon got into the Festival swing of things, but that's another story. Happy memories of music camp will fill my head until next year.



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Thoughts from a dedicated Music Camper

By Bob Dunn

I was born in 1940 and grew up in Bethesda, MD at the NIH, where my father was a Research Doctor. I first heard country music on the radio (WRL) while growing up (to my parent's horror, since they were into Big Band). So Hank Williams was my first "Rock Star". Then I heard Merle Travis and Earl Scruggs. I couldn't believe how much music they could get out of a single instrument with only 5 or 6 strings. Only a piano could do that, I thought.

We moved to the SF Bay Area, CA, in the 50's when my Dad retired. No Bluegrass, and limited Country and Western. Only Rock & Roll (Elvis, etc.). When "The Great Folk Scare" arrived, I went to the Kingston Trio for my "fix". Finally Bluegrass started trickling out here, but it was hard to find a teacher who understood it. I finally got lessons in 1989 at the Fifth String in Berkeley and I quickly became a "Living Room Picker" who never had the guts to get into a jam.

Fast forward to Music Camp(s). I have been to every Music Camp that the CBA (Thank You, Ingrid Noyes) has put on, including the Winter Camp in Petaluma. I have taken every in-

strument offered, except the fiddle. Not only did I learn from a "Pro" who is out there playing in a band with first-hand experience as a working musician, but I got to jam with others who were at my own level without shame or fear of failure. By taking other instruments (besides the Banjo), I can understand how others in a jam are thinking as they play Mandolin, Guitar, Dobro, Bass, etc., since I have taken those instruments at Music Camp. While I can't become proficient at a 4-day Music Camp, I can learn how the other instruments work and what it feels like to play them with others. This helps me "get into the heads" of the other musicians as they play, which helps me better support them in a band situation, rather than getting in their way or otherwise messing them up.

The Total Immersion of the Music Camp is different than seeing a teacher, alone, once per week without the immediate feedback of practicing what I have just learned with others who are in the same boat. Plus the beauty of Grass Valley and the lack of distractions from TV, Computers, and Life's Vagaries makes the Music Camp an Oasis that calls me back, to return to again and again.

FUN in Grass Valley

By John Oakie

"Whadja do for Father's Day, Pops??" asked Number One son, calling from Las Vegas. My head filled with sounds and colors and laughter and music... his "Pops???" Are ya there, Pops??" brought me back and so I told him, as I'm telling you now:

I had fun. Fun with a capital F capital U capital N. FUN.

I was present when "Cemetery Soup" was first made public.

I laid claim to being the only person to have taken Dobro I for four straight years, from four different instructors, each an amazing craftsman in the best musicological tradition.

I witnessed the continuing evolution of Jack Tuttle's incredible family, and of course AJ Lee.

I have pictures.. I have video clips...

I have memories that are more precious than any diploma or certificate or ribbon or medal.

And, I'm here to attest that my Brethren.... my bluegrass brethren... are a gentle civilized folk. Passionate about their music, certainly, but no arguing, no fussing, no pushing, no shoving, no line-jumping, no rudeness.. oh, my. Of course there's that guy in the corner noodlin' while we talk.. but what the hey.

I spent some pleasant time at Vern's Stage, enjoying the OMGG group. Did you see the crowd of people there??? Saturday?

After their performance they had their first CD for sale on the

deck. I reached in my pants pocket for my small leather wallet and my pocket was empty. Hmm... half of my mind was retracing where I had been, the other half was planning.... I'd have to get my driver's license replaced, but I'm up for renewal in a couple of weeks... and my credit card.... ughhhhhhh. There was about 65 or so dollars in there also. I had spent a couple of hours before noon at the main stage... sitting in someone's chair, moving a couple of times, but right smack in the middle. I went back over to that area and went to the Lost and Found booth, next to KVMR. No luck. No one was playing just then, and most of the seats were empty, so I went back to where I was sitting.

I looked down and there... I swear... glowing in a ray of sunlight, right in the middle of the seat, was my wallet. I looked around; there wasn't anyone with 50 feet of me except one fella sitting alone. I called to him and asked him to come to me, and he did. I told him I wanted him to witness this event and I showed him my DMV card, the credit card and the money, and I surely believe that he thought I had lost my mind, rather than my wallet.

What can I say? I know now for certain sure that my bluegrass brethren have a strength of character, a rock-solid honesty never before encountered in MY lifetime, and I will turn Seventy in July. I thank each and everyone of you, for enriching my life.

Grass Valley Music Camp 2010

By Ralph Hendricks

As a music student on my musical journey, I search for a class learning experience that I'll always remember. There is often nervous anticipation in advance of a class where I wonder if the class will be too beginner or too advanced? Will the instructor move too fast into complex theory and will I be able to keep up with the others? Will it help me be a better musician and will I have fun?

Having just returned from the FDF Grass Valley 2010 experience I am still reflecting on eight (8) days of Bluegrass. The festival staff and instructors should be very proud of a job well done. Everywhere I went in and around camp & the festival this year I was hearing from new and old friends about the great time they were having. My own experience in Dobro 2/3 with Andy Hall was beyond what I had expected. Andy's style of teaching, like his incredible style of perform-

ing is masterful. If a student could grade a teacher, Andy would get an A+. Our morning classes came early, especially after campsite jams that went late the nights before. I had help from a terrific music camp hot breakfast and coffee. Every day of camp was like a family reunion with distant relatives catching up and introductions to new members of the "family". After the morning classes ended each day a few of my classmates and I immediately went right into jamming in Andy's classroom letting loose some of that pent up desire to cut loose on our instruments after sitting and soaking up our lesson. Every minute of every day seemed to be filled to capacity with activity.

By the time dinner break arrived each day I was worn out. A full day had passed crammed with everything one could handle in about 10 hours. In a "normal" life this would have been time to settle into a quiet dinner and call

it a day but not this crowd and not this camp festival. My friends and I got busy with sharing great food in each others' camps and as the sun went down the instruments came back out, only this time re-energized for jamming, laughing and socializing. Stories got told around the camps of festivals past and those legendary events of the past became bigger each time they were repeated. Time no longer had any relevance and the jam & discussion circles morphed over the evening from large to small and moved from camp to camp like nomadic tribes crossing their hunting grounds. Then, each new day would then begin anew with none just like the one before.

So congratulations to the entire festival staff who created a camp and festival experience that will live on in the memories of so many for so long.

Music Camp, Grass Valley, June 2010

By Annie Barrett Cashner
(mountain dulcimer, dobro)

The Historic Nevada City Fairgrounds snuggled into the ponderosa pine belt of the western Sierra offers a haven for the CBA Music Camp. It is music mania. There are more instruments and musicians per square campsite than anywhere else, at least in mid-June in California. How does one explain the camp, its people, the tasty food, and the many reasons for the musician campers to return year after year? The 2010 camp was my third year as a camper and I plan to return for more. Sometimes it's like living from June to June just so I can pitch the tent again, attend the morning classes, choose from the myriad of afternoon class sections, then jam with old and new friends into the wee hours of the morning if we all choose. This is clearly the idea of FUN for the lucky ones who consider learning, sharing, and unifying generations through bluegrass to be the most enjoyable week of the year.

The classes concentrate on instrumentation skill, and there is an air of dedication and seriousness as students scurry to their morning classes (M-W) for a three hour block of instruction. One can sign up for double bass, guitar, banjo, mandolin, dobro, fiddle, and voice.

One chooses the skill level that seems more suitable: "Beginning" means able to play a few tunes is suggested, or "Intermediate" or "Advanced". Spouses and families are welcome, and camping is fun with tent or motor home specific areas, showers and shade. It is best to sign up for the delicious camp meals and not have to cook for a few days as that frees one up to just play music and relax. Vegetarian fare is available upon request. Life

is good at camp!

There are campers and musicians of all ages. On this note, I am not sure if the generations unify the bluegrass music, or if bluegrass unifies the generations. However, bluegrass is for all ages and one can see a four-year-old tote a violin or a senior citizen enjoying himself at camp. Mandolin player Frank Sullivan said he used to come to the Father's Day Festival as a boy, and this year he taught at the camp and then performed on stage at the festival. The members of another performing band at the Festival, G2, grew up in Sweden and their fathers played bluegrass at home so these performers grew up with the tunes and bluegrass movement to form the second generation of family bluegrass pickers (thus G2). Someday perhaps there will be a G3 Band. The young OMGG Band of the camp (average age 12) astounded us old folks with their skillful harmonies, picking and arrangements. Don't think it's always the old who teach the young! Bluegrass is a multi-generational thing!

Back at our camp jam, however, it was both the old teaching the young and the young teaching the old. Eager youthful fiddle player Galen and banjo player Ricky jumped in with our old time jam going strong. We were honored to have snagged their musical interests as they wandered into camp and new friendships were made. Indeed, the magic of bluegrass transcends something as trivial as how many times one has traveled around the sun.

My compliments go out to those who chose the instructors this year. Where did you find these great instructors? I feel like I hit a gold mine to be taught by instructor Andy Hall, dobro player of the Infamous Stringdusters. And the

afternoon workshops that this band gave were exceptional. Where else can one ask about song writing and composition, harmonies, sound systems, etc, and gather inspiration from a group of highly talented and approachable musicians who are sincere, friendly and encouraging? Andy Hall and Chris Pandolphi (banjo player of Infamous Stringdusters and instructor at camp) are also graduates of Berkeley College of Music, thus these instructors brought tremendous knowledge and are fine examples to the youngsters at the camp who may be college students someday. Indeed, the professionalism at the camp became clear to me with the backgrounds and skills that these instructors shared. It was incredible to have the opportunity to learn from Andy as well as to watch and listen to him play on stage at the Father's Day Festival which followed the camp. This is just not the type of thing that happens every day! It was like being in a candy store to meet such fine people and to receive such excellent instruction in a small group setting.

Most of us realize that music is a path that we travel along. Sometimes the pathway just dead ends, but usually it just leads from one song to the next, or one instrument to the next, or certainly towards new friendships, skill levels and possibilities. If nothing else, music camp is an avenue for fun. With many thanks to the California Bluegrass Association, Camp Director Ingrid Noyes, the talented instructors and hard working staff, the dedicated volunteers and the happy campers themselves, the Grass Valley Music Camp 2010 was a fantastic success. Thank you to all that made camp possible, keep up the picking, and I'll be looking for you at camp next year!

Golden Old Time Camp Out

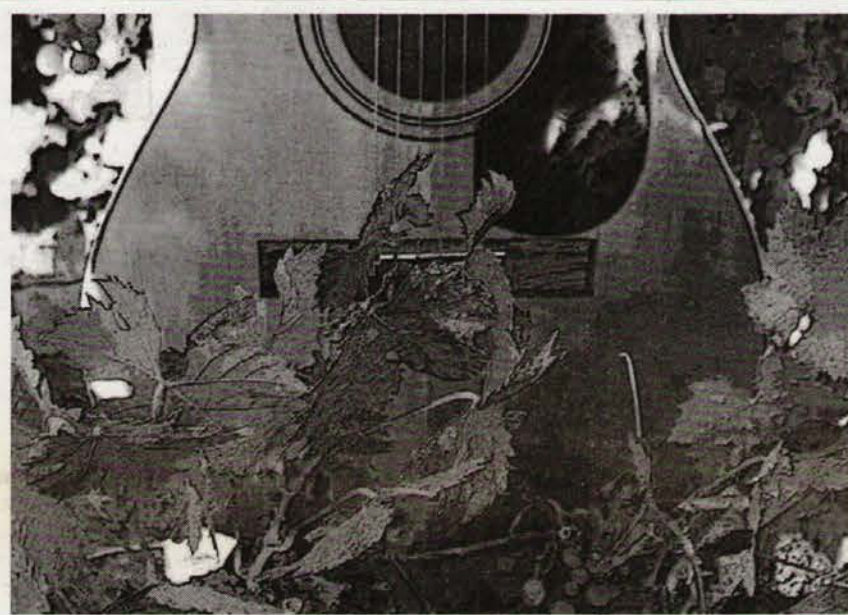


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Roger Siminoff

The Luthier's Corner - Roger Siminoff

Q: In the last issue of the Breakdown you showed a picture of a Virzi disc. What does it do?

A: That disc is called a Virzi Tone Producer. It was suspended from the inside of the soundboard on three feet. Two of the feet were on a common strip and one foot was a single piece. The two joined feet were attached $\frac{1}{2}$ " behind the bridge's centerline and the single foot was positioned just a bit forward of the end of the tailpiece. Because the tone

bars on the F5 are off center (towards the bass side), the Tone Producer is also positioned off center. The Tone Producer itself was a .090" thick wide-grain spruce plate that acted as a second soundboard inside the instrument. Plates attached at their center (like high-hats on a drum set) vibrate in different modes and are more sensitive than plates attached along their edge (like the soundboard and backboard). Therefore, the Virzi Tone Producer would produce more of the upper partials (higher overtones) and, as a result, enhanced the sound of the instrument.

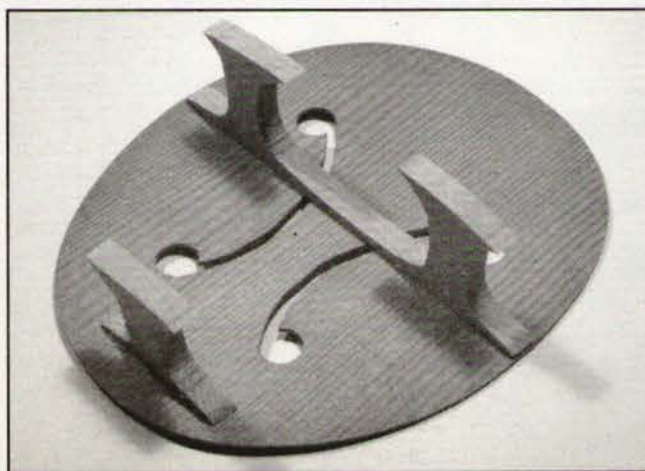


Fig. 1. The three feet of this Virzi Tone Producer are used to secure the plate to the inside of the soundboard. (See last month's issue of The Breakdown for a view of the Tone Producer mounted to an F5 soundboard.)

While the Tone Producers did add warmth and richness to the sound, they also reduced the amplitude a bit making instruments with Virzi Tone Producers less loud than instruments without them. Gibson had the Virzi Tone Producers available as a \$25.00 option for about three years and discontinued them in 1925, at the same time Lloyd Loar left the company.

Q: I read something in MandolinCafe about a V-joint and some people said you invented it. What is that?

A: The V-joint is a method of attaching the neck of a mandolin to the mandolin's body. It is similar to a dovetail but is easier to prepare and fit, and allows a bit more tolerance when making the final neck set. In the V-joint system, a V-shaped cut is made into the headblock and the end of the neck is shaped to a matching shape (see Fig. 2). Then, after the neck is glued in place, two dowels are inserted on either side of the neck from the bottom of the headblock, and these two dowels secure the neck-to-headblock connection.

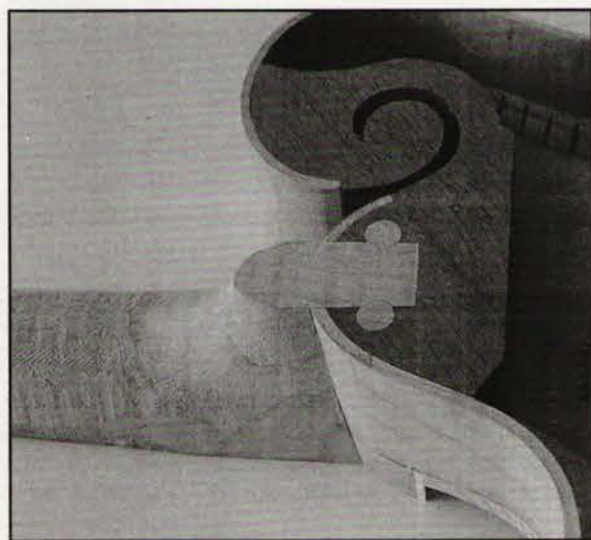


Fig. 2. This view of the V-joint shows the three tightly fitted mating surfaces and the two dowels that lock the neck to the headblock to prevent the neck from rotating.

While many folks credit me for developing the V-joint, this type of mortise joint is a neck connection system that has been used by makers of violin-family instruments (violins, violas, cellos, basses, etc.) for hundreds of years. What I added to it was the dowels, and I introduced

the idea to mandolin making in 1974 with a full description of the process in my first construction book, *Constructing a Bluegrass Mandolin*.

One major difference in building the instrument with a V-joint as opposed to a dovetail joint is that the neck is attached before the backboard is glued in place. In this way, the two dowels can be drilled into the neck and headblock connection, and the dowels are sanded flush to the bottom of the headblock. With the dovetail system, most makers fit the neck to the headblock and attach the backboard before they connect the neck.

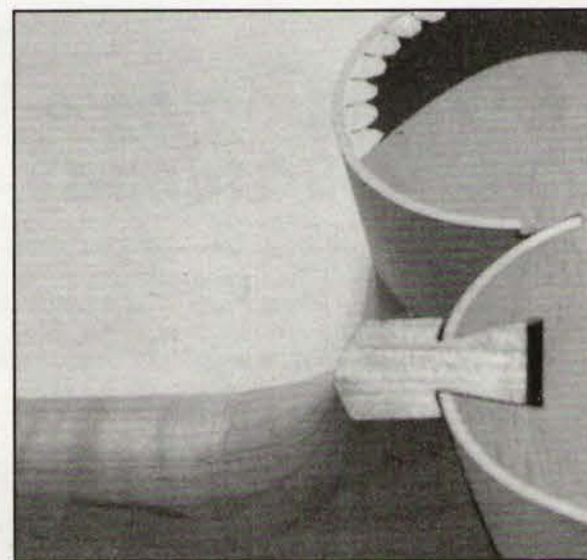


Fig. 3. This is a view of the dovetail joint provided in one of the commercially-available mandolin kits. Notice both the fit and the gap between the end of the neck and the headblock.

From an alignment standpoint, the V-joint is a lot easier to get right since it allows a little movement during set up so the neck angle and centerline axis can be correctly aligned before the glue sets. And, there are only three mating surfaces that need to be fitted: the back of the neck and the two sides. Dovetail joints are much less forgiving and if they are not cut correctly, they fit sloppily or they have to be shimmed – or both. In fact, a dovetail joint can be a very poor connection if it is not fitted properly. On the dovetail joint, there are five surfaces that must be fitted: the end of the neck, the two sides of the dovetail, and the two ends of the neck that contact the headblock.

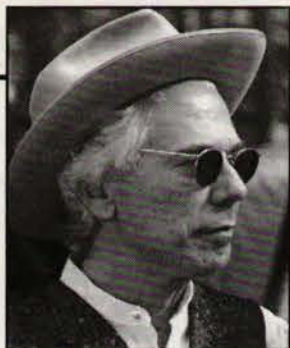
Many builders suggest that space should be left at the end of the neck so that steam or water can be applied incase the neck (and dovetail joint) ever needs to be reset. I take a different view on this; I believe the neck connection should be made so that the neck never needs to be reset. In more than 50 years of building, I have never had a V-joint fail. And, during the same period of time, I've had to reset a lot of dovetail joints. As you can see in the photos, a few of the commercially available dovetail joints don't look too promising. I certainly wouldn't want to have one of those joints on one of my instruments.

From a cosmetic standpoint, the V-joint and the dovetail joint look identical from the outside. From a structural standpoint, I believe the V-joint is equal to, if not superior to the dovetail joint.

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 or write him at siminoff@siminoff.net. You can also follow him on Facebook at <http://www.facebook.com/pages/Siminoff-Banjo-Mandolin-Parts/110733245635452>

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Chuck Poling

Bluegrass Confidential By Chuck Poling

Jennifer Kitchen

The Father's Day Festival is a great place to catch up with old friends and make new ones as we jam and socialize to the wee hours of the night. It also presents opportunities to get to know people who you may have crossed paths with previously but never had the chance for an extended conversation.

land, Arkansas, Austin — before landing in San Francisco in the late seventies. Convinced that she had found a home, she settled down and has remained in the region ever since.

"I love the Bay Area," she said. "I can't imagine living anywhere else." She worked various jobs and attended San Francisco State University, eventually working for Other Avenues, a health food store in the Sunset District and, for the last 20-something years, at Rainbow Grocery in the Mission.

Jennifer's musical resume includes typical experiences of a small town Midwestern girl: church choir, flute lessons, and playing percussion in her high school marching band. Bluegrass wasn't really on her musical radar. "Country music, especially bluegrass, was not cool. I was not interested in it then," she said. But of course, a change was

showed up and wanted to sing a Hank Williams' song and they (the regular jammers) said, 'what key?' And I said, 'I don't know.' There was no place to go but up from there."

With a little coaching and a lot of encouragement, Jennifer learned the bluegrass ropes quickly. Within a year, she was playing in a band. "We called ourselves the Brats of Bluegrass." We had a regular gig at Paul's for a couple years and I even started to be the jam master on Monday nights until it closed."

The jamming experience led Jennifer to try her hand at playing bass. She soon realized that despite her diminutive size, the big ole doghouse bass was the instrument for her. "I like playing bass because I was a dancer for many years," she explained. "Playing bass is pretty much dancing with your partner."

Beginning in the mid nineties she teamed up with John Kornhauser in the seminal San Francisco band, Dark Hollow. They landed a regular gig at Radio Valencia and were an important part of San Francisco's bluegrass renaissance in the late nineties.

John and Jennifer's duet singing was the core of band's sound in those days, and Jennifer has always been a sucker for a good duet. An

early inspiration was Delia Bell and Bill Grant, whose heart-wrenching harmony vocals effectively combine the pathos of country music with bluegrass subject matter.

"I was always into singing," she said, citing Emmylou Harris, Lynn Morris, and Rhonda Vincent as influences. Her days as a music major at San Francisco State University provided her with an understanding of the how the voice works as a musical instrument. "No matter what kind of music you're singing, the instruction is all the same. It's all about vowels and projection and breath and posture."

A little over three years ago, she decided to strike out on her own, and with a little assistance from her friends, Kitchen Help was born. At the core of the band is Jennifer's voice and her intuitive feeling for a good bluegrass song. But her band members do more than provide instrumentation and harmony vocals. Everyone shares the lead singing duties and contributes to the set list.

Banjo player Tom Cooper, who grew up in Chicago and Santa

Cruz, has been playing bluegrass for 40 years and has the chops to prove it. He formerly played steel guitar in Rainy Barr's country band and is thoroughly enjoying his gig with Kitchen Help.

"Everyone in the band listens to the sound so that we do better at making our part fit well with what others are playing," he said. "Jennifer helps us all with our singing. Performing gets me to improve my banjo playing better than jamming." Asked what else he likes about the band, he quickly replied. "Cookies." As in the fresh-baked variety, a subtle yet effective perk Jennifer supplies to her bandmates.

Matt Kendall plays mandolin and formerly picked with Grizzly Peak and the Seabright Beach Mountain Boys. Originally from Tuscaloosa, Alabama, he's been living in the Bay Area for 20 years. He says that he's picked up some valuable pointers from Jennifer on the nuts and bolts of singing.

Avram Frankel is a nice guy who plays a mean dobro. Born in Oakland, he was raised primarily in Foster City where he played guitar in rock and roll bands. He started playing bluegrass only five or six years ago but has made up for lost time by developing into one of the Bay Area's finest dobro players. Now living in Pacifica, Avram did a stint with local Americana band Mission Blue before reporting for Kitchen duty.

He appreciates that Kitchen Help — while obviously Jennifer's band — is a cooperative effort that takes an ensemble approach to each song, rather than just focusing on one member or the other.

"There's good communication and leadership in the band and that helps us keep improving," commented Avram. "Also, there's a lot of talent and potential and it's a great challenge to keep up."

Rounding out the quintet is guitarist Alex Mayers. Like Avram an Oakland native, Alex now lives in Cupertino. He was introduced to guitar at the ripe old age of seven but didn't take it very seriously until about ten years ago when he was inspired by a bluegrass jam session. He started taking lessons from Jack Tuttle and has developed into both a strong rhythm player and a creative lead picker.

Alex believes Kitchen Help has the perfect recipe for band success. "We all get along and Jennifer does most of the work," he quipped.

With their new CD out, Kitchen Help is looking forward to getting more attention and more gigs. Which shouldn't be too hard, considering the quality product they created. The 15 songs on the album includes some old standbys like "Are You Missing Me" and "Hello City Limits" and other more obscure songs like Don Reno's "I Could Cry" and the Louvin Brothers' "Childish Love." The material seems to have been chosen with

an eye toward maximizing their strengths, both as individuals and as a band. A lot of thought went into each arrangement. It's truly a group effort, though it strongly reflects Jennifer's personal philosophy.

"If it's in Jack Tuttle's book we don't want to do it," she chuckled. "We were [playing] very traditional bluegrass, and we're starting to move away from that. That's why I'm listening to things like the Infamous Stringdusters."

"We want to do both (traditional and more contemporary) because the audience likes both. The audience likes to hear things they know in a traditional bluegrass manner and I think they like to hear things they don't know."

"We're into vocals and arrangements. Lots of duets. That's one of the main things I wanted to be sure to have because I think that's such an important part of bluegrass."

Perhaps most important is how she brings her experience as a longtime member of cooperative enterprises like Other Avenues and Rainbow Grocery to her musical efforts.

"Two heads are better than one, and five heads are a whole lot better. Everybody's ideas are better than just your own ideas. Bluegrass is totally a group effort. You don't have to be a super picker — you just have to work together."

You can also catch Jennifer in the all-gal outfit, Pearly Blue. Along with Haley Pexton, Shirley Tudor, Gail Reese, and Roxanna Dunn, Jennifer will be on stage at the Good Old Fashioned Bluegrass Festival this August in Hollister.

"We've been together a little over a year. I put it together because I wanted women to not be wimpy and be bluegrassers," said Jennifer. "When we first started rehearsing they would apologize for every mistake they made. I said, 'The next time you make an excuse or apologize you have to put a dollar in the kitty.' I never made them actually put money in, but after a couple weeks they quit apologizing."

Somehow, between all this activity, she volunteers for various bluegrass festivals and events. Starting in April, she became the host of a weekly radio show on the Foothill Junior College station KFJC. Going by the handle "Sally Goodin," Jennifer serves up four hours of bluegrass from 10 AM to 2 PM every Monday.

Performer, bandleader, organizer, and now DJ — Jennifer Kitchen is a fine example of an active woman in California bluegrass. In addition to all these contributions, perhaps her most valuable role is providing an example to females looking to break into the bluegrass scene. Catch her with Pearly Blue at the GOF and look out for the next appearance of Kitchen Help in a venue near you. <http://www.kitchenhelpband.com/>



Jennifer Kitchen and her band Kitchen Help.

I've been running into Jennifer Kitchen for over a decade now, at the long-running East Bay Pickin' and Fiddlin' Potlucks, at local festivals and campouts, and at gigs during her days in the Dark Hollow Band. Fortunately at this year's FDE, we camped near each other and got to know each other a little better. Of course, Jennifer didn't spend much time lounging in camp. She was either thumping her bass in a jam, rehearsing with her band, Kitchen Help, for their Vern's Stage performance or, as part of her role as festival hospitality coordinator, tending to the delicious and healthy backstage food spread — she even got up early to bake cookies!

So we made a deal to get together once we were both back in the Bay Area and talk a little bit about her life in bluegrass. In the meantime I got to listen to Kitchen Help's brand new self-titled CD. Good stuff.

Jennifer has been a fixture in the Bay Area bluegrass scene for over two decades. Originally from Indiana, she rambled a bit — Port-

a-comin'.

"I always liked country music and folk music. I learned how to play guitar and I started singing country songs. Then this guy that I knew from Other Avenues brought over some Bill Monroe and Ricky Skaggs records to my house one day and said, 'You should listen to this.'"

She listened and her reaction was immediate and profound. "It's like a million peoples' stories. Instantly, boom, I love bluegrass," she said. "Bluegrass music is so much from the heart. It's about universal truths. I'm really into the words and the words of bluegrass songs just blow me away sometimes. The Stanley Brothers were who I really liked." She started checking out records from the Berkeley public library — which had a surprisingly wide collection of bluegrass music — and studied like she was cramming for finals. Soon, she was ready to get out and play, or so she thought.

"I started going to Paul's Saloon. I took my guitar and I remember very well the first time I

The Allan French Column by Allan French

Festivals

Thank you to those of you whose company I enjoyed at the Fathers Day Festival and the Dabney-Hicks Campout. (You know who you are, so I won't name names, but consider yourselves thanked.) I met quite a few people who read this column; thanks for introducing yourselves. It is fun to share my stories, but IT IS a lot of work to render a "good" column, so I'm glad a number of you find it worthwhile to read.

I enjoyed spending time with several people, sitting at their musical "front porch" while sharing food and drink. I got to spend a lot of time with Angelica Grim and TJ Doerfel and Jack Hyland, plus Frank Solivan and many of his friends, including Frank II and his bandmates. Maybe I'll share a jam story next month.

Last month I had a segment titled "Less Computing = More Woodshedding." Indeed, I did get more time to woodshed as a result of my computer being on the fritz.

I also did lots of housecleaning – some of it musically-related – that surely would not have been done otherwise.

The KOB again gave an exciting performance this year at Grass Valley, on Friday and on Saturday. At various points they were accompanied by some of their alumni members Angelica and Frank II, and well as by Rhonda Vincent and Hunter Berry (a past IBMA fiddler-of-the-year). I don't know if the younger kids can appreciate how special an opportunity that was, but hopefully their parents recorded it for future reference. Reprising their presentations at the May campout, Tessa Schwartz and Jesse Cruz Valdez both did solo performances as part of the KOB show. (Do I remember correctly that Josh Gooding and his younger brother also performed a duet?) These youngsters are likely to be part of the next wave of KOB "core" musicians. Among the first-timers were fiddlers Townsend, Eles, and Sawyer. (I didn't no-

tice any newbie banjoists, dang-it, though there might have been.) Eles is the granddaughter of longtime CBA'er Ron Rose, and a former neighbor of mine.

The appreciative parent(s) of one KOB member gave Frank Solivan a wrought iron chair with a KOB theme appearing in the back panel. Hopefully there's room for a photo of it somewhere in this issue. Someone also gave him a hanging mobile that features musical symbols and the word "KOB." Again, children might not realize how lucky they are to have this opportunity, but clearly some of their parents do.

Speaking of special events and rare opportunities: Rhonda Vincent hosted a late-evening jam in the RV area on Saturday night. After performing two sets on the Main Stage that day, she spent 1.5 hours orchestrating a jam. With over a hundred people in attendance, she played one-on-one with those musicians that made it into the inner circle, while the rest of us

sang along or provided rhythm accompaniment. My feet were killing me by 12:30 AM, but there was Rhonda, continuing to graciously interact with her fans. Yeah, she's very pretty and highly talented, but she's also a genuinely pleasant human being to boot.

Festival License Plates

In the past two issues, I did not discuss the topic of music-related license plates. Let's get back on track, beginning with some of what I observed at the Fathers Day Festival. I saw a Toyota Sienna with a license of BAS EADG; that should require no explanation. One of the free shuttles was driven by a truck that is plated with MTN GOTS. Does that mean the truck doubles as a goat-hauler during the rest of the year? The owner of GITTPKR and LVTOJAM was in attendance, though I did not personally see his rig.

The folks behind Lazy Dog Ice Cream have one freezer-cart plated as DWISHUS. (Think about it;

three syllables.) Another cart has LAZY PUP on its license plate. I'm not sure why vendor carts must have DMV-issued license plates, but I believe those were real plates. In the day-use parking lot I saw a black SUV with the license MAC24X7, and on its window was an Apple Computer logo. There was a motor home with the license of AZ ILEAD and an oversized Ford truck with EXKRZME. (I think it means "ex-cars-me" but I'm not certain; it could signify "eeks, crazy me!")

In case anyone misunderstood what I wrote in the May issue, about Richard Greene submitting a license plate that he saw: An indignant fiddler friend told me "hey, that's a famous fiddler that you called a banjoist!" Richard Greene (of Los Angeles) is indeed a pre-eminent fiddler and an associate of Bill Monroe. Richard Greene (of Bakersfield) was my classmate in Bill Evans' banjo class at music camp last summer.

Music Among The Detritus

I've always enjoyed hunting for interesting items at resale shops, garage sales, and flea markets. Since my involvement with the CBA, I've run across some finds that you may find interesting.

Some time ago, I helped to clean up a storage locker. Among the items discarded were decorations from a 1950's-themed dance party. These included some black plastic silhouettes, depicting various musical symbols. I got treble clefs, quarter and eighth notes, and even beamed sixteenths! You know how kindergarten classrooms have the alphabet letters tacked onto their walls? A visitor to my home was reminded of that image, after seeing my pathetically decorated kitchen (or rather, my tastefully-appointed rehearsal hall and recording studio).

About two years ago I found a half-sized fiddle for \$50 at the Salvation Army. It was a Chinese-made instrument but was in pristine condition and included a nice-looking case. I notified friends in the local fiddlers association (SCVFA) and someone bought it to pass on to a young relative. Only later did it occur to me that the Darrell Johnston Kids Lending Library could have used that violin. (D'oh, slap my forehead.) At least the instrument found its way to a young musician who has access to the necessary tutelage. After you've read my column, if you're inspired to weed



Allan French

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Continued on A-20

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

Howdy, Howdy, Howdy! Well folks, I guess we all survived another week at Grass Valley! I got home around 9:00 PM on the 20th of June, turned on the fan over my chair, fixed me a big cocktail and absolutely conked out till about 3 AM! It felt SOOOOO GOOOOOD to be home again! BUT, it took me the whole week to get up to anythang near full speed again. Like my ol pal Vern said one year after our festival; J.D., I've had "jet lag" fer the whole durn week, and I was only a hundred miles from home! Go figger! We laughed about that one fer years to come. But, anymore it's the truth, whether we like it 'er not. Like my buddy Steve Waller said at the festival some years ago; J.D., have you noticed that the pickers that stay up all nite git younger every year? Truer words were never spoken.

It was so good to see a lot of my friends that I only git to see at our festival. One of 'em being my good friend Paul Sato from Hawaii. Paul always does a great job of running our Pioneer Stage, and comes fer the whole week to volunteer fer us. He's also a great banjo picker, and spent time playing bass fer Bill Monroe at times when Mr. Monroe was touring the Island State. A great BIG thank you Paul

fer all you do fer us. Paul is like me, inasmuch as we don't like to say goodbye to each other at the end of the festival, so this year when I was emceeing the Sunday evening show, he slipped up the stairs and whispered; "I'll see you, Boss," and then he was gone, faster'n a Del McCoury "G Run".

Well folks that festival really went by fast fer me, about as fast as a stack of my Blue Berry Hotcakes last in front of my fiddle playn' buddy Bruce Johnson. Bruce can "disappear" a stack of them hotcakes and some homemade sausage faster'n he can play the fiddle, and buddy, that's fast! So park yer ol truck in the shade of the Black Oak over the driveway, come on in here where I've got my big 'ol fan a'coolin' off the kitchen, grab you a "Shiner Bock" out of the 'frig, and we'll "make medicine" over some good ol summer BBQ recipes.

I'm sure you folks have heard me tell in the past of how I was "the motor" fer my Mom's bigG ol hand crank Ice cream freezer back in the late 40's and early 50's. The very first thang I got fer my Momma when I got out of school and went to work, was an ELECTRIC Ice Cream freezer! No joke! I bought it at Turner Hardware in downtown Stockton fer \$17.50 plus tax.

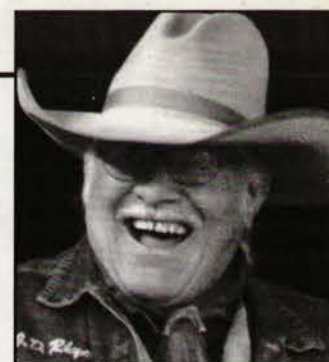
I remember one day when my second wife and I was in an antique store and there was an old hand crank freezer exactly like the one my mom had. She wanted to buy it, but they wanted more than she wanted to pay fer it. I told her if she bought it, I was gonna use it fer a target fer my shootin' iron's, because it was obvious SHE never had to crank one of the damn thangs fer about 3 to 4 hours! I still hate to even look at one of 'em! But, they provided me with some of my mostest favoritest memories of summers of my youth, so fer that I'm grateful. Well, as Ron would say, told ya that, now I'll tell ya this. One of my very favoritest thangs to have on a hot August day is some home made ice cream! Here back in August of '06 I read a story of some famous people in history and their love of ice cream. One of the people was Thomas Jefferson, and it gave his favorite recipe fer my mostest favorite of 'em all, vanilla ice cream. Ol T.J. is one of my favoritest historical figures as well as my favorite past president of all time so, suffice it to say, I ran it in my column back in August of '06, and here it is August of '10, so here it is again.

Thomas Jefferson's Vanilla Ice Cream

2 quarts heavy cream
1 vanilla bean, split and seeds removed
6 large egg yolks
1 cup sugar

Use a heavy bottomed saucepan. Over med low heat, simmer the cream and vanilla bean and seeds, stirring, till it reaches a fragrant state, about 5 minutes. Beat egg yolks in a bowl. Mix in the sugar. Slowly beat in one cup of the cream mixture into the yolks, then add this back to the cream slowly, stirring constantly. Cook, stirring constantly until it thickly coats the back of a spoon, about 5 minutes. Strain into a container, cover, and refrigerate at least one hour. Freeze in yer ice cream machine.

Ice Cream made like this isn't as sweet as the commercial stuff that's full of chemicals and preservatives, and it's a lot creamier to the taste. This is the way my momma used to make it when I was a little bitty red neck. The reason it tastes different, is because it IS different! Next time yer in the supermarket, jes check out the list of ingredients



J.D. Rhynes

in commercial ice cream. I'll bet you can't even pronounce 'em, let alone know what they are! My rule of thumb is this; if'n I can't pronounce it, I don't eat it! Nuff said on that.

Summer time is the time to cook out doors! I ain't got my "summer kitchen" set up under the black oaks this year, due to a lot of construction a' goin' on around Blue Grass Acres this year. But, that don't stop me from a'farin' up my wood far'ed BBQ when the occasion arises. So far this year, I've been cookin' a lot of good steaks and tri tip on my wood 'fared BBQ, so good they'd make yer tongue slap yer brains out jes eatin' 'em! I purely love BBQ'ed meat of any kind. One of the fastest ways to

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

T.J.'s Roadhouse in Colfax, California

Here back in May of this year, I had the pleasure of eating one of the bestest breakfast's this 'ol country boy's got on the outside of, in many a year! I was up in the Sierra Nevada Mountain town of Colfax, California, right next to Interstate 80, having my good buddy Bruce Johnson do some tune up work on my Cummins powered Dodge truck. It was early in the AM when I got there, so we both agreed that we needed a good breakfast before we started the day's endeavors.

So off we go to T.J.'s Roadhouse, Bruce and mines favorite place to eat in Colfax. I had ate lunch there a few years ago, and it was one of the bestest burgers I'd ever ate, but was I ever in fer wonderful surprise fer breakfast that day. Now anyone that's ever read one of my cookin' columns herein, knows that my favoritest thang to have fer any meal, is a good chicken fried steak! Yes! I can eat 'em 3/7/365, specially if'n there's smashed taters and gravy with 'em! (Now rat there is three food groups of their own, C.F. Steak, taters, and gravy.)

Well, as I perused the menu my eyeballs settled on the chicken fried steak immediately. When the li'l waitress came to take our order, my buddy Bruce ordered the senior's plate. Sez I, Bruce, jes what in the cat hair are you doin' ordering the senior's plate? He sez, Reno

(my nick name, and a story fer another time), please b'leeve me they give the seniors here a lot of food fer the money. Well, sez I, I ain't takin' no chances of goin' out of here hungry, I'm gonna order me that chicken fried steak fer breakfast. Bruce sez, I'll bet you a sixer ya can't finish it all. I shoulda knowed rat off that he knew more than I did, 'cause ol Bruce don't bet on nuthin' lessen he's got the odds in his favor. So the waitress asks if'n I wanted toast, biscuits, er pancakes with that C.F. Steak? I'll have the pancakes sweet thang, 'cause next to C.F. Steak, pancakes are my favorite fruit!

Well jes about a big mug of coffee later, here comes a platter(!) of food, accompanied by a big plate with two pancakes on it about the size of a hubcap off of a 1955 Buick! The steak it's ownself was huge, along with two large scrambled eggs, and a stack of hash browned taters that two Irishmen couldn't shake hands over. Wow! Ol' Bruce was a' settin' there smilin' like a mule eatin' briars, and sez; I told you so, followed by an evil chuckle that implied that he'd jes won a handy sixer of his favorite brew, Newcastle.

Not to be called a timid soul, I dug into those two platters of grub, and even though I did all I could to "disappear" it all, at least half of the pancakes remained when I threw in the towel! That was without a doubt the best tasting and

tenderest C.F. Steak I've ever had in my life! (There wasn't a speck of it left!) The rest of the meal was jes as good too. Everythang was cooked to perfection, and the service was impeccable.

After talking with John the proprietor, he told me that the steak is a top sirloin of Angus beef, and they take pride in all of their food.

Folks, this place has all three of the necessary things that I judge a cafe on #1: The food has to be out standing. #2: The price has to be where an average family can afford it. #3: The service has got to be really good. No gum poppin' don't-give-a-damn teenage wait help that doesn't give a flip if yer food is cold, or you've been waiting fer 30 minutes to be waited on. T.J.'s Roadhouse has 'em all. Sooo, the next time you head out over the



The epic Chicken Fried Steak at T.J.'s in Colfax, with an overwhelming number of fixin's, was no match for J.D.

hill on Hiway 80, pull off at the Colfax ramp, go over the hiway to the stop sign. Turn left, go past the next stop sign, and on yer left at 520 South Auburn you'll see T.J.'s. They're open 7 days a week from 6:30 AM to 8 PM. On Monday and Tuesday they're only open till 2:00 in the afternoon.

A big C.F. Steak will only set you back \$9.25 fer breakfast, well

worth it, b'leeve me! I look forward to goin' there in the near future, and when ya go there jes tell 'em 'ol J.D. sent you. B'leeve me folks ya won't regret it. Yer friend, J.D. Rhynes, CFSC (Chicken Fried Steak Connoisseur)

P.S. Ol' Bruce couldn't finish all of his "senior's plate" either. They don't skimp on the helpings either.

The Old Time Rambler By Geff Crawford

Roger Cooper

Roger Cooper is a Kentucky fiddler who learned a lot from old-timers where he lived, but also became a close friend and musical partner of Buddy Thomas (Old-Time Rambler #38). Roger has two CDs out, "Going Back To Old Kentucky" and "Essence Of Old Kentucky", both on Rounder. This will need to be a two-parter, with this first installment quoting from album notes about Roger's early start.

"The first time that I really had a taste of good fiddling was over at Bob Prater's, out Foxport way. My uncle Gene took me up there when I was about twelve years old... (He) was really a tough man. He farmed and built barns and houses — Lord, he just worked all the time. I don't see how he could get his fingers to work on the fiddle, because he farmed so hard. But they did, though — those fingers always worked real good.

"Bob had a rhythm that was just about unique to most any fiddler I've heard. Just a good dance rhythm, but it'd put a mark on you after you'd heard him play. It really excited me, I'll tell you. I decided right then that I wanted to be a fiddler, though I didn't know how to get to be one. I thought to myself, 'Yeah, that's where it's at — what a guy needs to play is the fiddle.' Of course, Bob also had some nice-looking daughters about my age, so I liked to go over there for that, too.

"A whole lot of musicians would come over to Bob's. Pretty

soon somebody'd holler to get Bob's brother Bill. Usually there'd be Shirley Cline and Brooks Mineer over too. They've all got that same lick out through there, Bob and Bill and Brooks, they all got that same rhythm about the way that they play. Bob learned tunes from his dad and from them Rolphs over around Burtonville. They were good strong fiddlers when Bob was growing up, so maybe Bob got some of his style off of them. I used to see Bob's daddy over there when I was a kid. He was about ninety years old but he'd always play a few tunes."

Then Roger gets into talking about timing in a fiddle tune, with some players playing tunes in a "crooked" way, or some tunes just always played "crooked", usually meaning extra beats put in or beats left out. (A definite no-no if you're playing for a contra dance, but acceptable—always check with the caller—for a square dance or certain other dances.)

"Since then I've thought a lot about timing in a fiddle tune and how Bob done it. The older time players had a little different approach on the way they'd put in the chord changes. They'd sometimes shave the corners off the timing, where nowadays fiddlers put more timing in, squaring it up like four lines, you know. Well, the old timers put four lines in, but they'd phrase it in such a way that some of the timing would get shaved off at the edges just where they'd go right on to the next part. Some way or another they was getting to that next space sooner. It's just an old-

time approach — Doc Roberts did it and Clark Kessinger done that some, too. When they was a-doing that, there was no need for them to wait for the timing to come back around. Nowadays the biggest percentage of fiddlers will just the same as stop when they get to the end of eight bars or just drag it out with what they call "time licks." But those old timers never did lose time or nothing; it's really all in there, but it just seems a little odd according to the way people think about music today. I really like that old time kind of timing and use some of it my own self, although it feels a little funny to me until I play it awhile. But once you get used to it, it'll sound wrong if you don't time it like that.

"Maybe that's why Bob's rhythm was so good, because he'd shave them corners off and be already there to start on the next part. In the old days too, the guitar players would hit right down across a chord with just one big rake. Somehow or another they would come out with a beat and a half out of this deal and that would put the fiddler right on the side of the beat where they has all the drive and then the melody would just float right along over that. So rhythm's where it's at with a fiddle tune: it's not so much what you're putting in there that makes a dandy tune as what you leave out."

Roger has some good stories about the old players, and a lot of stories about Buddy Thomas too. Here are a couple.

"Bob played for a dance just about every week or two some-

where around Maysville, Owingsville, Flemingsburg or Vanceburg. The banjo player, Arthur Breaze, would hunt down places for them to play — Bob probably wouldn't have fooled with it himself. Bob once told me about one time he was supposed to play over at Portsmouth. When he opened up his fiddle case that morning, he found that the neck had come unglued and his fiddle was laying there in pieces. And he had to play that night. So he hollered for the old woman to come in there and get some of that super glue. They tried to hold the fiddle together until the glue'd dry but Bob got some of it on his fingers and he couldn't get loose of the fiddle. So he really went into a panic and wrestled around with that fiddle. Finally he got her unhooked, but two of his fingers were stuck together. Bob said he had a terrible time of it, with that glue all over him, but he somehow got over there to play that night.

"Bob talked like somebody from back in another time and always had a bunch of old sayings. He was funny about fiddling and always acted like he didn't care about it. I'd go over and ask, 'Bob, you want to play a tune?' and he'd say, 'Oh, my, I can't play no fiddle — I don't even like fiddle music.' Then he'd say, 'Why, I ain't played a tune in two years.' But, Bob, I'd say, 'I knowed you played a dance with Arthur Breaze just two nights ago.' 'Oh, that,' he'd say, 'there was a mess of fiddling over there and I got into playing with Arthur and,



what a mess, I couldn't get out of it.' And he'd go on and on that way — I always thought it was funny. Of course, by the time you'd be ready to go, Bob would be all wound up: 'Oh, no, no, stay; let's play another one before you go.' I've always thought that probably Bob worked so hard that he didn't think about the fiddle a lot of the time, but when he got one in his hand, he'd really get back into it.

"This habit of Bob's aggravated Buddy Thomas so much that one day he said to me, 'We'll just fix Bob of that.' So Budd picked me out four or five tunes and planned it all out. He told me, 'We'll go down there and first you play these tunes right here. Then hand me the fiddle and I'll be all over him with some of my good stuff. By that time, Bob'll be all wound up and dying to play himself. Then we just get up casual like and leave him there a-hanging.' And it all happened just as Buddy said it would and Buddy would laugh about it for days after. It's funny to put that much work into pulling a prank, but that's just the way Budd was.

Next time, more from Roger Cooper and his time with Buddy Thomas.

The Allan French Column by Allan French

From page A-18

out your axe collection, don't forget that CBA's "DJKLL" can put your surplus musical gear to good use. At FDF, I donated a banjo capo that is almost brand-new but didn't suit my tastes.

Along with the decorations mentioned earlier, my kitchen studio has two framed pictures. One is a class photo from the 2009 CBA music camp, and the other is a thrift store find. It is a pen-and-ink drawing of a banjo propped up against the stalk of a sunflower plant. Not as cool as if the banjo were next to a log cabin or moonshine still, but for \$3, I'm happy with it.

A while back on eBay, I happened across the first album released by banjo/mando prodigy Ryan Holladay. Released when he was about 8 years old, "I Want To Play The Banjo" is an "artist and friends" creation. It features Earl Scruggs, Jimmy Martin, and the McCoury brothers. Ryan performed with some of our own young guns at IBMA in 2005.

On July 1, Nancy Zuniga wrote on our website Welcome Page about the challenge of disposing of sentimental objects prior to moving to a new home. I recently moved. (The kitchen/studio references above, those are actually historical: I now play banjo in front of my computer workstation in a cramped room, unless my roommate is gone and I can commandeer the kitchen table.) Prior to my move, I boxed up at least a hundred audio cassettes for long-term storage, knowing that I'd never listen to them again, given how much iPod and CD material I have. At FDF, I learned that the young son of a friend is a Johnny Cash fan. Yippee — I've found a home for all my Johnny Cash tapes! This pleases me because The Man In Black was the first musician I ever saw perform on a stage; I am glad the recordings will go into the hands of another fan. The rest of the country/folk/bluegrass recordings will be offered to SCVFA

members at a future jam, and everything else will go to the Goodwill.

Musical Inspirational Thought

"Live music is a renewable resource."

— The tagline for the GreenNote Festival (an environmental expo / music festival held in Seattle; www.greennote.us)



The art-chair given to Frank Solivan at FDF 2010.

Photo: Alan French

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Joe Weed's Studio Insider

Sessions with sermons and music

Last month, I returned from the spectacular music, warm companionship and balmy weather of Grass Valley to a challenging project in the studio. Laura Green, who directs the music at a church in Silicon Valley, wanted to produce a "farewell" CD from the church's minister. She planned to record four or five of his sermons, each ten to fifteen minutes long, and then add music to introduce, accompany, and finish up each one. I'll explain how we accomplished this, as our work flow might help you when you're recording both narration and music.

Our first step was to record Father Jim Thomas reading his sermons. We adjusted the studio to a full dead sound, with carpet for him to stand on and a music stand close by for his script. We were careful to position the stand so that his voice wouldn't reflect back from the stand and hit the back of the microphone as he read his script. We did this by adjusting the angle of the stand's table in both the vertical and horizontal axes, and then adjusting the lights in the room to

illuminate the script well.

We used a Neumann U-87 large-diaphragm condenser mic for the reading, and put a factory-supplied large foam windscreen over the top of the mic. Additionally, we used a "Popper Stopper" cloth screen in front of the mic to stop "P" and "B" sounds from hitting the diaphragm and causing thumps. This set-up provides plenty of clarity for the voice, and rejects unwanted sound reflections from elsewhere in the room.

Producer Laura Green and I both followed the script as Jim read, so that we'd be aware of any missed words or re-starts. We took notes, Laura using paper while I dropped short text markers into the ProTools session document as Jim read. When Jim finished his readings, we carefully edited the audio. With contemporary DAWs (digital audio workstations, like ProTools), it's quick and easy to go through a 15-minute sermon, take out the glitches, and end up with a seamless, error-free talk.

The next challenges were for Laura to choose and record the music to introduce, accompany, and lead out of Jim's sermons. For

most of the music, Laura chose either piano and flute or small vocal ensembles. We recorded the unaccompanied vocal quartets two voices at a time, placing each singer in a separate sound-proof room with a large window between them. The singers achieved a comfortable vibe for their performances, as they could hear each other over the headphones and see each other through the glass. But if either singer made a mistake, it wouldn't be picked up by the other's mic. This allowed us to make any necessary edits to either vocal track without being concerned about the other. Once we had obtained good performances of the soprano (melody) and bass, the singers went on to record the "inside voices," meaning the alto and tenor. This way, we were able to achieve full quartet ensembles using overdubs and only two singers. If budget allows, we usually prefer to use four separate singers for quartets and avoid having anybody sing two parts. But sometimes budget requirements demand that fewer people do the work of more, and the magic of overdubbing allows us to accomplish that.

So how did we keep the quartet from drifting out of tune during a three-minute piece? We first recorded on piano an arrangement of the tune at the tempo and key that we needed, and then had the singers listen to that piano track in their headphones as they sang. When they were done, we muted the piano, and voila! We had a perfectly tuned and timed a cappella quartet version of the hymn they had sung.

For these singers, both with big voices that are accustomed to filling a church, we used our Neumann U87 mics and good, clean solid-state mic preamps. We again used the "Popper Stoppers" to eliminate the impacts of plosive sounds, but stayed away from the foam wind screens so that we would have the most natural image possible.

For the flute and piano sessions, we again had the two musicians work in adjacent, sound-proof rooms with a large window that allowed them to see each other and communicate non-verbally. There are many ways to record piano, and the way you choose will depend on how the instrument will be used in the final composition, the type of music, the natural sound of the piano, the sound of the room, and the touch of the performer. For these sessions, I used a pair of Neumann TLM-93 mics. I chose these because they are cardioid (meaning they pick up sound from one direction only) and they provide a full, rich sound with a small hype at the top end, which benefits the Kawai 7-foot grand piano in my studio. I position them about 14 - 18 inches above the harp, with one angled towards the bass strings and the other towards the high strings. It's best to experiment with each piano to

find the optimum distance from the strings, from the hammers, and from the piano's open top. I am accustomed to recording this piano, and I left the mics set up in their best spots for the duration of the sessions.

Flute (I know, not in too many bluegrass bands) provides a few recording challenges also. Flute players almost uniformly want to have some of the top end (high frequencies) turned down, as the flute usually sounds unnaturally breathy when close-miked in a studio. I like to use a Neumann U-89 mic for flute, for several reasons. One, it doesn't have an unnaturally hyped top end, so it's not fighting with the flute player's desired sound. Two, it has 5 adjustable pick-up patterns. I use a wide-cardioid pattern, which allows the mic to pick up sound from all along the length of the flute, not just from the head joint or end.

Laura and I had to use several techniques to make the musical selections fit into the proper spaces in Jim's sermons, and we had to use some crafty EQ and multi-band



Joe Weed

compression to get the best sound from the various instruments. I'll explain more about how we dealt with these and other challenges in next month's column.

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, or by visiting joeweet.com.

J.D.'s Bluegrass Kitchen

From page A-19

cook meat over a "far" is on skewers, be they metal or wood. Here's one of my mostest favoritest recipes for some good BBQ'd Tuna. Jes writin' about it throws a big case of "the slobbers" on me! I love good BBQ'd fish, but this recipe is one you'll get raves on everytime you fix it.

Marinated Tuna Skewers

1/3 cup plain Yogurt
3 Tbsp thinly sliced fresh Basil leaves
1 tsp soy sauce
1 tsp Dijon mustard
1 - 1 1/3 lb tuna steak, 1 inch thick
Sea salt
Fresh ground white pepper
Olive oil for grill

Whisk together yogurt, basil, soy sauce, and mustard. Cut the tuna into one inch squares, and add to the marinade. Toss to coat good. Cover and refrigerate for at least an hour. Thread tuna on 8 skewers, salt and pepper 'em good, and cook over a med hot "far", and cook to suit.

Some times, I like to thread some sweet peppers between the chunks of tuna, and maybe some chunks of sweet red onion too. Yummy! Serve this with a good bottle of decently chilled Pinot Grigio, a good salad and it don't git any gooder than this!

Now when you're BBQ'in',

ya jes gotta have some good BBQ sauce. Here's a recipe for some of the bestest sauce you'll ever wrap a lip around!

Bourbon and Brown Sugar BBQ Sauce

1 cup ketchup
1/2 cup bourbon
3 Tbsp brown sugar
3 Tbsp light molasses
3 Tbsp apple cider vinegar
2 Tbsp Worcestershire sauce
1 Tbsp soy sauce
1 Tbsp Dijon mustard
1 1/2 tsp liquid smoke
1 tsp onion powder
1 tsp garlic powder
1/2 tsp crushed red pepper flakes
1/2 tsp fresh ground black pepper

Bring all ingredients to a boil in a saucepan over med heat, stir occasionally. Reduce heat, and simmer till the sauce is nice and thick and about 2 cups.

There ya have a good bunch of recipes for yer summer time enjoyments. I hope y'all enjoy 'em as much as I love writin' 'em.

This month marks the start of my 25th year of writin' this for all of you folks in Bluegrass land. I hope we're all here for the start of my 50th year! So with that said, may God grant us all peace and health, and may God bless America! Yer friend, J.D.Rhynes.

CBA CLASSIFIED ADS

LESSONS

LEARN BLUEGRASS MANDOLIN WITH TOM BEKENY. Beginner, intermediate, and advanced students welcome. Contact Tom at 510-528-4039 or tombekeny@sbcglobal.net

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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.

Please consider advertising in the
CBA's Bluegrass Breakdown.
Contact Mark at 831-338-0618
mrvarner@ix.netcom.com

LETTERS TO THE EDITOR

Dear editor,

Ahhh: Festival time, hear the wonderful music we love so much, visit friends, jam and meet new friends.

About 6 or 7 years ago my wife and I left the CBA because of the politics in that association.

This Father's Day Festival we were asked by a special friend to come up to Grass Valley for Saturday, so we did. And guess what, there was politics again. We came for the music and comradeship and at one point it was a political rally.

Oh, and by the way, we will "never attend" any venue that Kathy Kallick is involved in. And I am throwing my material I have of her in the trash.

Thank you,
Marvin Hiebert



Dear CBA,

The Breakdown has become my social life, keeps me up with you all. Sam and Shelby are in heaven "Jamming." Thinking of you all - we have so many awesome memories -- JD's recipes keep me well fed- Miss not being able to do to Grass Valley (more awesome memories) There was a member of the Freeman clan there though. "The Infamous String Dusters" fiddle player - "Jeremy"-- (Ken Freeman's grandson).

Our best to you all
Peace
Alice Freeman

Bluegrass Haikus by Cameron Little

Mando

Dragonfly mando
Lending Library jackpot!
Pickin' frenzy time

Unleash the mando
Blackberry blossom awaits
Time to let 'er rip

Step into the void
Eight strings await patiently
Monroe is calling

Banjo

Humble origins
Inherit great gran's 5-string
Destiny in place

Hunched over banjo
Think I'll get paid by the note.
Show them music snobs

Metal fingertips

Blazing blur of motion
Turkey Knob is mine

Luthier Building
Dealers wait to fuel my fix.
Banjo lust looming.

Fiddle

Week two on fiddle.
Dreams of Orange Blossom Special!
Sounds like scalded cats.

Fiddle speedster starts
Devil's Dream dusts wannabes.
Jam buster for sure.

Bass

Enchanted upright
Forever friend, bonded to me
Makes my butt look small

1 - 5 - 1 - 5 - 1

Monotonous bass line, sure.
Here comes a 2 chord.

Dobro

Wechter on my lap
Fingers tangled, bar slipping
Newbie Fireball Mail

Guitar

Hammer on, pull off
Clarence White's voice calls to me.
Hope to be as good.

Don't own dreadnaught yet
Bluegrass Police riding hard
Must hide double-neck

And....

Lending Library
Young'uns begin mando dance
Tremolo dreaming

You can earn a generous commission as you help the California Bluegrass Association. Contact Mark at mrvarner@ix.netcom.com and find out about a job doing ad sales for the Bluegrass Breakdown.

Is your membership facing

EXTINCTION?



Carolyn Faubel 530.741.1259
CBAMembership@syix.com

Lost and found list for FDF 2010

By Carolyn Faubel

By now some of you festival-goers may be wondering where a particular item has gone to. It's just possible that it might have ended up in our lost and found box. We were able to reunite most of the contents to their owners, but there are a few things that are still unclaimed. I'll list them below.

But I do have a request for anyone who found something at the festival but hasn't turned it in yet. There are several outstanding "Lost" entries that need to be found. Even if it is something you don't think is particularly valuable, you never know what it might mean to the owner.

In particular, there is a red

sweatshirt gone missing. It has yellow lettering for Indian Creek School on it. The owners would really like to find that.

Here is the list:

black instrument humidifier
sack with a maroon windbreaker
jacket, brown dress shirt, and
black cord/plug
Picnic bag/backpack with blanket
and flip flops in it
Fresno County Library card for
Liam Gray
A little folding wooden case for
pens or something
small blue flashlight
digital watch
analog watch

beaded bracelet
cell phone battery
box of rosin
key ring- Toyota and Chrysler keys
single key marked "office" (could
this be a fairground key?)
earrings- small gold hoop, flip flop
peace sign pendant
child's gray tennis shoes
toddler's pink sweater
adult sweatshirt with iron cross
symbol
Yellowstone ball cap
small tent
small assortment of inexpensive
sunglasses and reading glasses
tube of lip balm
pot of lip balm
child's sippy cup



THE PLOUGH AND STARS
116 Clement Street, SF

CBA sponsored jam every 1st Wednesday

IBMA members elect leadership to board

Professional members of the International Bluegrass Music Association recently participated in annual elections to determine several positions on the organization's board of directors. One new face will be added to the board and three were re-elected to new terms.

Those elected and the membership categories they represent are...

-Dwight Worden, president of the San Diego Bluegrass Society, a fiddler and an attorney based in California, represents associations.

-Rienk Janssen, editor of Strictly Country magazine, an event pro-

ducer and record distributor, serves on the European Bluegrass Music Association board and coordinates the annual European World of Bluegrass events in The Netherlands. Rienk lives in Vlagtwedde, The Netherlands and represents international members.

-Janet Davis, owner of the Janet Davis music Company in Bella Vista, Arkansas, plays and teaches the banjo and represents merchandisers & luthiers.

-Jeremy Garrett, the Nashville-based singer, fiddler and songwriter with The Infamous Stringdusters, represents artists & composers.

Each was elected to a three-year term which begins on September 27, 2010.

The board is IBMA's policy-making governing body which determines long-range goals and priorities for the association. Members serve without compensation and bear the full expense of attending IBMA events and board meetings held at least twice each year.

For more information about IBMA, those serving in leadership and on committees, visit www.ibma.org/about.ibma/leadership.asp



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Contact Deb Livermore
916-925-1733 or email:
hippie7916@sbcglobal.net

Centrum Names Suzy Thompson Next Artistic Director for Fiddle Tunes

Way to go, Suzy!

Fiddler Suzy Thompson has been named Centrum's new Artistic Director of the Festival of American Fiddle Tunes, succeeding outgoing Artistic Director Dirk Powell.

Steeped in many fiddle styles, including old-time, Cajun, and blues, Thompson has been a Fiddle Tunes faculty member multiple times, and has also taught and been a featured performer for Centrum's Port Townsend Acoustic Blues Festival.

In addition to her active teaching and performing schedule, Thompson is the founder and currently serves as the Artistic Director of the Berkeley Old-Time Music Convention in Berkeley, California where she resides. Thompson will begin her duties at Centrum in the fall, working with program manager Peter McCracken to select artists and curate the Fiddle Tunes festival experience, now in its 34th year.

"We are thrilled to have Suzy join our artistic staff," said Centrum Executive Director John MacElwee. "She has been an active part of the Centrum workshop experience for many years and is revered as both a performer and a teacher. I have known of her talent 'as a fiddler, guitarist and a singer' for nearly thirty years, and also of her passion for exploring and understanding the context of the fiddle in American music. She is indeed

a worthy successor to Dirk Powell, who greatly helped to shape this important festival over the last five years."

The Festival of American Fiddle Tunes is one of the largest celebrations of traditional American music "and other fiddle traditions from around the world" west of the Mississippi. Hundreds of players come to Fort Worden State Park for a full week of workshop classes, band labs, tutorials, dances, concerts, open jams, parties, and informal and spontaneous gatherings. These workshops lead into mainstage shows where thousands of audience members pack McCurdy Pavilion, a World War I-era balloon hangar converted into one of the west's most distinctive performance halls, to listen to the masters. Past performers have included Dennis McGhee, The Carolina Chocolate Drops, Marc and Ann Savoy, Howard Armstrong and Buddy McMaster, among many others.

"I am thrilled to accept this position with Centrum" said Thompson, from the Swannanoa Gathering in North Carolina where she is teaching fiddle this week. "Fiddle Tunes is known all over the world for bringing the authentic tradition bearers of fiddle styles to Port Townsend. There is no other festival and workshop quite like it. I am honored to succeed Dirk Powell and look forward to working with

the Centrum staff, including Peter McCracken, in planning the 2011 festival."

"We're looking forward to working with Suzy," said program manager Peter McCracken. "She has a thoughtfulness about the way she creates programming, and a lot of experience. We've known each other for since Fiddle Tunes began 34 years ago, and we're looking forward to continuing the traditions of Fiddle Tunes."

Over the past three decades, Thompson has been a leading force in many influential roots music groups, including the California Cajun Orchestra (two award-winning CDs on the Arhoolie label), the Blue Flame String Band (with Kate Brislin and Alan Senauke), Klezmorim (who started the klezmer music revival in the 1970's), the all-woman Any Old Time String Band (featured on the Grammy-winning Arhoolie box set), and most recently, the Bluegrass Intentions (with banjo ace Bill Evans.) She has also worked with Darol Anger, Laurie Lewis, Beausoleil, Peter Rowan, Maria Muldaur, Jody Stecher, Del Rey, Geoff Muldaur, Alice Gerrard, D.L. Menard, Jane Voss, Rinde Eckert, the Savoy-Doucet Cajun Band, Sukay, and Frankie Armstrong, among others.

In 2003, she released her first solo CD, *No Mockingbird* which features blues songs and old-time fiddle rags. Her follow up CD on the Arhoolie label, *Stop & Listen*, came out in 2005. Thompson currently records

and performs in a duet with her husband and longtime musical partner, reknowned flatpicker Eric Thompson, with the Aux Cajunals (a Cajun/blues band, in which she plays Cajun accordion as well as fiddle and guitar), and with the Thompson String Ticklers.

Thompson discovered the music of Bessie Smith, Sippie Wallace, Memphis Minnie, Victoria Spivey, and other classic blues moaners in the winter of 1975, when a friend of a friend of a friend stored his LP collection in her room. She began learning and performing some of this early blues material, accompanying herself on the guitar. The next year, she formed the Any Old Time String Band, an all-woman quintet with a repertoire that included classic blues, oldtime country music, and Cajun music.

In 1976, her interest in Cajun music was sparked by seeing the Balfa Brothers perform. She traveled to southwest Louisiana, receiving an NEA Fellowship in 1980 to apprentice with Master Cajun Musician, Dewey Balfa; she also studied with Cajun fiddle legends Dennis McGee, Cheese Read and Wade Fruge. The 1980s saw Suzy touring and recording with the Blue Flame Stringband and the Backwoods Band, appearing on the *Prairie Home Companion* radio show, and touring throughout the U.S. and in Europe.

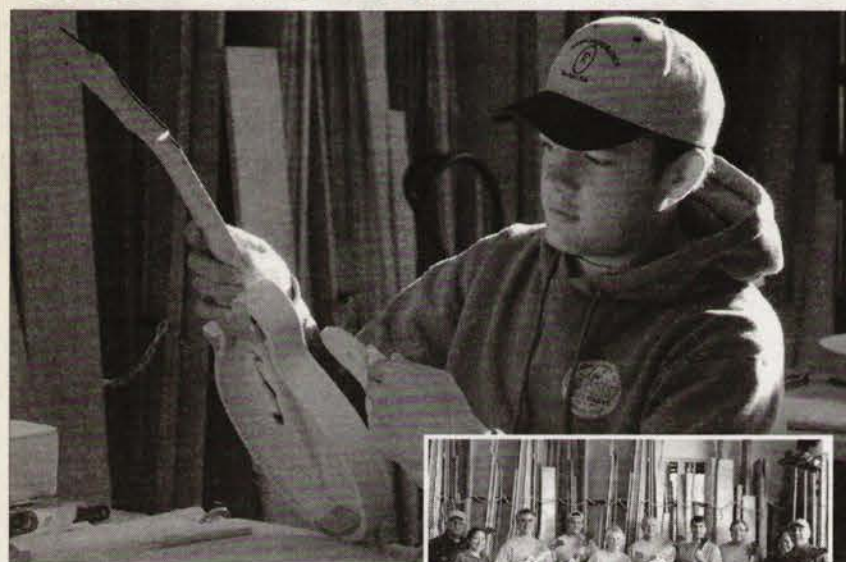
In 1983, she formed the California Cajun Orchestra, featuring Louisiana-born accordionist Danny Poullard. The CCO's debut album, on Arhoolie, was awarded the prestigious Prix Dehors De

Nous by the Louisiana French Music Association; their follow-up CD won a NAIRD Indie for "Best Cajun-Zydeco Album of the Year." Suzy has performed with many of Louisiana's finest Cajun musicians, including D.L. Menard, Beausoleil, Michael Doucet, Dewey Balfa, and Marc and Ann Savoy. She appears in Les Blank's film on Cajun and Zydeco music, *J'ai Ete Au Bal*.

Thompson's vast repertoire of quirky old-time country tunes and songs was learned from rare field recordings and old 78s, and she is particularly adept at the ragtime and blues-influenced playing of hillbilly musicians of the 1920's and 30's, such as the East Texas Serenaders, Fiddlin' Arthur Smith, Doc Roberts, and others of that ilk. Thompson's passion for old-time music caused her to start the Berkeley Old Time Music Convention, which has become a four-day celebration attended by oldtime musicians who travel to Berkeley from all over the country.

In 1994, Thompson represented the U.S. on a Masters of the Folk Violin Tour in Scotland and England. In addition to performing, she has been an instructor at many festivals and music camps, including Centrum's Festival of American Fiddle Tunes and Port Townsend Acoustic Blues Festival, Augusta Heritage Cajun-Creole and Old Time Weeks, California Bluegrass Association Music Camp, Port Townsend Festival of American Fiddle Tunes, California Coast Music Camp, Puget Sound Guitar Workshop, and Lark In the Morning.

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Shelby Ash Presents in San Francisco!

August 7
SMALL GAS ENGINE (SF) emerged from the ashes of long running Bay Area Americana stalwarts, The Robber Barons. www.myspace.com/smallgasengine

August 20
SNAP JACKSON & THE KNOCK ON WOOD PLAYERS (Stockton) effortlessly blend Americana, bluegrass, soul, & old-time music to create a unique, fresh, & energetic sound. www.myspace.com/snapjacksonmusic

August 21
THE TORNOTICS (SF) have been playing together in various incarnations since 1969! Inspired by all types of blues, Sun Studio to late 60's rock, New Orleans second line funk, reggae, and old school country. www.fogtone.com/Tornotics.html

*August 27
OLD-TIME SOUTHERN MURDER HOUR
Featuring: Pine Box Boys + Trainwreck Riders + Good Luck Thrift Store Outfit + Virgil Shaw! Please note, this is not your granddaddy's bluegrass, but a bloody night of backwoods mountain music! www.gamh.com/tickets/ Takes place at the Great American Music Hall, 859 O'Farrell, SF. 415-885-0750. 8pm. All ages.

September 3
THE ABSYNTH (Humboldt Co) meld street

corner swing with a sense of humor, and bluegrass with foot-stomping dance and fiddle tunes. www.myspace.com/theabsynthquintet

September 17
THE SMOKE BROTHERS (Bellingham WA) feature members of Feed & Seed...aka, one of Pacific Northwest's greatest bluegrass bands ever. www.myspace.com/thesmokebrotherscountry

October 2
SUPER BLUEGRASS WEEKEND vol. 5
The official unofficial Hardly Strictly Bluegrass after party! Featuring: Bucky Walters + Hang Jones + The Shook Twins + more tba

*October 16
THE EARL BROTHERS (SF) play the finest original hillbilly bluegrass music in these parts. Tonight's show is the official release for their 4th CD "The Earl Brothers", with original songs about rounders, ramblers, and broken-hearted fools. www.earlbrothers.com Takes place at the Freight & Salvage, 2020 Addison, Berkeley. 510-644-2020. 8pm. All ages.

All shows except *August 27 and *October 16 are at the Plough & Stars, 116 Clement, SF. 415-751-1122. 9pm show, 9:30 music. 21+. For more bluegrass events please check out www.ShelbyAshPresents.net

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Music Festival 3rd Weekend In Sept.

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

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

All 3 Day tickets include camping (Fri, Sat & Sun nights)
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August 2010



B Section - the bluegrass buzz

breakdown

Plymouth Bluegrassin' in the Foothills 2010

September 17-19

Amador County Fairgrounds

Ed Neff with Blue & Lonesome added to line-up

By Larry Baker

Longtime California Bluegrass legend Ed Neff brings with him a stellar traditional bluegrass band consisting of Mike Wilhoyte, Larry Cohea, Paul Shelasky and Jeff King as Blue & Lonesome. This CA band has captured the traditional sound of bluegrass music throughout the west coast with Ed's domi-

nance of Ca bluegrass as it was originally played, incorporating the experience and talents of five of the top traditional players in the business today.

Ed is known to California bluegrass fans as the premier fiddler and mandolin stylist in the traditional vein. He has been a fixture in the Bay Area Bluegrass scene for over 40 years playing with such stalwarts as High Country, Done Gone, Roanoke, True Blue, Adobe Creek

Continued on B-5



California bluegrass institution Ed Neff leads the traditional bluegrass band Blue & Lonesome, performing at Plymouth 2010.

Jake's Brown Barn Festival

San Martin - September 10-12, 2010

By Nancie Barker

Jake's Brown Barn Bluegrass Festival is a "picker's delight", scheduled for September 10, 11, 12, 2010. On Friday, people begin to arrive around noon and jamming begins under the shade of the large trees. By early evening, people have formed a few groups that will take the stage during the evening's "Open Mic" performance. Later, jamming continues long into the night. Saturday morning the program begins with some of the best bands in the Bay Area performing in the big barn. The band lineup this year includes: OMGG, Sidesaddle and Co., Snap Jackson and Knock on Wood, Pleasant Valley Band, Red Rag Andy Band, Angelica Grim and Friends and lots more really good bands.

Saturday night is a jammers paradise. Evenings are warm enough to make playing out under the stars, a dream come true. The music goes on most of the night and is followed, Sunday morning, with another wonderful day of more outstanding bands on the stage in the barn. What a way to spend a weekend!

Camping is included with the price of admission. There is plenty of space for tent and RV camping (no hookups). Come join the fun at the Ludwig Country Park in San Martin, CA, just south of Morgan Hill.

I always think that Jake Quesenberry is around there somewhere, smiling, playing his guitar, and singing Listen closely and you may hear him... "Oh, they cut down the old pine tree....." or maybe one that he wrote like, "Mountain Echoes".

I sure hope to see you there! For information, call Nancie at 408-782-5044

The festival is held at San Martin - Ludwig Ranch Park, 13865 Monterey Road, San Martin. More information at www.scbs.org/events/brownbarn/



OMGG returns to Brown Barn Festival.

Photo: Mike Melnyk



Angelica Grim will perform in 2010.

Memories Are Made of This...

Father's Day Festival 2010

By Jean Ramos

On Sunday, June 13, I climbed behind the wheel of my car and headed for Grass Valley; crazy thoughts spinning through my brain; my mind was flipping back and forth between anticipation and apprehension. My first Father's Day Festival at Grass Valley was filling my horizon. Many of my Facebook friends were adding to the hype with all their good natured banter concerning the event. I had heard that this was the Mother of All Festivals in California and about the crowds of campers, the diversity

of attendees, the hot shot musicians and top notch entertainers so I tried my best to prepare for the event. I was filled with all the usual anxious thoughts that accompany a first time experience. Alone with my "what ifs" and with my EZ-Up and folding chairs rattling around in the back of my Jeep, I tuned the Sirius Satellite to some Serious Bluegrass and headed north. We arrived early in the day and began to see many familiar faces and my anxieties gave way to pure excitement. Rick Cornish greeted us and said, "You are in for a life

changing experience." I'm thankful to P.J. Elson who camped behind us, she took me on a walking tour of the fairgrounds on the first day, and it was so helpful. I found the scenery changed day by day as more and more trailers, motor homes and tents began to fill every nook and cranny. By Thursday, it bore no resemblance to what I saw the previous Sunday. I decided that at the next festival, I'm going to single out some first timers and take them on a tour the way P.J. did for me.

I began getting emails and

Continued on B-5

Also in the Bee-cat section...

CBA Father's Day Festival photos

Lilly Pavlak's Euro bluegrass news

Brenda's reviews

CBA's Event Calendar

KOB 2010 remembered



Kids On Bluegrass - Father's Day Festival 2010

By Sharon Elliott

Her name is Sophie Winfree. She is 8 years old and she plays the fiddle. On Thursday morning she joined the Kids on Bluegrass rehearsal in Regina's group. She practiced her song, "Old Joe Clark" with the group. And on went that morning as the group went through all the songs they were preparing for the KOB show. Sophie was excited about playing her song that she and her teacher had worked so hard on. Towards the end of the morning, we brought Regina's group over to the rehearsal "stage" area and asked them to do a run through of their songs. We moved through the songs and it was finally Sophie's turn. She started her song and there was some confusion in getting the whole group started together. As Sophie kept starting over, because the group didn't quite know where to come in, some of the kids, with their voices rising, tried to tell her she was playing it in the wrong key. They said she needed to play a "potato". She looked confused, and sad. I went to her and asked what was the matter.

She said "I know I'm playing it right, my teacher taught it to me this way."

"Well," I said, "It sounded right to me too".

She said, "They keep wanting me to play a potato and I have to start on another note but I don't know what that is!"

"Well Sophie, a potato is like an introduction to a song but it is just a different word for the same thing."

"Oh" she said "I know what an introduction is" and with that she tried again.

By this time the kids were still all excited and hollering and Sophie began to crumble some more. In a tiny little voice she said to me "Please, I just want to go back to camp".

I said, "come with me and we'll go sit for a while" and with that we went to a far bench and talked for a long time.

She felt so bad because she knew she did it right but she didn't want to stay. I talked to her about how kids get excited and that they weren't trying to hurt her but like kids everywhere and even as adults we often think we know more than others and want to share what we know. I told her they were really just trying to help her as our kids do but it just got loud and scared her. She still wanted to go back to camp. I took her back to camp but since her parents weren't there we left a note for them to come get

her. I asked her if she would try to come back after lunch and try again. She just nodded her head with tears in her eyes and said she would try.

Before she left, one young boy, Morgan Hertz came over to her and told her that he thought she was playing it right too and wanted her to come back. When her dad came I explained what happened and said I would like her to come back and try again.

The morning went on without Sophie. After the lunch break, I looked over my shoulder and there came Sophie with a smile on her face! I went to her and asked her if she was ready to try again. "Yes," she said. Well, the song list had already been decided on and because Sophie had left we had to decide without her song. I took her to Frank and told him she wanted to try again so Frank said "O.K. Sophie, go stand behind that mic and let me hear what you can do."

Well, little Sophie played the heck out of Old Joe Clark and when she was done, Frank said, "Sophie, that was sooooo good that you are going to open our show all by your self because that was so special! Just you and no one else on that stage, just like a star! Will you do that for me?" Sophie got a big smile on her face and nodded. Sophie and I talked a little bit and I told her how proud I was of her for being so brave and coming back to try again. I said that's what makes you a real star!

Later, after both shows, Sophie came to me to thank me, and all I could do was give her a big hug and thank her! Sophie is my hero! She and people like her, young and old, is what renews my life! They are gentle spirits. Special in the way they share themselves. Her spirit is what makes the Kids on Bluegrass so incredible. And over the years that I have worked with the KOB there have been many. May they keep on coming!

Thursday morning rehearsal started with a ton of kids! Many more than we usually have that early on and so many of those were brand new kids to the program. That very first morning we started out with about 34 kids. Thank Goodness I had Betsy Riger there to help me get all the kids signed up with names, ages, and instruments. All the new kids had to meet with Frank first to show him what

songs they could play so that he could determine which group they should go to. It's a mad dash to get all these preliminaries over so that we could get started with the rehearsal. Just two days to create a show with all these kids.

This year, T.J. Doerfel, most famous to us as Angelica Grim's husband, but also known to us as the oldest brother in the Doerfel Family band, has joined the Kids on Bluegrass staff that will work with the more experienced group of kids. Regina Bartlett returns once again to work with the younger and less experienced kids. But as sometimes happens some of the kids that Regina gets actually turn out to be more advanced than we thought and this year she ended up with a few pretty advanced kids that will go on to the next group next year. Regina did a terrific job again this year. One special young man was Nicholas Pierce -11- fiddle and he played a really good fiddle indeed. Although Nicholas could have actually gone to the other group on this weekend, he became Regina's right hand man and helped her in many ways with all of the other kids and later he was very helpful to me backstage when I had to get Regina's kids in the right order for going on stage. Since I hadn't worked much with these kids Nicholas was able to get them in order and knew each one of them and what they did. Thank you, Nicholas for being such a great help and great sport. Over the two days performances, Nicholas played Ida Red/Cotton Eyed Joe and Arkansas Traveler.

Anytime someone new tries to do take the job of working with 25 kids or so that may or may not have worked together before and form them into a group for the first time it is a bit daunting. There is certainly a learning curve. The first thing is to determine a list of songs that kids know and might be able to play together then try some of them to see what works or not. Imagine having 25 kids all shouting out what they want to play swirling around the "director", in this case T.J., while all of them begin to form their little groups and they all start playing their own songs and trying them out. Meanwhile T.J. is trying to listen and figure it out. It's a cacophony of sound coming from everywhere! Confusion often reigns and it takes a while to begin to get them under control and begin to make sense of what we have. On that first morning 27 songs were put on the drawing board just for the older group itself and we needed to be able to go through these and immediately determine what could or could not be used. It didn't take T.J. long to get the hang of it and he did a really great job with these kids and they loved him! This year however, the majority of these kids had only been with us a few times so it seemed to take a bit longer to really get the show together. That happens sometimes when many of the kids who had been with us for many years have

moved on to their own performing.

After lunch, both groups began to put their chosen songs into a format and off we were running. Regina had gotten her songs chosen and the run through was about to begin. We were not yet ready to put the groups together yet but from each side of the rehearsal area you could hear children's voices. Frank and I wondered back and forth from group to group helping with whatever needed to be done.

There are so many little things that happen during rehearsal especially when working with kids. The little ones get tired, and sometimes their feelings get hurt, or they get to running around and before we can stop them they fall, and since there are all levels of playing there is competitiveness and egos to work around too, but it's the way it turns around that makes all the difference in the world.

There were some really special moments that sort of jumped out at me and as much as I would like to tell about every child I can only pick a few. One is Tessa Schwartz, age 6 1/2 years old. She began playing fiddle in the spring of last year and had been performing with her brothers and mom and dad in their family band The Schwartz Family Band called Oak Grove ever since. This is the family of our own KOB kids Nate and Max Schwartz. Tessa played Red Haired Boy with the confidence of a seasoned musician and she also sings. She also played on a couple other songs such as Bluegrass Stomp and Clinch Mountain Backstep. This kid is on her way!

Josh -12, Jake -10, and John -8- Gooding (yes, Dave and Theresa Gooding's three sons) are a lot of fun to work with. A few years ago Josh first came to us playing the mandolin. He was shy and quiet but he came out of that and returned the next year with his brother Jake in tow with a 1/2 size bass. Both of these boys really brought a lot to the KOB and then this year along came John with his guitar. Well, John is a little corker and he had an intensity that just made you want to giggle. All through the rehearsals he kept turning himself around to look at the singers whom he was singing with such a serious look on his face and I had to keep going up to him to turn him back to where the audience would be and before I even got to sit down there he was again half backwards as if he wanted to direct this group himself! What a great group of boys these are.

This kind of intense, long rehearsal can be pretty daunting for some kids especially if they are really high energy and at times it proves to be too much for some kids. Such was the case last year for Morgan Hertz -10- fiddle. When Morgan came to us last year he tried so hard to be able to take part in the KOB but after a day he decided he just couldn't do it. But he had gotten a taste of the KOB and

Continued on page B-3

Do you have a child who would like to participate in the Kids on Bluegrass Program?

Currently the Kids on Bluegrass program, under the direction of Frank Solivan, Sr., takes place at the CBA Supergrass Bluegrass Festival in Bakersfield, Calif., the CBA Fathers Day Bluegrass Festival in Grass Valley, California and under the title of Kids on Stage also at Larry and Sondra Bakers "Bluegrassin' in the Foothills" festival in Plymouth, California.

Frank Solivan, Sr. has been directing this program for approximately 16 years and he and his kids consistently delight audiences with high quality and highly talented young people.

This program is open to children ages 3 through 17. The children must be able to sing and/or play their instrument WITHOUT parents or guardians help. Songs MUST be completely memorized (again without help). Children must have good enough understanding of their instrument to have good timing, know their chords and be able to change chords quickly, easily play 2 or three songs and the ability to play in a group.

Rehearsal takes place many hours during the day for several days at each festival and culminates in a stage production on the main stage at each festival. Parents and children must be ready to commit to all of the rehearsals.

To find out if your child is ready to participate in this wonderful program, visit Frank Solivan, Sr. at his campsite at any one of these festivals.

www.kidsonbluegrass.com



Frank Solivan, Sr.

Kids On Bluegrass - Father's Day Festival 2010

From page B-2

this year he showed up again! Yeah, Morgan! Morgan had really hit it off with Regina and they were once again working together. Morgan had practiced all year to get ready and this year he played Hop High Ladies. I think so often that when a child tries one time to participate in the KOB and it doesn't work out somehow there is something that sticks and we will often see them back the next year and then they are off and running with the KOB.

There are times when there is so much going on that I just stand there and look around and listen. Some of the songs that were first chosen have been thrown out and we have to scramble for a few new choices. Regina takes her group back and while working on a new song, Jesse Personeni -10- guitar, vocals moves over to a chair by himself and practices a song he want to do.

Sally Shilling -13- mandolin-vocals, Anna Spain 10- vocals, fiddle, Amaya Dempsey -11- fiddle, vocals, with newcomer Helen Foley -12 dobro, vocals, try to find new songs they might all know to try to add. They walk over to a corner by the water ditch and begin to sing new songs. Without thinking about it they begin to sing 4 part harmony! Their voices heavenly! Helen is using a dobro that was borrowed from the Kids Instrument Lending Library.

Veronica Varner-11-fiddle and vocals paid tribute to Angelica Grim by singing the song that Angelica wrote her debut called 'Look for Me', with Marty -14 backing her up.

Time for the final run through and Frank talks to the kids about using the mic, entering and exiting the stage and various aspects of performing. We have our songs timed and it's one final run through! Then the walk to the stage. Saturday we start again with the final performance.

On Saturday, the Kids on Bluegrass were joined by Hunter Berry, Rhonda Vincent, Frank Solivan II and Angelica Grim, which is always exciting for the kids and so gracious of these performers to give their time to the KOB. We had two kids from Alaska, Sawyer Olsen from Kodiak Island and Sarah Bartholomew from Girdwood, Alaska. A great connection there since Frank Solivan II, one of our first Kids on Bluegrass once lived and taught kids bluegrass music.

There were so many more kids that performed with the KOB and would love to tell about them all. Each and every one of them were simply marvelous and we thank you all.

At the end of the performance on Saturday, Frank asked all of the kids to return to the rehearsal area where he had something special to give them. Last year, a man by the name of Gary Boyle came to Frank and presented him with a bagful of special coins each in individual

wrappings that represented Nashville. He wanted them to be given to the kids that were performing in the KOB last year and Frank did so writing the date and year of the KOB performance. This year Frank gave each on the KOB another one and each of the kids walked away with a big grin showing off their special coins. Thank you Gary Boyle for this very special gift to

our Kids on Bluegrass.

As we were giving out the coins four young girls gathered by the logs at the water ditch and began to sing in four part harmony just for the fun of it: Anna Spain, Amaya Dempsey, Sally Shilling and Helen Foley. Standing back behind the crowd that was gathering, I couldn't keep from smiling as I listened to these beautiful voices

blending so beautifully and watching the serene faces of these young girls as they sang for the pure joy of it! They gave me goose bumps and once again I felt the reason why Frank, and I and the rest of his staff work with the KOB. It's because all of these kids give us back something so very special.

Kids On Bluegrass performers, FDF 2010

Emily Miller-14-fiddle
Abbey-11 and Ally Lincoln-both fiddle and vocals
Joseph Felker-14 guitar
Rachel West-15-guitar
Morgan Hertz-10-fiddle, Nicholas pierce-11-fiddle
Josh Gooding-12-mandolin-vocals,

Continued on page B-4

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-Ludewig Ranch Park

13865 Monterey Rd., just south of Morgan Hill

5th Annual!

Stage is Indoors!

Partial List of Bands, more to be added

OMGG Sidesaddle and Company	Snap Jackson and Knock on Wood Pleasant Valley Band	Red Rag Andy Band Angelica Grim and Friends
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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 or Tent

Advance Tickets (up to August 22)

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

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

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

Camping is included with all 2 and 3-day tickets.

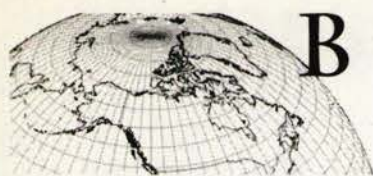
Advance ticket orders must be received by August 22.

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.

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State:	_____ Zip: _____
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Email:	_____



BLUEGRASS NEWS & NOTES

Review: 38th annual Banjo Jamboree Caslav, Czech Republic The Oldest Bluegrass Festival in Europe - June 18-20, 2010

Lilly Pavlak
Buelach, Switzerland

On Friday, June 18th at 6 PM began the famous Czech Banjo Jamboree Festival in the beautiful

I ever attended, Kreni - Super as usual. Another incredible Slovak band came on stage, the Funny Fellows. They play with original instruments and costumes music from the last century twenties and

from Prague and finally the Giant Mountain Band from South Bohemia, with an American mandolin player and lead singer Lucien Holmes.

The level of the bands was this



The yearly mass banjo gathering at this Czech bluegrass festival and contest.

swimming pool area in Caslav. The weather forecast for the weekend was just terrible. But I am sure the Lord loves bluegrass and made some exception for us. Apart from some little showers on Friday evening, it was quite fair.

On the program that night were nine bands:

Wyrton, Grunt - guests from the Slovak Republic, Vojta Zicha & Druha Miza, the legendary Blanket, Nova Sekce - the New Section, Album - with the best performance

thirties. Not bluegrass at all, but just great! The last band was another legend - Poutnici.

Many jam sessions followed till the dawn.

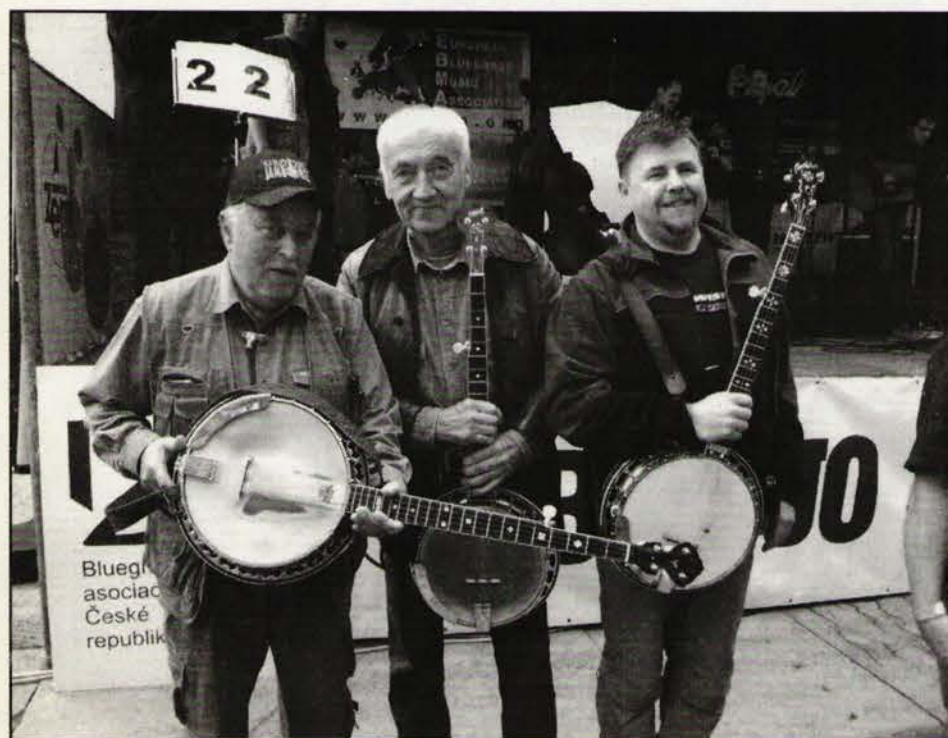
Saturday, at 10:15 AM the four winners of the regional contests showed up to compete for the title Banjo Jamboree Band 2010.

The international Viagrass (SK/CZ/NO) started. Next up was Silent Rain from the very Northeast, almost at the Polish border. Following was All Bells & Whistles

year very high and it was not easy to choose the best one. But finally the judges and the audience voted for the traditional Giant Mountain Band. They also won a year membership in EBMA, had opportunity to play again in the afternoon main program and will be invited for the next year BJ and to the EWOB festival.

The first of the sixteen bands in the afternoon was Barbecue, last year's winners, at 1 p.m. Next followed the very traditional Log,

Giant Mountain Band, New River Train (CZ/A), Modrotisk, Funny Grass, BG Time - another great Slovak band.
In the meantime workshops for guitar, banjo and mandolin were presented with the best Czech and Slovak instrumentalists and vocal workshop with Sue Thompson (USA). Marko Cermak, the Czech father of the five-string banjo signed his newest book "The Last Romantic", for those in attendance, talked about his life and



Honza Macak, the festival founder, Marko Cermak, Martin Kubec of Blackjack.



Jam session at the Banjo Jamboree Caslav.

answered questions from the audience. Peter Brandeys moderated the discussion. It was very interesting.

Everybody moved slowly back to the main stage then, where all the present banjo players gathered for the traditional Banjo Players Photo. This year I counted twenty-seven of them.

Then came the most awaiting moment. This year's winners were proclaimed:

Banjo Player of the Year 2009:
Petr Brandeys (PB Band)
Mandolin: Zdenek Jahoda (Monogram)
Fiddle: Jirka Kralik (Rowdy Rascals)
Dobro: Lubos Novotny (Druha Trava)
Bass: Pavel Peroutka (Relief)
Guitar: Ondra Kozak (Kreni, PB Band)
Male Singer: Zbynek Bures (Relief)
Female Singer: Vilma Orlitova (PB Band)

Not everybody was still present, so some of the second or third placed musicians came on the stage and performed as The All Stars band for three songs.

Evening concert started with another not really bluegrass band, Cimpr Camp, with great banjo work of Radim Duda, plus drums and electric guitar. This thrilled the younger generation especially. Radim dedicated one of his very progressive tunes to Marko Cermak, who was present by the stage. Several kids were dancing to the music.

Then back to the traditional again with Bluegrass Cwrkot and Blackjack. The female lead singer and bass player Vilma Orlitova of the Petr Brandeys Band just had

her fourth baby and took a break. So Petr Brandeys introduced the band new guest singer, the great Sue Thompson and on bass and his brother Pavel Brandeys. With the outstanding guitar work and vocal of Ondra Kozak, what a band! It seemed they played together for ages.

Svata Kotas Band followed. Another international group, G-Runs'n Roses (CZ/SK/NL), the EWOB European Band of the Year 2010, with its Dutch front man Ralph Schut came on the stage. Ralph moved to Czech Republic couple of years ago and speaks Czech and Slovak already. Our countries took him already for their own. Everybody loved that band! We used to be one country Czechoslovakia for a very long time, so for the music we never really parted. In many bands are Czech and Slovak musicians together...

That's why the only real foreigners were (next to Sue Thompson) the great young Swedish band the Lonesome Mountaineers. They earned frenetic applause and had also to play several encores.

The evening program was slowly coming to an end. Monogram, one of the very top bands showed up and put on a fantastic show. The conclusion of the night belongs to the best vocal band Relief, long after midnight. They played the most encores and people did not want to let the go.

But everything beautiful has to end sometime. Anyway, the most musicians were jamming till the dawn again. Thanks to the Bluegrass Association of Czech Republic, the festival promoters, also to all the volunteers and performing musicians. It was the highlight of the Czech bluegrass festivals season. All of us are already looking for the next year Banjo Jamboree.

Plymouth Bluegrassin' in the Foothills 2010

September 17-19 - Amador County Fairgrounds

From page B-1
and the Vern Williams Band with whom he spent 15 years. Although Ed has long been acknowledged as one of the west's greatest fiddlers. Blue & Lonesome Bluegrass band takes advantage of his stellar mandolin work and benefits from his authoritative lead and tenor vocals. Ed has been awarded an honorary lifetime membership in the California Bluegrass Association. Ed's achievements on the west coast is right up there with the best of them and is one of the most underrated musicians with his long list of accomplishments. In addition to Ed, these band members bring an abundance of experience and talent to the Plymouth stage for one set Sat Sept. 18, 2010.

The 8th Annual Plymouth "Bluegrassin' In the Foothills" gets under way Sept 17-19, 2010 at the beautiful Amador County

Fairgrounds in Plymouth. With the addition of Blue & Lonesome the line-up is tradition at its best, add a sprinkle of youth, a blend of a Canadian talent and Plymouth is on it's way to again showcase rarely seen bands in the west. Oh yea some have been out west but are popular fan favorites that continue to be requested. This year we are bringing a band with outstanding bluegrass tradition in the Larry Gillis Band (formerly of the Gillis Brothers). All the bands promise to keep you entertained all weekend long.

Plymouth is located in the beautiful Sierra Nevada Wine & Gold Country along scenic Highway 49, just 36 mi east of Sacramento. This popular festival all gets started when gates open at 8:30 am for early camping/JAMMING Monday Sept. 13, 2010. Here's your chance to share great

Plymouth memories with your bluegrass family & friends, where laughter, camaraderie and bluegrass friendships are made. Plymouth has become a fan & family oriented festival with it's intimate atmosphere, where everyone generally knows one another, creating a unique event unlike others. The old time frontier buildings makes for great closeness among jammers where you can go from jam to jam within a short walk enjoying those warm summer nights. Plymouth has become one of those festivals that offer just about something for everyone.

The mystic of the Plymouth fairgrounds, with those warm late summer evenings, offers some of the best jamming at any festival. Camping is plentiful with several electric outlets, hot showers, clean restrooms and a cozy audience area to enjoy this great array of bands.

The Kids on Stage program will be back in full force., a Sat classic car show, quality art's & craft with outstanding food & beverage vendors, including adult beverages, great raffles and more. Those intimate band workshops where you can get up close and personnel with band members. Late night jams with several on-stage band members are not uncommon.

This year's line-up includes national, regional & Ca. bands: Junior Sisk & Ramblers Choice, Kenny & Amanda Smith, The Bluegrass Brothers, The Larry Gillis Band (formerly of The Gillis Brothers) Spring Creek, Bound To Ride, The Brombies, The Spinney Brothers, Blue & Lonesome, The Dalton Mountain Gang (2009 Plymouth emerging artists winners), Emerging artists performers: 27 Strings Bluegrass, Windy Hill Band Brothers Comatose and the popular Kids

on Stage performance directed by Frank Solivan Sr.

Let's keep the fun alive with the greatest music on earth. With your support Plymouth will continue to grow and become a solid and stable festival for many years. We encourage you to come for early camping and jamming. The week will offer a bunch of ol' fashion bluegrass fun, L&S style! Purchase your tickets early, on-line or by mail and be sure to bring a friend as we believe in you; the fans & friends of great bluegrass music.

For additional festival information call Larry & Sondra Baker at (209) 785 4693 or e-mail: road-dog@caltel.com. Visit our website: www.landspromotions.com for early bird tickets. Again this will be a festival you won't want to miss as we bring you a fun-filled w/e. Thank you for your support and belief in L&S Promotions.

Memories Are Made of This... Father's Day Festival 2010

From page B-1
Facebook messages from friends that were already there telling me of their locations and encouraging me to come and jam. My first jam was well within my comfort zone with Cliff, Val, Trish and Ruth, a great way to kick things off. I saw Rick Cornish later and he encouraged me to branch out and jam with strangers and make some new acquaintances. That night I went to his camp and did just that. I met Chuck and Jeanie Poling and others and had a great time. I sat in on several other jams with new acquaintances, one that stands out was with Bluegrass Bob Baumert and his friends. One of my favorite jams was at Pat and George Calhoun's camp. It was so good to be with them and their family, to see her smiling face, and to hear her singing and playing her "squeeze box" once again.

After the first day, I gave some thought to one of Bruce Campbell's previous welcome columns; Preparing for Grass Valley, and I was wishing he had said something about the toll that the Grass Valley dirt takes on white pants and socks. He was right about the "hat" thing; we all need to make a statement. Many people associate me with my Jimmie Rodgers songs and there was a man named Warren around all week who wore a Train Engineer hat which I coveted. I even offered to buy it but he wouldn't give it up. I seriously needed that hat when I do my Jimmie Rodgers songs. I learned about a train museum in Nevada City and Terry and I took a ride and sure enough, they sell the Train Engineer hats. Exercising my woman's prerogative as a serious shopper, I bought a blue one and a pink one. Speaking of hats, I'm sure that most of you saw the couple, Artie and Rose, who wear the "chicken hats." I took their pic-

ture and got acquainted with them. He plays Dobro, mandolin, guitar and bass, she is learning the banjo and "strum stick." I don't know what a "strum stick" is but it must be a close relative to a "drum stick." They like wearing the hats because it puts a smile on so many faces. They love hearing the "chicken" jokes and remarked that it's hard to be in a "fowl" mood when you wear a hat like that. While enjoying themselves in the "dance area," they overheard one man refer to them as "poultry in motion."

I had the pleasure of volunteering in the CBA Mercantile booth with Jack Hyland and others. When you volunteer, you get a name tag. People came up to the Mercantile booth and said things like, "So, you're Jeanie Ramos." They had either read my columns or seen my posts on the Message Board, just another way to make new friends. I encourage you to volunteer, there's an opportunity for everyone. If you do volunteer, I would urge you to come a few days early and get in lots of jamming so that when it's your time to work, you can devote yourself to the commitment you've made.

Many of you know that Terry and I celebrated our forty-fifth wedding anniversary on Friday. He encouraged me to take a look at Gary Garcia's hand crafted guitars. I balked and told him that if I saw them or played them, I'd want one. Well the bottom line is, I saw, I played, and I took one home. I'm so blessed! Now I feel like I need to really work on my guitar skills.

What an incredible line-up of entertainers on stage. There was truly something for everyone. I especially enjoyed watching the kids, and loved the Anderson Family's performances. It would be hard for me to pick out a favorite, but I'm partial to James King. Besides, he

complimented me on my new pink hat and we had a picture taken together. That's another wonderful thing about the Bluegrass Artists; they are so personable and accessible. One special memory I'll always have is singing "Will the Circle Be Unbroken" with Rhonda Vincent in the jam she hosted out in the camping area. I admire the way she interacts with her fans, especially the kids.

The Father's Day Festival was a wonderful experience, from the first jam on the first Sunday to the church service the following Sunday and everything in between. As I made my way home, I left the radio off and just relived all the happy moments of the seven days of bliss. I said a silent prayer of thanksgiving. Thankful for all the hard working people who put this together, thankful for the gift of music, thankful for the restored health of my friend, thankful for the return of a treasured fiddle, thankful for a loving husband of forty-five years and especially thankful for my bluegrass family. I'm blessed indeed.



Jean Ramos.

Attention Bluegrass Quilters: Bluegrassin' in the Foothills Festival

Plymouth is coming soon!

By Donna Quartier

Bluegrassin' in the Foothills Festival producer Larry Baker was at the Susanville Bluegrass Festival and came into the quilt building (that we had for the whole week, thanks, Gene). I asked him why we only got one day at Plymouth

to quilt and he said we never asked for more..... so we did. We will have Pokerville Hall to quilt in for the whole week of Plymouth. Well, not the whole week, we vacate the building on Thursday afternoon. We can work there September 13th thru 16th. Isn't that great? Bring whatever you want to work on, no classes, just workshop time. See you there!

Kids On Bluegrass - Father's Day Festival 2010

From page B-3

Jacob Gooding-10-bass-vocals,
John Gooding-8-guitar-vocals,
Jesse Personeni-10-guitar-vocals,
Christian Schaffer-12-guitar
Kyle Ledson-8-mandolin
Sally Shilling-13-mandolin-vocals,
Amaya Dempsey-11-fiddle-vocals
Sarah Weaver-12-mandolin
Veronica Varner-11-fiddle-vocals
Sarah Bartholmew-13-fiddle-vocals
Anna Spain-10-fiddle-mandolin-vocals
Isaac Cornelius-12-bass-vocals,
Tim Elson-13-fiddle
Sawyer Olsen-11-fiddle
Elesa Rose-10-fiddle
Townsend Anderson-12-guitar
Tessa Schwartz-6-fiddle

Chloe Johnson-10-fiddle
Alex sharps-17-fiddle
Gabby Kalvach-13-cello
Sophie winfree-8-fiddle
Samuel Cunningham-14-guitar
Helen Foley-12-dobro
Helen Lude-7-fiddle-guitar-vocals
Nate Schwartz-15-mandolin, Max
Schwartz-12-banjo-bass
A.J. Lee-12-mandolin-vocals
Marty Varner-14-guitar-vocals
Zhanna McHaney-11-guitar
Kristina McHaney-10-fiddle
Sterling Tuma-13-fiddle
Savannah Tuma-11-fiddle
Skyler Tuma-8-fiddle
Sophia Tuma-5-fiddle.

If I have missed anyone please forgive me.

Your business would greatly benefit
by having the patronage of the
California Bluegrass Association's
members. Please consider advertising
with us, here in the **Bluegrass
Breakdown** monthly or on our very
popular web site, **cbaontheweb.org**.

WANTED!

Instruments for the
Darrell Johnston
Lending Library.
Help a young person
become
a musician.
Donate bluegrass
instruments,
old or new.

Also... 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.

Info at: kidslendinglibrary@gmail.com

International Musical Saw Association Festival

- events on August 14, 15, 2010

By Morgan Cowan

For great music that's a cut above the rest, come to the 32nd Annual International Musical Saw Festival, Saturday and Sunday, August 14th & 15th, 2010, in beautiful Santa Cruz County, California.

The cutting edge music starts Saturday, August 14, 2010 at 1:00 PM, with a free acoustic jam near the world's only life-sized bronze statue of a saw player (Tom Scribner) - in front of Bookshop Santa Cruz, located at 1520 Pacific Avenue. Next comes a FREE potluck dinner and jam at 6:00 PM in the outer parking lot of Roaring Camp in Felton, just seven miles north of Santa Cruz.

The big event happens Sunday, August 15, at Roaring Camp when the world's greatest saw players come out of the woodwork to join other acoustic musicians in a variety of musical performances. You may hear bluegrass, country, folk, gospel, blues, classical, and even show tunes

(believe it or not, no heavy metal) throughout the day. Festivities start at 10:00 AM, with spontaneous acoustic jams throughout the day. There's a Saw-Off competition from 11:00 AM to 1:00 PM, and a "Chorus of the Saws" at 3:00 PM., with up to 50 saw players trying to play in unison.

And for those who want to learn how to play music that really has some teeth in it, there's a free Musical Saw Workshop at 4:00 PM.

The entire event is free(though there is a parking fee at the venue), and FUN for the whole family. For more information, check out www.SawPlayers.org, & www.RoaringCamp.com. Produced by volunteers of the International Musical Saw Association, this event is sponsored in part by the Cultural Council of Santa Cruz County and KUSP Public Radio. Come to the 32nd annual Musical Saw Festival, and say you saw it here first!



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CBA Father's Day Festival 2010 - story in pictures...

Photos this page: Bob Calkins



Rhonda Vincent picks one.



Paige, Ethan and Mark Anderson can't help but smile at the wonderful reception they got from the crowd at Grass Valley.



Laurie Lewis brightens the stage.

Patrick Sauber on banjo for Laurie Lewis and the Right Hands



Russell Moore on stage with Illrd Tyme Out.
All photos this page:
Bob Calkins



The Infamous Stringdusters rocked the Grass Valley stage.



Dirk Powell, Riley Bogus and their stellar band laid down the old time grooves.

CBA Father's Day Festival 2010 - story in pictures...

Photos this page: Mike Melnyk



High Coutry's set list amuses Jim Mintun.

All photos this page: Mike Melnyk



The new stage revolutionized the Father's Day Festival set up.



Dave Earl.



Daisy Anderson is now the family band's dobro player.



Hunter Berry and J.D. Rhynes backstage at Grass Valley..

CBA Father's Day Festival 2010 - story in pictures...

Photos this page: Whit Washburn



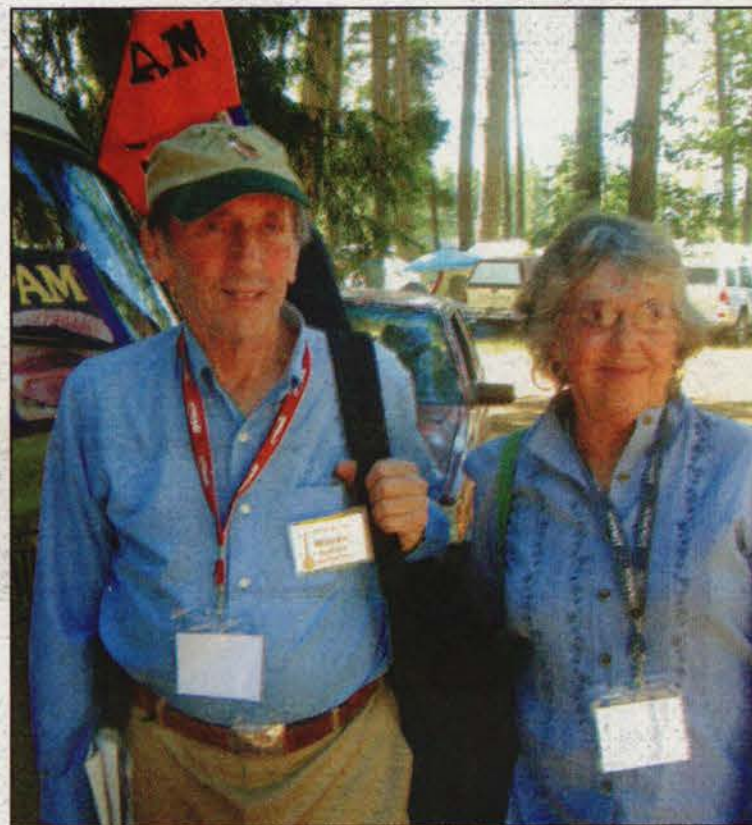
CBA's Emerging Artist Frank Solivan and Dirty Kitchen on the Vern's Stage.



CBA Chairman Rick Cornish, left, introduces the board of directors and other key personnel in the association.



Swedish band G2 draws an appreciative crowd at the Pioneer Stage, one of two popular side stages at Grass Valley.



Warren Hellman, the man behind San Francisco's Hardly Strictly Bluegrass Festival visits Darby at Camp Spam.



Breakdown columnist and FDF volunteer Alan French hanging with the KVMR crew. It takes hundreds of volunteers like Alan to run the CBA's Father's Day Festival.



Natural Drift sounds and looks great on the Vern's stage.

All photos this page: Whit Washburn

BRENDA and the Reviews

Kids On Bluegrass – All Grown Up!

Oftentimes, music is a spectator sport. The listener might move arms and legs and occasionally dance, but there it ends. Bluegrass music is all encompassing, and while a bluegrass audience listens to its favorites and appreciates the skill and talents of those on stage, the audience will adjourn to their homes or festival sites and play the music for themselves. The joy in creativity and producing the songs and instrumentals of the bluegrass genre extends to everyone; young and old, male and female, and cuts across economic, ethnic, and political boundaries.

The California Bluegrass Association has fostered this participation in bluegrass through its sponsored jams, festivals, camps, and workshops. It was so gratifying to see the players of "our" music on stage and all around us. It takes many folks to put on a festival for the audience, and an equal number to make the music accessible to everyone.

Two of the CBA's popular outreach programs are connected with the Father's Day Festival in Grass Valley: the Music Camp and the Kids on Bluegrass Program. Many articles have featured details on the Music Camp and the hard work of Ingrid Noyes and her teachers and volunteers, and while they deserve many thanks from all the participants, the focus of the article is Kids on Bluegrass leader Frank Solivan and the new CD releases from "kids" graduates – OMGG, Oak Grove, Luke Abbott and Frank Solivan II and Dirty Kitchen. The future looks bright with the new singers and players waiting to carry on the tradition.

Frank Solivan Sr. got "hooked" on bluegrass through his family. His mother's family was involved with vaudeville in the 20s and when Frank's Mom had children, she passed the love of music and performing to her ten children. Frank was the ninth child in the family and each of the five boys and five girls played. Frank started on bass and his Mom would tell him to press the notes while standing on boxes. The playing of music was just as natural as getting up and going to work. His Mom's side of the family was from Oklahoma and the nephews and nieces play as well. Frank grew up in the "Big Valley" after the family moved out to California to work in the shipyards. The family played country style and then progressed to bluegrass. Frank II was raised with all of this music as well and the family started coming to Grass Valley.

Frank II started at age 12 with some of the other kids and Vern Williams came up to them and told them "you should be on stage." Vern got them on stage during the dinner break and the "band" played Plymouth and the kids pro-

gram evolved from there. The two Franks think that a Kids Camp might be the next step so that the camp wouldn't have both adults and kids in the same class. (Note: a FunGrass section was started during camp this year)

Eventually, both Franks were involved with the Kids on Bluegrass in the early 90s. The program helps kids perform and learn how to use a microphone and how to present yourself on stage.

Frank II learned cooking from his Mother so his dual interests have continued. He worked at the Boundary Restaurant in Nashville and played with Ginger Boatwright and Doug Dillard. He heard about a vacant guitar position in the Navy Band and auditioned to join. He continued in the Navy Country Band and Bluegrass Band for six years. His current band, Dirty Kitchen, is based in the Washington D.C. area. Frank met several of them at Madam's Organ and soon the band was formed and recorded Frank's solo album, *Selfish Tears*.

Frank Solivan Dirty Kitchen

Fiddlemon Music
www.dirtykitchenband.com
©2010

Song list: Driftin' Away, July You're A Woman, Hello Friend, Together We'll Fly, Line Drive, Tarred and Feathered, Left Out in the Cold, Runaway Ramp, Same Old Love, The Note That Said Goodbye, Ominous Anonymous, Paul and Silas.

Frank Solivan II grew up in California in a family of musicians and learned his bluegrass from his father and participation in festivals and jams at Grass Valley and the Kids in Bluegrass program. Frank is skilled on both fiddle and mandolin, but his electric guitar skills got him a position with the US Navy Band where he played with both the country and bluegrass bands.

After leaving the Navy, Frank formed a band with musicians he met in the Washington DC area. Band members are Stefan Custodi on bass and vocals, Mike Munford on banjo, Frank Solivan on mandolin, fiddle and vocals, and Lincoln Meyers on guitar and vocals. With two years of playing together, the band has a good instrumental blend with strong banjo, mandolin and guitar playing.

The band plays mostly original songs, though John Stewart's "July, You're A Woman," is featured here. The song begins with a bluesy mandolin introduction and then speeds up as the vocal begins and the banjo weaves in and out of the verses. "Hello Friend" was written by one of Frank's cousins and Frank's solo lead offers a warm welcome to share comradeship while Lincoln's guitar and Frank's man-

dolin weave a melodic backdrop. "Together We'll Fly" has hopes for new beginnings and has Mike's banjo blending with Frank's fiddle.

The band's instrumentals show more melodic blending and merging than all-out hard-driving bluegrass. "Ominous Anonymous" was composed by Frank and the band displays some instrumental chops as the leads flow from fiddle to banjo and guitar. "Runaway Ramp," written by Ginger Boatwright, has a hard-driving banjo backdrop, on the edge vocals and strong guitar rhythm and solos and is probably the most transportable to a jam song. "Left Out in the Cold" is a commentary on the homeless way of life and state of mind. The band's debut album has much to offer: strong individual instrumentals and songs that present messages beyond standard bluegrass themes.

OMGG: Obviously Minor Guys & A Girl

www.OMGGband.com
©2010

Song list: 8th of January/Battle of New Orleans, Man of Constant Sorrow, Lonesome Fiddle Blues, Free of You, Sunny Side of the Mountain, Mr. Bojangles, Day to Day, Cabin on a Mountain, California Cotton Fields, Carson, How Mountain Girls Can Love, On The Sea of Life, Me and Bobby McGee.

OMGG means Obviously Minor Guys and a Girl and it's bound to be a name to remember. A.J. Lee, Nate Schwartz, Max Schwartz and Marty Varner all have participated in the Kids On Bluegrass program and formed their band two years ago. Already they have been on stage at the IBMA Fan Fest in 2009 and AJ and Max were featured on an upcoming IBMA production "Discover Bluegrass." This first CD proves that the band has great talent with finely orchestrated instrumentals and three-part harmonies from A.J., Max and Nate. The album opens with a crisp drum beat that moves through an instrumental "8th of January" followed by Jimmy Driftwood's lyrics to the same melody, "Battle of New Orleans" that highlights A.J.'s fiddle playing and Nate's mandolin. Marty's strong guitar playing is top-notch as he and Max play on "Lonesome Fiddle Blues." Marty leads the pack with his guitar solo on "Sunnyside of the Mountain" while A.J. sings of waiting for a loved one to return. Guitar and fiddle give a nostalgic tone to the story of "Mr. Bojangles" and the band's trio harmony vocals shine on Frank Solivan's "Day to Day." Max switches to banjo on "California Cotton Fields," the anthem of the westward Dust Bowl journeys made to start a new life. "Carson" was written by Max and Nate in honor of the Varners' pug, and

the sprightly banjo and mandolin blend with the guitar to mimic dancing paws or a lapping tongue. The album highlight is the band's rendering of the Doyle Lawson "On The Sea of Life" with Max and Nate following a close duet pattern answered by A.J.'s counterpoint vocal – wonderful styling! When you consider that the band members have an average age of 13, this is an awesome beginning!

Oak Grove: A Family Bluegrass Band

OAKGROVEBLUEGRASS.COM
©2010

Song List: All My Ramblin' Days Are Through, Wagon Wheel, Every Humble Knee Must Bow, Theme Time, Long Black Veil, Can't You Hear Me Callin', Oh Susannah, Foggy Mountain Special, Tennessee Waltz, High on a Mountain, West Virginia My Home, Cherokee Shuffle, We Believe In Happy Endings.

When Bob Schwartz attended the CBA Music Camp in 2005, he had hopes of improving his guitar playing but had no idea that 5 years later his entire family would be involved in the ultimate "togetherness" project – a bluegrass band. In 2006, his sons Max and Nate attended the camp to focus on banjo and mandolin and soon the other family members were pulled into the fold. Mom Gail learned to play bass, and the youngest family member, Tessa, started playing fiddle at 5 and she makes her recording debut here playing "Tennessee Waltz."

"Every Humble Knee Must Bow" has all the bluegrass hallmarks – a tight vocal harmony and crisp mandolin, banjo and guitar interplay. Bob Dylan's "Wagon Wheel" has a gentle, rolling feel with the family's blended vocals and a punchy mandolin rhythm. "Theme Time" is a Jimmy Martin/Bill Emerson/Paul Williams instrumental showpiece, and Nate, Max and Bob add frosting to this luscious dessert. One instrumental is not enough, and the boys bounce forward with Flatt and Scruggs' "Foggy Mountain Special" with its bluesy rhythm. "We Believe in Happy Endings" is an apt ending song for the album – you will be pleased and happy and ready for the next installment to come in the Schwartz Family saga.

Luke Abbott: Take Me Home

www.LukeAbbott.com/tmh
©2010

Song list: Sweet Sunny South, The Blackest Crow, I've Always Been A Rambler, Way Down the Plank Road, Wagoner's Lad, Wind and Rain, A Sailor Being Tired, Goin' Across The Sea/Angeline, Country Blues, Willie Moore, Little Sadie, Zolli's Retreat/A-Rovin'



Brenda Hough

On A Winter's Night, Keep That Skillet Good and Greasy, House of the Rising Sun.

Luke Abbott's family embraced home-grown music as an important aspect of family life. Carl, Leslie, Luke and Kyle discovered that not only were they able to play music together as a band but there was greater fulfillment in sharing music and teaching it to others. The ToneWay Project (www.ToneWay.com) has a unique approach to learning the timeless songs of the American mountains and plains, using ear training to focus the mind and ears on the song structure and musical context. The web site has several "mini-lessons" and an invitation to form a local "jam pool." Their philosophy is that you don't have to get "better" before you play with other folks, you get "better" by playing with them first.

Luke has expanded his own skills to encompass many instruments, and he plays guitar, banjo, fiddle, viola and dobro on the songs. His solo voice and single instrument focus on the song's stories, and while many of the stories tell of lost love, rambler and wanderers, murders and low down women, Luke gives a strong believability to the songs. The banjo gives a happy tone to "Old Plank Road" though the singer is promising to reform his life while wearing a ball and chain! Luke plays a fretless banjo to give a mountain tone to "Little Sadie," a haunting story of a murderer who fails to escape his fate. Luke bows a viola on "Zolli's Retreat/A-Rovin' on a Winter's Night" and the mood calls to mind lonely moors and fog drifting over the trees. "Keep That Skillet Good and Greasy" has a languid, bluesy feel when accompanied by a dobro, and "House of the Rising Sun" has the pacing of a dirge as the singer bemoans the lifestyle of a resident of that famous house. "Goin' Across The Sea" has a strong guitar accompaniment that underscores the melody of the song as Luke merges it with "Angeline."

Luke has reinvigorated an endlessly fascinating collection of songs; you will stop and wonder how one person can produce so much music with just one voice and one instrument. It's music pared down to its most basic elements; if this were a painting, it would be an Andrew Wyeth!

BRENDA and the Reviews

More reviews

The Grascals:

The Famous Lefty Flynn's

Rounder Records
One Rounder Way
Burlington, MA 01803
www.rounder.com
©2010

Song list: Last Train to Clarksville, Son of a Sawmill Man, Satan and Grandma, Everytime, Out Comes The Sun, Blue Rock Slide, The Famous Lefty Flynn's, My Baby's Waiting on the Other Side, My Old Friend The Blues, Up This Hill and Down, I'm Blue I'm Lonesome, Give Me Jesus.

The Grascals won the Emerging Artist of the Year in 2005 and followed with wins as Entertainers of the Year in 2007 and 2007. This fourth album again shows that this is a top tier band with vocal harmonies and instrumental blends that are second to none.

The strong vocal trio of Terry Eldrege, Jamie Johnson and Terry Smith continues to astound with their combined power and passion. Adding to the mix are mandolin player Danny Roberts, fiddler Jeremy Abshire and banjo player Kristen Scott Benson. But you can't have a supergroup with just vocal and instrumental talents. The Grascals' ability to put heartfelt emotion into an outstanding song selection is the real key to their success.

Leading off the album is the band's recasting of a Monkees' hit, "Last Train to Clarksville." The strong three-part harmony continues in the entire song and the strong pulse of Jeremy's fiddle blended with Kristen's banjo makes this a perfect "grascalfied" song. The hard-driving "Son of a Sawmill Man" has Terry taking the lead vocal followed by strong solos from Kristin, Danny and Jeremy. Terry also takes the lead in "Out Comes The Sun," an interesting commentary on a lover whose departure brings out the sunshine. Jamie Johnson sings the lead vocal on "Satan and Grandma" which is not a partnership with the devil, but a tribute to a staunch foe of evil with a "bible for her sword and shield." The instrumental "Blue Rock Slide" was written by Danny, Jeremy and Kristin, with the fiddle, mandolin and banjo merging in and out in a hard-driving display. The title song, "The Famous Lefty Flynn's" was written by Jamie and is a classic outlaw tale: Lefty has a buried treasure that the singer rescues and runs off to Mexico to open a bar in honor of his outlaw friend. Just in case you weren't sure the Grascals could do straight-up, high-powered bluegrass, "My Baby's Waiting On The Other Side" would leave no reason for dispute. The banjo and guitars lay down a punchy rhythm and the vocal trio just rolls down the line. The guys

are back, and this one should head to the top of the charts!

Doyle Lawson

& Quicksilver: Light on My Feet, Ready to Fly

Crossroads Music
PO Box 829
Arden, NC 28704
www.crossroadsmusic.com
©2010

Song list: Light On My Feet, Ready to Fly, In Your Arms, Teddy Bear Revival, He Will Remember Me, Mountain View Missionary Baptist Church, My Lord's Gonna Move This Wicked Race, Oh Heaven, It's A Mighty Hard Road to Travel, I Live For Him Cause He Died For Me, The Hammer of Sin, Zion Medley.

When Doyle Lawson lost Darren Beachley and Jamie Dailey to other pursuits, it was one of the biggest changes in Quicksilver's history. But like the phoenix, Quicksilver has risen again with a talented group of musicians and the continued guidance of one of bluegrass music's master maestros. The current band features Doyle on vocals and mandolin, Corey Hensley on guitar and lead vocals, Jason Leek on bass and vocals, Dale Perry on banjo and bass vocals, Josh Swift on dobro and Jason Barie on fiddle. This latest gospel album proves that Doyle Lawson and Quicksilver are still tall in the saddle and riding the range.

Corey ably fills the lead vocal position. He has a strong tenor vocal but without the range that Jamie Dailey was able to showcase. Doyle, Corey and Jason sing the vocal trios and Dale Perry adds the powerful bass vocals in the group's quartets. "My Lord's Gonna Move This Wicked Race" and the "Zion Medley" both have carefully blended four part harmonies and the intensity of the song and spirit are not denied. Corey also wrote two of the songs, and his "The Hammer of Sin" and "Light On My Feet, Ready to Fly" have stirring choruses and strong messages. Doyle takes the lead vocal in the Dee Gaslin and Lori Kerr song, "In Your Arms." Josh Swift's dobro adds a wondrous extra voice to the songs as his embellishments add an emphasis to the lyrics. "Teddy Bear Revival" is a joyous tale with sparkling banjo of a child who grew up preaching to his teddy bears. Carl Story's "It's A Mighty Hard Road To Travel" has Doyle's wonderful mandolin introduction followed by Jason's fiddle and Josh's dobro. Quicksilver is ready to roll and as strong as ever!

The Infamous Stringdusters: Things That Fly

Sugar Hill Records
PO Box 120897
Nashville, TN 37212
www.sugarhillrecords.com

©2010

Song list: You Can't Stop The Changes, In God's Country, All The Same, Magic *9, Those Who've Gone On, It'll Be Alright, Masquerade, Taking A Chance on the Truth, Toy Rockets, Love One Another, 17 Cents, Not Tonight, The Deputy.

The Infamous Stringdusters burst on the scene in five years ago and won the IBMA awards for Song, Album and Emerging Artist all in the same year. It was an eventful start and their musical journey shows no end of growth in this third album. The six member band is blessed with talented instrumentalists, vocalists and songwriters: lead singer and fiddler Jeremy Garrett, Andy Hall on resophonic guitar and vocals, Jesse Cobb on mandolin, Chris Pandolfi on banjo, Andy Falco on guitar, and Travis Book on bass and vocals.

The instrumentals are carefully orchestrated, and rather than take individual solos in the songs, each instrument blends seamlessly with the others. Lyrics are more thoughtful, less frantic, and seem to reflect the band's growing depth of meaning and composition. Andy's dobro embellishes the vocal phrasing and adds a layer of emotion to the lyrics. In "You Can't Stop The Changes," the song's bridge is filled with mandolin surges followed by dobro and the combination restates the meaning of the lyrics. Andy's other song, "Those Who've Gone On," carries an emotional connection to those who have passed through one's life, either by dying or moving on. Jeremy Garrett is joined by Crooked Still lead vocalist Aoife O'Donovan in the hopeful "Taking A Chance on the Truth" with its hopes and dreams of a growing love. Travis Book sings two songs with his wife Sarah Siskind and "All The Same" and "Not Tonight" are both wistful love songs, adding a feminine touch and a home base in contrast to the uncertainty in the other songs. Chris Pandolfi and Jesse Cobb composed two instrumentals for the album and the interplay of banjo and mandolin move together and separately with intricate passages. "Things That Fly" is an apt album title; the 'dusters are taking flight with this new album!

Audie Blaylock and Redline: Cryin' Heart Blues

Rural Rhythm Records
Box 660040
Arcadia, CA 91066
www.RuralRhythm.com
©2010

Song list: Cryin' Heart Blues, All I Can Do Is Pretend, Matches, Can't Keep on Runnin', You Can Keep Your Nine Pound Hammer, Stay Away From Me, Drink Up and Go Home, Troubles Round

My Door, Pray the Clouds Away, Let's Part the Best of Friends, Talk to Your Heart, He Is Near, Rummie's Run.

Audie Blaylock's bluegrass credentials run long and deep: he was in Jimmy Martin's band at 19 and he also was an award-winning guitarist and singer with Rhonda Vincent. As the leader of Redline, he has had a chance to produce his own brand of bluegrass with a heartfelt attention to story, emotion and outstanding vocal and instrumental harmonies.

Joining Audie are Redline's power trio: Evan Ward on banjo and vocals, Patrick McAvinue on fiddle, mandolin and vocals, and Matt Wallace on bass and vocals. The album's 13 songs focus on the trials in relationships and the opening cut, "Cryin' Heart Blues" has Evan's banjo and Patrick's fiddle propelling the beat in a typical happy-sounding sad song. Bill Monroe's "Stay Away From Me" has Audie reaching the high lonesome notes as he ends a relationship. Another departure song is Carter Stanley's "Let's Part the Best of Friends," and the band blends its vocal harmonies around a classic set of instrumental interludes. Evan and Patrick take the instrumental leads again in Red Allen and Frank Wakefield's "Troubles Round My Door." The album's ending cut, "Rummie's Run" shows their instrumental chops with Audie's guitar, Evan's banjo and Patrick doing double duty on mandolin and fiddle. But all is not doom and gloom. Jimmy Martin's "Pray the Clouds Away" offers hope for tomorrow and the band shows they can do that magical gospel blend with finesse. The a cappella "He Is Near" is a stirring rendition of the Don Parmley gospel song. This is bluegrass the way it's meant to be — with soul, heart and an instrumental pulse that pounds out a message.

Darren Beachley & Legends of the Potomac: Take Off

Patuxent Music
PO Box 572
Rockville, MD 20848
www.pxrec.com
©2010

Song list: Other Side of Lonely, Last Ride, Jenny, How Could I Love Her So Much, Tall Weeds and Rust, Quicksand, You'll Forget, Love You Don't Know, Leavin' and Sayin' Goodbye, Miss You Mississippi, More Than I Can Bear, You Could Always Come Back, I'll Love You Forever and Ever, Lightning Rod.

Sometimes the stars align and magic happens and the Legends of the Potomac has the "stars" in alignment. All the band members are veterans of some of the top bluegrass bands in the Washington



Brenda Hough

DC area and the resulting music has some special magic.

Darren Beachley's lead tenor vocals were a major part of the Doyle Lawson and Quicksilver band sound and his vocals are a driving force for this band. He is joined by former Bluegrass Cardinal mandolinist Norman Wright, Seldom Scene icon dobro player Mike Auldridge, and former Country Gentlemen bassist Tom Gray and banjo player Mark Delaney.

The 14 songs bring out some old favorites from the past done with a special Potomac sound. The Louvin Brothers song, "You'll Forget," has strong harmony vocals and Mike's legendary dobro playing. "Miss You Mississippi" has the group blending vocal harmonies and giving each instrument an opportunity to provide an engaging solo. The dobro puts a mournful beginning to "Love You Don't Know" which is a great wish-I-could-love-you song. "Tall Weeds and Rust" was written by Dixie and Tom Hall and is a poignant story of the loss of the family farm and the little hour glass and a shade tree that made this land a home. "You Can Always Come Back" has echoes of the fine edged emotional delivery that was part of the Seldom Scene performances. Rounding out this collection of heartfelt vocals is "Quicksand," an instrumental with dobro, banjo and fiddle blending together a fine tapestry of sound. This is a fine debut album from a group that has a great future!

Savannah Blu

Garyk52@comcast.net
©2009

Song list: Hobo Song, Silent Spring, City Affair, Lilly of the Valley, Blue Train, Cash on the Barrelhead, Pacheco, Teatown Breakdown, Midway, More Pretty Girls Than One, Dangerfield.

Savannah Blu is a Bay Area-based group with bluegrass experience that runs deep and true. Banjo player Gary Kaye has been with the Cache Valley Drifters, The New Good Old Boys, Keystone Station and The Grass Cutters. His banjo playing shows sparkle and punch and a rhythmic power that keeps the band going. His own composition, "Lilly of the Valley" is a good showcase for his playing

Continued on B-12

BRENDA and the Reviews

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and the instrumental skills of the band. Lead singer and guitar player Dore Collier has been involved with Bay Area bluegrass music since the Paul's Saloon days and he has mastered guitar, dobro, and mandolin. Dore also composes songs for the group and his "Silent Spring" is a eco song with a relevant message in the light of the BP oil disaster. Dore's "City Affair" is a bluesy song with a country soul longing for clean fresh air. Dave Hanks is the band's mandolin player and vocalist and his mandolin licks are crisp clear additions to the songs. Steve Kallai is the other lead vocalist in the group and his fiddle playing is heavily influenced by Kenny Baker, Bobby Hicks and Benny Martin. Dan Large, also known for his mandolin playing with the Alhambra Valley Band, is the group's bassist and the staunch rhythm anchor.

The album opens with Peter Rowan's "Hobo Song" and the band gets into the Rowan groove with strong guitar backing and a lead vocal that has the right amount of yearning and bluster. The band's full-bodied harmony vocals shine in their rendition of "Blue Train" and their enthusiastic delivery of "Cash on the Barrelhead" brings back echoes of classic bluegrass performances. Tried and true bluegrass with a dose of real time reality!

Crooked Still: Some Strange Country
Signature Sounds Recording Co.

PO Box 106
Whately, MA 01093
www.signaturesounds.com
www.crookedstill.com
©2010

Song list: Sometimes in this Country, The Golden Vanity, Distress, Henry Lee, Half of What We Know, I'm Troubled, Locust in the Willow, Turning Away, Calvary, Cold Mountains, You Were Gone, You Got The Silver.



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

Some Strange Country is an apt title for a Crooked Still album because this is a band that takes journeys into uncharted string band territory and still makes the end result sound familiar but yet so different. The five-member band has bassist Corey DiMario, banjoist Gregory Liszt, vocalist Aoife O'Donovan and newer Californian members cellist Tristan Clarridge and fiddler Brittany Haas. With the makings of a classical string quartet, the band often gets bowed string flourishes before a banjo intervention or a vocal interlude. Aoife comments that "the point of Crooked Still -and what I love about it - is rediscovering this old music and making it new."

The old English song, "The Golden Vanity" best illustrates the Crooked Still song process. Gregory's banjo usually begins each song with a melodic statement followed by Aoife's ethereal vocals that often

add a mystical quality to the songs. Brittany's fiddle usually embellishes the vocals and Tristan's cello adds a dark upswelling to the higher pitched fiddle and vocal tones. Harmony vocals are added to the chorus and the album features harmonies from Ricky Skaggs, Tim O'Brien and Sarah Jarosz. "Distress" is adapted from The Sacred Harp and Aoife gently intones for faith and hope to heal the heart. The song includes a foray into a string quartet with banjo, guitar, fiddle and cello weaving a musical tapestry. The Child ballad, "Henry Lee," has intricate musical patterns underneath the story of a maiden who disposes of her lover. "Locust in the Willow" is mostly an instrumental with Brittany Haas' fiddle and Tristan's cello meshing with the rhythmic banjo. The Rolling Stones' "You Got The Silver" gets a Crooked Still retro makeover that makes the song sound like it was written 200 years ago. The members of the band have meshed classical, jazz, old-time and folk into a glorious fusion that is theirs alone.

Dark as a Dungeon: Songs of the Mines

Rebel Records
PO Box 7405
Charlottesville, VA 22906
www.rebelrecords.com
©2010

Song list: Green Rolling Hills, A Miner's Life, Paradise, Call The Captain, Dream of a Miner's Child, Black Dust Fever, In Those Mines, Daddy's Dinner Bucket, Digging in the Ground, Coal Town Saturday Night, The River Ran Black, West Virginia's Last Hand Loader, The Hermit Miner, Dark as a Dungeon.

The trials and troubles of living the miner's life have filled the lyrics of many songs including some that have become bluegrass standards. This collection gathers some of the

most powerful songs with performances by some of the top bluegrass performers over the years. The Seldom Scene was one of the first bands to find songs popularized by other groups and their version of John Prine's "Paradise" has their classic harmony vocals and the expressive dobro of Mike Auldridge. The miner's love/hate relation to his job is the theme of the Steep Canyon Rambler's "Call the Captain" as the singer declares he wants clear blue skies and a whole lot more. Valerie Smith sings "In Those Mines," a mournful account of the widows left behind after a mine accident. Ralph Stanley II's "Daddy's Dinner Bucket" is another song of a mining accident. The effect of mining in the environment is explored in Larry Sparks' version of "Digging in the Ground." Blue Highway sings about the changing face of mining with new machinery - "West Virginia's Last Hand Loader." Shawn Lane and Tim Stafford, members of Blue Highway, also sing the Merle Travis coal miner's classic, "Dark as a Dungeon" to end the album. Hard lives, hard times, risks and rewards, it's the mother lode of songs.

The John Hartford Stringband: Memories of John

Red Clay Records/Compass Records
916 19th Avenue South
Nashville, TN 37212
www.compassrecords.com
www.johnhartfordstringband.com
©2010

Song list: Three Forks of Sandy, M.S.I.P., Love Grown Cold, Madison Tennessee, Delta Queen Waltz, For John, Homer the Roamer, Bring Your Clothes Back Home, Half Past Four, Lorena, You Don't Notice Me Ignoring You, The Girl I Left Behind Me, She's Gone (And Bob's Gone With Her), Royal Box Waltz,

Fade Out.

The much-loved musician John Hartford passed away in 2001, but his influence lives on through the John Hartford String Band and the many musicians who took part in this memorial album. Band members are Bob Carlin on banjo and vocals, Matt Combs on fiddle and vocals, Mike Compton on mandolin and vocals, Chris Sharp on guitar and vocals and Mark Schatz on bass, vocals and speech. Also joining the group are special guests Tim O'Brien, Alison Brown, George Buckner, Bela Fleck, Alan O'Bryant and Eileen Schatz.

While preparing a set list for the album, producer Chris Sharp listened to many of John's demo tapes and discovered two special songs that are included. "You Don't Notice Me Ignoring You" is vintage 60s John with his banjo and wry humor shining through the song. The closing song, "Fade Out," is John trying out a new melody and just humming and whistling while awaiting inspiration for words. It's a glimpse of his creative process and of the songs he might have written.

Needless to say, the String Band members are all top drawer musicians and their talents highlight the talents of John Hartford's songwriting skills. "Homer the Roamer" is one of John's instrumental songs, and the melancholy blend of fiddle with the other instruments makes a sad song that wants to be happy. Tim O'Brien sings and Alison Brown plays banjo on "M.I.S.P.," a tribute to his love of the steamboats moving up and down the river. "Delta Queen Waltz" is one of John's best songs and the beautiful lilting instrumental introduction is matched by Alan O'Bryant's soulful vocal. Mark Schatz's moving poem, "For John," sums it all: "you take the old and make the new; your notes they are a winding trail."



It's not too early to get excited about Father's Day Festival 2011. You'll see the usual exciting acts, including the Gibson Brothers and the Travelin' McCourys.



You can earn American dollars as you help the CBA by selling ads for the Bluegrass Breakdown. Contact Mark at 831-338-0618.

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS

August

08/05/2010 - Saddlecats will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at 415-648-1047 or email shout@jimbotrout.com or visit <http://www.atlascafe.net>.

08/06/2010 - Houston Jones will play at Mission City Coffee Roasting Co., 2221 The Alameda, Santa Clara - For more information, call Dick Brundle at 831-479-1399 or email brundle@attglobal.net or visit 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.

08/06/2010 - Sonoma Mountain Band will play at Murphy's Irish Pub, 464 First Street on the east side of the square in downtown, Sonoma - For more information, call 707-935-0660 or email murphy@sonomapub.com or visit www.sonomapub.com.

08/07/2010 - 49 Special will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley 94702, Berkeley - For more information, call 510-644-2020 or visit www.freightandsalvage.org.

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 Theatre at 209-267-1070 or email info@suttercreektheater.com or visit 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 Theatre at 209-267-1070 or email info@suttercreektheater.com or visit www.suttercreektheater.com.

08/12/2010 - East Bay Grass will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - For more information, call JimBo Trout at 415-648-1047 or email shout@jimbotrout.com or visit <http://www.atlascafe.net>.

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, 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 - 49 Special will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley 94702, Berkeley - For more information, call 510-644-2020 or visit www.freightandsalvage.org.

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 or visit <http://www.westsidetheatre.org>.

08/21/2010 - 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 .

08/21/2010 - 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 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 .

08/22/2010 - David Grisman Bluegrass Experience will play at Rancho Nicasio, On the Town Square; Nicasio CA, Nicasio - show at 4 p.m. For more information, call (415) 662-2219 or visit www.ranchonicasio.com/.

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. For other Nellies gigs, visit www.barefootnellies.com. For more information, call (415) 970-0012 or visit www.amnesia-thebar.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 .

08/28/2010 - High Country will play at Murphy's Irish Pub,

464 First Street on the east side of the square in downtown, Sonoma - For more information, call 707-935-0660 or email murphy@sonomapub.com or visit www.sonomapub.com.

September

09/03/2010 - Bluegrass Kids 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 - Come out and listen to the talented youngsters carrying on a fine musical tradition! 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.

09/04/2010 - 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 .

09/04/2010 - Uncle Ephus will play at Casa de Fruta, Casa de Fruta Craft Fair Located two miles east of the junction of Highway 152 and Highway 156, Casa de Fruta is easily accessible from Highway 5 or Highway 101, Casa de Fruta - Crafts Fair/music show, 11 a.m. to 3 p.m. For more information, call .

09/10/2010 - Grasskickers 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.

09/11/2010 - 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 .

09/18/2010 - Blame Sally 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 Theatre at 209-267-1070 or email info@suttercreektheater.com or visit www.suttercreektheater.com.

09/18/2010 - 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 .

09/18/2010 - Ruby Dee & the Snakehandlers 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 or visit <http://www.westsidetheatre.org>.

09/18/2010 - Uncle Ephus will play at Cambria Veteran's Hall, 1000 Main St, Cambria - Craft fair in the parking lot of the Veteran's Hall, free admission, music by Uncle Ephus from 10 a.m. to 3:30 p.m. For more information, call .

09/25/2010 - 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 .

09/25/2010 - Houston Jones will play at Art House Gallery & Cultural Center, 2905 Shattuck Avenue, Berkeley - For more information, call Harold Adler, Director at 510-472-3170 or visit <http://berkeleyarthouse.wordpress.com/>.

09/25/2010 - Jeni & Billy 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 or visit <http://www.westsidetheatre.org>.

09/27/2010 - 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. For other Nellies gigs, visit www.barefootnellies.com. For more information, call (415) 970-0012 or visit www.amnesia-thebar.com.

WORKSHOPS & MUSIC CAMPS

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

Continued on B-14

CBA Calendar of Upcoming Music Events

information or reservations, call Jay Buckwold at 604-737-0270 or email 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.

FESTIVALS

August 2010

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 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: Sidesaddle & 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 or visit www.harmonspk.com.

08/15/2010 - 08/15/2010 Hol-

lister - 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 or visit www.harmonspk.com.

September 2010

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@berkeleyoldtimemusic.org or visit 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/brown-barn/>.

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 roddog@caltel.net or visit 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 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.

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.

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 For more information or reservations, call Box Office at 510-548-1761 or visit 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 Pizza Factory, 37184 Avenue 12 Madera Ranchos, CA. The first Sunday of each month from 2 to 5 p.m. This is mostly an old time and Celtic music jam. The 1st hour is a slow jam and then it's full speed ahead. For more info contact Kelly at the number above. For more information or reservations, call Kelly O'Neill at 559-283-6093 or email 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, Orangevale - Orangevale Grange Hall, 5805 Walnut Ave., north of Madison Ave. and east of Pershing Ave. in Orangevale.. California State Old Time Fiddlers' Association, District 5 jam, 2nd Sundays, 1-5 p.m. \$1 donation; snack bar. For more information or reservations, call Ralph Stand-

ford at 530-676-0836 or email r.standiford@att.net or visit 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 Cochener at (707) 364-0182 or email 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.

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 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.

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 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 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>.

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://grassclass.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/sfmissionfiddletones>.

Seaside - Seaside High School, Seaside High School Music Building 2200 Noche Buena Ave.. Bluegrass jam. 2nd and 4th Tuesday of the month. 7:00 - 9:30 PM For more informa-

Continued on B-15

CBA Calendar of Music Events

tion or reservations, call Chuck Hurd at 831-656-9790 or email chuckhurdley@comcast.net.

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.

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 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 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 or visit 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 tim.bei@charter.net or visit 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.

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.

Redwood City - Caff  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.

Sacramento - Cafe Refugio, Cafe 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.

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 or visit <http://www.atlascasf.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 mandobill@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 or visit 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.

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.

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.

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 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.

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 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 gvessel@earthlink.net or visit www.ibmusik.com.

earthlink.net or visit www.ibmusik.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.

Walnut Grove - Tin Shed Jam Walnut Grove California, The Tin Shed is located behind "The Chop Haus" between the towns of Walnut Grove and Locke. Address: 14025 River Road Walnut Grove, California 95690 Take I-5 to Twin Cities Road, at River Road, turn south, go 1.5 miles to The Tin Shed.. bluegrass and folk jam. awesome venue can hold a lot of folks. bring friends and family. please call or email names for our guest list so we know how many hot dogs to buy. 916 776 1000 martha For more information or reservations, call martha at 916 776 1000 at 530-467-4144 or email aeroplane88A@hotmail.com or visit <http://www.scottvalleybluegrass.com/>.

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 Sponhaltz at csponhaltz@comcast.net.



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:

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- Listing of jams throughout the state.
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- Calendar with hundreds of events.
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Bluegrass & Bach On Board

The Presidential Yacht Potomac
In Jack London Square, Oakland
September 9 ~ October 21

High Country



September 9, 2010

October 21, 2010



Real Vocal String Quarter



September 22, 2010



October 7, 2010

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