11th Annual Sonoma County Bluegrass and Folk

Festival - Sebastopol, March 12, 2011

I'm very pleased that the California Bluegrass Association and the Sonoma County Folk Society will present a terrific line up for the 11th Annual Sonoma County Bluegrass & Folk Festival. The event will be held at the Sebastopol Community Center at 390 Morris St. in Sebastopol on the second Saturday of March (3/12/2011) from 1pm to 8pm. This year we will present Sarah Elizabeth Campbell & Nina Gerber, Euphonia, the Stairwell Sisters, Jim Hurst, the Black Crown String Band and Suzie Glaze with her band Hilone-

It will be a different festival for me this year in that I won't have heard all of the bands in person prior to the festival. Suzie Glaze, for example, came to my attention via Laurie Lewis. Laurie produced Suzie's latest album Green Kentucky Blues, a fine collection of songs delivered bluegrass style with a strong folk influence. Suzie will be appearing with her band Hilonesome, which includes

Steve Rankin, Mark Inductor, Fred Saunders and Lisa Burns sitting in on bass.

Steve DeLap, president of the SOCOFO, recommended we invite the band Euphonia to our festival. They feature guitarist/ singer Sylvia Herold. You may re-They feature guitarist/ member her from Wake the Dead,

fine Bay Area musicians, Paul Kotapish on mandolin, bassist Chuck Ervin and accordionist Charlie Hancock. Together they infuse new life into famil-

Continued on A-5



Suzie Glaze and Hilonesome will be among the talent at the 11th Annual Sonoma County Bluegrass and Folk Festival.



Black Crown Stringband blends early bluegrass, country and old-time music.

CBA hosts Grasstowne in Sacramento area and Morgan Hill

February 2011

Grasstowne is one of the hottest touring bands in bluegrass to-day, in high demand in concerts and festivals all over the country. They played Grass Valley in 2008 and were a huge hit. They will be coming to northern Califor-nia for three shows, straight from the 2011 SPBGMA Awards Show where they are sure to garner additional honors to add to the ones they already have. Leader of the band Alan Bibey is the three-time winner of the SPBGMA Mandolin Player of the year. So influential is he that the Gibson Company now produces an Alan Bibey Signature Series of mandolins. Guitarist and songwriter Steve Gulley wrote the 2007 IBMA Song of the Year

Continued on A-5

Winter Music Camp - still a few spaces left!

By Ingrid Noyes

date

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no.

Check

mailing

Our second annual CBA Winter Music Camp is fast approaching, and as of press time, 180 campers are registered, with space left for about 20 more. As you read this, we probably still have room for beginner banjo players and bass

players, and various spaces in other classes, too (you can call to check availability).

This camp will be held from Thursday to Sunday, February 24th to 27th, at the Walker Creek Ranch near Petaluma—in the rolling hills of Marin County, an idyllic place

to spend a few days. Come spend the mornings with a small group of people who share your passion for the music and an accomplished teacher, attend your choice of elective classes in the afternoons (band

Continued on A-4

12th Annual San Francisco **Bluegrass and Old-Time** Festival celebrates past, present and future of American roots music

By Elizabeth Smith

The of the 12th annual San Francisco Bluegrass and Old-Time Festival (SF-BOT) will explore and celebrate the past, present and future of bluegrass and old-time music through per-formances, dances workshops. The 10-day festival runs from Feb. 11-20 and comprises

more than 30 shows at numerous small clubs around the Bay Area featuring some of the most talented musicians on the Americana and roots music scene today.

Highlights of this year's festival includes Bay Area favorites such



Laurie Lewis and Tom Rozum will be part of the SFBOT.

as Laurie Lewis & Tom Rozum, The Crooked Jades, the Stairwell Sisters and the Wronglers. Also featured are beloved from outside the Bay Area, such as Dry Branch Fire

Continued on A-10

Inside this issue

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photo: Cleve Friedman River City Music Festival reviews.

- see B Section

photo: Michael Sharps CBA's Great 48 reviews. - see B Section

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www.cbaontheweb.org



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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).

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

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

This is going to be a great year for California bluegrassers and for bluegrass in general! One week into the New Year (with a big bluegrass bash at my house on New Year's Eve), scores of CBAers descended on Bakersfield for the 4th Annual Great 48 and dozens of the rest of us Californians flew up to Portland for the RiverCity Music Festival.

A few years ago we met Chuck and Chris Palmer at the World of Bluegrass in Nashville. Chuck and Chris one day decided that they could produce a music event in the middle of winter in Portland, Oregon and so they did and became bluegrassers. Last October the Palmers, who loved the ambience of the CBA Jam Suite in Nashville, invited the CBA to their festival to run a Jam Suite there. My husband Bruno and I invited our good friends Emil Nishi and Dave Good-

ing to join us to try to make this happen and boy did we ever with help from all the Varners, Brenda Hough and Mary Kennedy! just returned from the first annual CBA Jam Suite at River City still quivering from the excitement of the event. Dozens of Californians made their way to Portland, lured by the amazing musical lineup and the opportunity to jump start the festival season on the first weekend of the new decade. We hope that many of our new friends will join us at Father's Day this year.

Larry Chung brought many of his friends met at Weiser into the Suite and they set the tone of the jams held in the Suite for the entire event. We had awesome musicians from the Northwest and Canada, all new friends to us who made our Suite their home base. I was amazed to see so many famil-

iar faces as well, there were lots of Californians in Portland over the weekend and they had traveled by car or by train or flown like us. We were visited by many who appeared on stage as well, all friends of the CBA: the Rage, the Infamous Stringdusters, Dan Crary and Steve Spurgeon in Thundera-tion, Lou Reid & Carolina (lovely and talented new friends whom we hope to see in California), Tim O'Brien, Ivan Rosenberg, David Grier and Californians Laurie Lewis and Paul Knight (appearing with the Peter Rowan Bluegrass Band and they rocked it). Our Emerging Artist Band for Father's Day 2011, Northern Departure, were in and out all weekend as well.

There is something to be said about an indoor festival in the middle of winter when the doldrums are setting in and the days are short

and the weather is cold and festival season seems a long way in the future. Those of us at RiverCity and the rest in Bakersfield are already planning how to make the Fall to Summer gap shorter and filled with music. There is still time to make plans to attend Wintergrass in Washington, February 24th-27th. The lineup is fabulous.

We have some other sched-uled indoor events to look forward to in California in February and you should be marking your calendars now. The CBA is presenting Grasstowne to two separate geographical areas in California this month. Grasstowne appears in Orangevale on February 25th and in Morgan Hill (with OMGG) on February 26th. This is a terrific band and check for specifics in this Breakdown or on the website.

There is still room for you



Darby Brandli

at the 2nd Annual Winter Music February 24th-27th at Walker Creek Ranch near Petaluma (writing this Jan. 10th). Three days of living with music and learning how to play it sounds like heaven.... room and board....just total music immersion. Check it out. The CBA Music Camps are beginning to draw students and teachers from all over the globe so don't tarry if you are interested.

BA Music Camp

From Page A-1

rhythm, clogging, songwriting, theory, critical listening, harmony singing, etc. etc) and enjoy staff and student concerts, dancing and lots of jamming in the evenings.

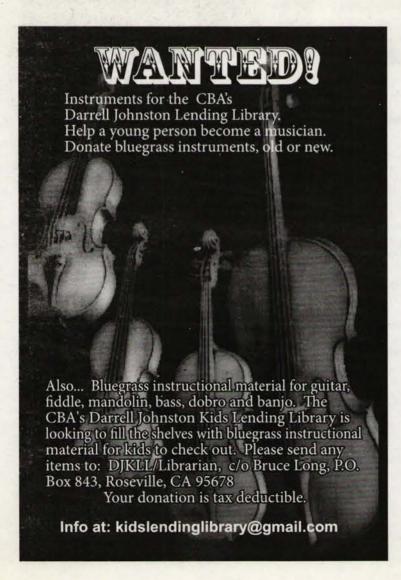
For more complete information, including detailed class descriptions, instructor bios, answers

Music Camp News!

to frequently asked questions, and lots more, check out the website: www.cbamusiccamp.org. To talk to a human, call director Ingrid Noyes at 415-663-1342 after 9 a.m. or you can e-mail info@cbamusiccamp.org/ To register for camp, go to the website or find the registration form elsewhere in this paper and send it in.

Hope to see you at camp!

John Reischman



and the Jaybirds in concert with Keith Little and Roland White

On Sunday, February 27th, after winter music camp is over, those who want to make the weekend last just a little longer will have an opportunity to do that by heading over to the Rancho Nicasio (in Nicasio, about 25 minutes from Walker Creek Ranch where music camp is held) for a fabulous concert with John Reischman, his band the Jaybirds, and special guests Roland White and Keith Little. All of these wonderful musicians are instructors at this year's winter music camp.

The Rancho Nicasio is my very favorite North Bay music venue. They offer "dinner and a show" which are both always really good. The food is great, the ambience is great, the music is high quality, there's a full bar, and it's simply a nice place to hang out. Whether you're just winding up a fun weekend at music camp, or live in the Bay Area or are visiting (the location is remote but only 20 minutes from the 101 corridor), mark this date on your calendar for a really

special evening!
For details, go to www.ranchonicasio.com or call 415-662-

CBA Summer Music Camp—coming up soon!

Registration will open next month for this year's summer music camp, which will be held from June 12th to 15th at the Nevada County Fairgrounds in Grass Valley. We're pleased to say it's another outstanding line-up of instructors, a nice mix of old favorites with new faces, and more oldtime musicians on staff than ever before.

The bluegrass banjo classes will be taught by three of our favorite camp teachers: Bill Evans, Keith Little, and Janet Like-Beazley. wise dobro, with Witcher Mike and Ivan Rosenberg. Jack Tuttle is back teaching fiddle, Jim Nun-ally guitar, and John Reischman mandolin. Students who work with these teach-

ers consistently give them all rave reviews.

For oldtime banjo, we're bringing in two new teachers: Bob Carlin and Wayne Erbsen. Bass classes also will be taught by new faces: Nadine Landry and Gene Libbea. Other instructors coming for the first time: Sammy Lind and Matt Combs on fiddle, Chris Jones and Chris Sharp on guitar, and Caleb Klauder and Mike Compton on mandolin.

Finally, the vocal classes will be taught by Chris Stuart and Alice Gerrard, two more music camp faves. Alice's class will focus on oldtime vocals, and Chris's may in-

clude some songwriting. Sid Lewis will work his magic with his Jamming 101 classes, and Kathleen Rushing and Carol Spiker will groom our youngest campers in the Fungrass class.

As usual, most of the instructors will also be playing at the festival. Bob Carlin, Mike Compton, Matt Combs, Chris Sharp, and Gene Libbea together comprise the John Hartford String Band, playing on the main stage. Chris Jones and Ivan Rosenberg also play the main stage as a rare duo act. Caleb Klauder, Sammy Lind, and Nadine Landry, also known as the Foghorn Trio, will play



The Foghorn Trio will be among the teaching staff at the 2011 Summer CBA Music Camp.

Photo: Mike Melnyk

a set at Vern's. And most of the other instructors will likely be part of our all-star music camp instructors set on the main stage on Thursday.

Sound like a good time? Registration opens next month-sign up early for best choice of classes! For more details, check the website www. cbamusiccamp.org/, e-mail info@ cbamusiccamp.org or call 415-663-1342 after 9AM.



Mike Compton.

Sonoma County Bluegrass and Old-Time Festival

From Page A-1

iar folk songs from a wide variety of sources, with terrific vocal harmonies and fine musicianship. The band's latest recording is called The Old Iaw Bone.

On the other hand, I've had the pleasure of seeing Jim Hurst numerous times in venues as varied as International Bluegrass Music Association shows to regular appearances at house concerts in Sebastopol. I'm sure many of you know Jim best for his work as a member of Claire Lynch's Front Porch String Band, and as a duo with fellow FPSB bassist Missey Raines. This IBMA 2001 Guitar Player of the Year will be a featured solo performer at the SCB&FF. Attendees, especially you guitarists, are encouraged to attend his guitar workshop which will be held in the Youth Annex next door to the main building.

Evie Laden, Stephanie Prausnitz, Sue Sandlin, Martha Hawthorne and Lisa Berman comprise the Stairwell Sisters. If you haven't heard of or seen the Stairwell Sisters you haven't been paying attention! From appearances at the Hardly Strictly Festival in San Francisco to the Prairie Home Companion, the SS bring a very high energy show with them where ever they play. As much as I enjoy their 2008 CD, Get Off Your Money, the recording just doesn't do justice to their live performances. If you like old time music with a contemporary presentation, this is your band!

It was my pleasure to see The Black Crown String Band at the Parkfield Bluegrass Festival last May. They play what I refer to as "Proto Bluegrass"...that seam between Old Time and full blown slick bluegrass. In fact, it is their edginess that I find most appealing. Made up of founding members of the Mercury Dimes and the Earl Brothers, the band includes Matt Knoth, John McKelvey and Elsie Engelberg.

This will be the second appearance of Sarah Elizabeth Campbell on the SCB&FF stage, accompanied by the ever tasteful guitar playing of Nina Gerber. Some of you will remember Sarah for her appearances at the Strawberry Music Festival over the years and with her band Fiddlestyxin the 1970's and' 80's. A truly gifted singer, her songs have been covered by Levon Helm, Rick Danko and Jim Messina among others. As for Nina Gerber, you would have to be living in a cave to have not noticed her work with everyone from Kate Wolf to Kenny Edwards (Stone Ponies), Laurie Lewis, Kathy Kallick to blues singer Chris Webster . Nina specializes in bringing out the best in the artist she supports.

Remember the Sonoma County Bluegrass and Folk Festival is Saturday March 12, 2011 from 1pm to 8pm at the Sebastopol Community Cultural Center in Sebastopol. For tickets go to www.cbaontheweb.org or for more information, www.seb.org, and click on events. For those of you who like to order tickets the old fashioned way, see the ticket form included in this issue of the Breakdown and we'll send them through the mail. Hope to see you there!

CBA hosts Grasstowne in Sacramento area and Gilroy

From Page A-1

Through the Window of a Train and is one of the finest tenor singers in bluegrass. Three supremely talented and exciting young players: Adam Haynes on fiddle, Justin Jenkins on banjo, and Kameron Keller on upright bass round out this fine band. Collectively, these men are alumni of a Who's Who of bluegrass bands: Mountain Heart, IIIrd Tyme Out, Doyle Lawson & Quicksilver, Blueridge, David Parmley & Continental Divide, James King Band, Dailey & Vin-cent, Renfro Barn Dance, Blue Moon Rising, and Strong Ties just to name a few. The band's first two projects, The Road Headin' Home and The Other Side of Towne, went to #1 and #2 on the National Bluegrass Charts. The Road Head-in' Home won Album of the Year honors. Their latest single Kickin' Up Dust has received a lot of airplay on the Sirius bluegrass channel. Don't miss this opportunity to hear some of the finest music and entertainment bluegrass has to offer! Invite some of your friends and make them bluegrass fans as well. They won't be disappointed!

The Friday, February 25, show will be at the Orangevale Grange Hall, 5805 Walnut (between Madison & Greenback) in Orangevale. Show time is 7:30 PM; doors open at 7:00 PM. The hall has been remodeled to provide much improved acoustics; Louis Godey will provide the sound. Natural Drift, an exceptionally fine local band with Wyatt Dietrich, Dan Bernstein, George Goodell, Rick

Dugan, and Samantha Olson will open the evening's entertainment. Advance tickets (by February 11) are \$16 for CBA members and \$18 for the general public. Tickets at the door are \$20 for everyone. Kids 15 & under are FREE with paid adult. Order your tickets for this concert with a check payable to California Bluegrass Association and a self-addressed stamped envelope to John Hettinger, 113 Puffer Way, Folsom, CA 95630.

The Saturday, February 26, show will be at the Morgan Hill Grange Hall, 40 E 4th St, Morgan

Hill. Show time is 7:00 PM; doors open at 6:00 PM. Opening this show will be OMGG (Obviously Minor Guys & a Girl) with Max & Nate Schwartz, Marty Varner, and AJ Lee. Tickets are \$23 for CBA members and \$25 for non-members. Tickets are available online at www.cbaontheweb.org, or call Tim Edes at 408-779-5456 or 408-595-4882, or Email Tim at t.edes@verizon.net

The Sunday, February 27, show will be at the Don Quixote International Music Hall in Felton. Show time is 1:00 PM.

Dry Branch Fire Squad kicks off 35th anniversary year with California performances featuring special guest Heidi Claire

When you hear in the distance someone say in a slow Southern drawl, "I told you that to tell you this...," then one thing must be certain: Dry Branch Fire Squad must be close at hand.

Led by former high school English teacher, farmer, horse trainer and last but not least mandolin, guitar and clawhammer banio player, singer AND storyteller and culcommentator Ron Thomason, Dry Branch Fire Squad kicks off its 35th Anniversary Year with five February appearance in northern California.

Celebrating their 35th year in music in

2011, Rounder recording artists Dry Branch Fire Squad was founded in the Dayton, Ohio area after Ron served a six month stint playing with Ralph Stanley's Clinch Mountain Boys. From the outset, Dry Branch Fire Squad has specialized in aggressively traditional bluegrass music like no other band in the realm today.

in the realm today.

Favorites at Hardly Strictly Bluegrass, the Strawberry Music Festival and the Grass Valley Bluegrass Festival, their performances are not for the faint-of-heart nor the casual listener. Even their approach to modern songs (read: songs from the three most recent centuries) sounds so archaic that physicists the world over have cited DBFS of proof positive that time warps not only exist, but that we moderns can experience them if we only talk slowly enough and listen

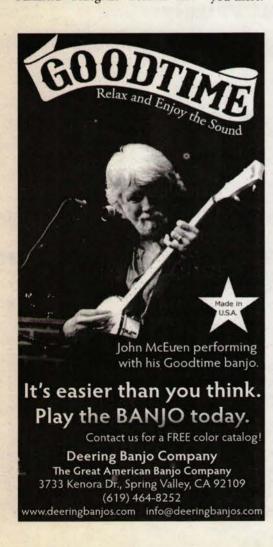


Dry Branch Fire Squad tours California.

as fast as we can.

Appearing with the band on this tour is fiddler extraordinaire Heidi Claire, who will also perform a full set with her band AtaGallop at the Freight and Salvage Coffeehouse performance on Wednesday, February 16.

As always, Dry Branch is led by mandolin player and cultural observer Ron Thomason, whose thought-provoking and humorous takes on bluegrass music and the world continue to delight audiences. The band's current lineup is its strongest ever, featuring Tom Boyd on banjo and dobro (who was a key member of Larry Sparks and the Lonesome Ramblers in the 1970's and early 1980's), Brian Aldridge on guitar and mandolin and Dan Russell on bass and





2011 Susanville Bluegrass Festival



June 24-26

Lassen County Fairground in Susanville, California

Camping available on Monday, June 20th at 10AM

Make plans now to join us for the second annual event! This festival is held at a beautiful facility with plenty of RV hook-up sites and lots of room for tenters as well. Not only does this event feature three days of music, but there is also a secure, air-conditioned room for the quilters to set up in for the entire week with stage music piped in! This festival is pet friendly, so feel free to bring your companion along (common sense rules apply). Please come join us at this low cost family festival!

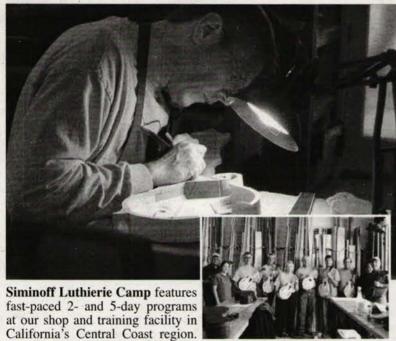
Featured Bands:

The James King Band, Mark Phillips and IIIrd Generation Bluegrass Band, Digger Davis and Tombstone, Del Williams Band, Anderson Family Bluegrass, Snap Jackson and the Knock On Wood Players, Wild Creek, Banner Mtn. Boys, Western Lights

Advance sale adult tickets: \$30...advance sale teen tickets: \$10...Children under 12: free...Camping: \$15/night (including RV hook-up sites)...Pets allowed

http://susanvillebluegrass.com Info: 530-251-8900 or 530-842-1611

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uthierie Camp Questions? Please call our Camp Director, kali Nowakowski, at 805.365.7111 or email siminoff@siminoff.net her at kali@siminoff.net.

Revised line up for 2011 Grass Valley FDF

We have good news and bad news regarding the upcoming 2011 CBA Father's Day Festival. Due to circumstances beyond our control, that is the band has broken up, Cadillac Sky will not be appearing at our festival.

The good news is that we have lined up another artist to fill out our already fine roster of talent. That band will be the Freighthoppers, a fine old time band that was once our Father's Day Festival Emerging Artist and have since dis-

tinguished themselves as a leading old-time ensemble.

Fans of old-time music will be pleased with the focus on this on this important component of the CBA's mission. We'll have a square dance

Newly added to the Father's Day Festival line up: the Freight Hoppers.

with an all-star band and numerous workshops. The genre will be well represented by bands like the Freighthoppers, the John Hartford Stringband, the Mount Diablo String Band, the Foghorn Trio and more bands.

Hooked on bluegrass!

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

Leslie Abbott Musician, educator and matriarc of the Abbott Family

I was 16 the first time I heard bluegrass music was at the Grand Ol' Opry. Bill Monroe and the Bluegrass Boys played. I didn't know the first thing about bluegrass and was just there with a family friend who was showing me around Nashville. The music was very different to me. It was entertaining but I wasn't hooked. I had seen Minnie Pearl on TV many times so that was pretty exciting. Then in my early 20's I lived in Berkeley and took my degree from college and made sandwiches at an eatery near UC Berkeley. It was custom for workers to take turns playing their choice of music. A fellow sandwich maker was heavily into bluegrass. I would be chomping at the bit for his album to finish so I could put something else on, preferably reggae or Afro-funk. I wasn't hooked. I left that job and moved to Santa Cruz and wouldn't be re-introduced to bluegrass until

Our two sons, Luke and Kyle, were born. 1986 and '89. Soon into their lives we played folk music with them. Carl's mom came over to and joined us. Carl and I are not musicians by any means but we believe that music is good for the soul. We just enjoy ourselves. Musically our sons passed us up quickly but that didn't stop us. In 1997 we saw a flyer for the Good Old Fashioned Bluegrass Festival in Hollister. We went. I was taken by how friendly and informal people were. I was used to concerts where you would never see the band afterward. Here bands were jamming with people in the camp. The music was great. It was there "I got hooked." Luke took his banjo and went on "Kids on Stage" with Frank Soli-

van. He played a rippin' "Petticoat Junction". He said he has never played that fast since. He was hooked too. Kyle . . . well, you'll have to read his article about that.

When I got home I started listening to CD's like the Stanley Brothers, Southern Grass (The Paisleys), the Crooked Jades, Kathy Kallick, Laurie Lewis and others. I appreciate when a song is played with honesty and soul. I connect with the depth of the songs and the stories being told. They withstand the test of time.

I was raised around music. My dad played 4 string banjo and as far back as I remember there was a Dixieland jazz jam at our house every Sunday evening. Great merriment ensued. I loved it. Dad taught me C.C. Rider, Goodnight Irene, St. James Infirmary, Corrina on the ukulele and tenor guitar. That was a special time together but as his life got busier he didn't play music with me much. I wasn't motivated to play by myself. When I look back I would say that some of the happiest times I saw my dad were when he was playing music. After a depression he ended his life, which had a big impact on me. Now sometimes when I sing I am singing for him.

Our family feels music it's such a gift to give one's children and to one self. This music is "people music". Through this journey our family is dedicated to helping others play music. We encourage families to play together too. If you have ever wanted to play, but thought you couldn't, do take a look at our website: www.toneway.com

Paper Wing Theatre Co. Presents: A Tribute to 'Oh Brother, Where Art Thou?' February 4th thru 26th Fridays and Saturdays at 8 PM

This is a live musical tribute! Loosely based on Homer's 'Odyssey' the story deals with the many adventures of Everett Ulysses McGill and his companions Delmar and Pete in 1930s Mississippi. Sprung from a chain gang and trying to reach Everetts home to recover the buried loot of a bank heist, they are confronted by a series of strange characters. Among them sirens, a cyclops, a bank robber, a campaigning Governor, his opponent, a KKK lynch mob, and

a blind prophet, who warns the trio that "the treasure you seek shall not be the treasure you find." Brought to life by the eclectic cast and a live blue grass band, this show will have you tapping your toes and laughing out loud!

Directed by Koly McBride. Starring: Lj Brewer as Everett; Michael Alliman as Pete; Matt Hanner as Delmar; Drew Davis-Wheeler as Tommy; Live Bluegrass Music directed by Eric N. Johnson.

The Band: Jeannie Wooster-

Guitar/Mandolin; Sam Salerno-Stand up Bass; Robin Welch- Fiddle; Cory Welch- Dobro Guitar. Tickets 22.00 general admission, 20.00 seniors/students/military. Tickets available at the door, online at www.PaperWingTheatreCo. com. More info call 905-5684. The Paper Wing Theatre Company is located at 320 Hoffman Avenue at Lighthouse, Monterey. Phone (831)905-5684 or

The Paper Wing Co@yahoo.com, Paper Wing Theatre Co.com.

Shelby Ash presents in San Francisco

Feb 11: ACOUSTIC MAYHEM: New York City acoustic trio meets CA's wildest outlaw outfit(s). Featuring: The Wiyos + Good Luck Thrift Store Outfit + Possum and Lester at Slim's, 333 11th Street, SF CA. 415-255-0333. 8/8:30. \$14/\$15 doors, all ages.

Feb 12: INVASION: Portland vs Humboldt. The best of the two cities in a battle of bluegrass! Winner gets "headlining" set, loser buys drinks. Featuring: Whiskey Puppy + Eric Clampitt -vs- Bucky Walters + Huckleberry Flint at Cafe Du Nord, 2170 Market Street, SF. 7:30/8:30pm, \$13/\$15, 21+

Feb 17: THE COUNTRY-BLUEGRASS SHOW. A night of hot bluegrass, classic country, and western-swing. Featuring: Whisky Richards + Misisipi Rider + Lady A & Her Heel Draggers at Cafe Du Nord, 2170 Market Street, SF. 7:30/8:30pm, \$13/\$15, 21+

Feb 18: BLUEGRASS BONANZA! From the streets of San Francisco to the city of Chicago and the mountains of West Virginia. Featuring: The Earl Brothers + Henhouse Prowlers + BrownChicken BrownCow StringBand @Plough & Stars, 116 Clement Street @2nd, SF. 8. 9pm show / \$10/\$15 / 21+

Feb 19: THE ALT-BLUEGRASS SHOW Spooky, beautiful, murder, crazy, loud, punk, metal, alternative – all words that describe tonight's show. Featuring: Pine Box Boys + Kemo Sabe + Walking in Sunlight @Cafe Du Nord, 2170 Market Street, SF. 7:30/8:30pm. \$13/\$15, 21+

More shows and info can be found at www.ShelbyAshPresents.net

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You'll be surprised how much there is to know about a music that's been around for 50 years.

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Over 80 band profiles.

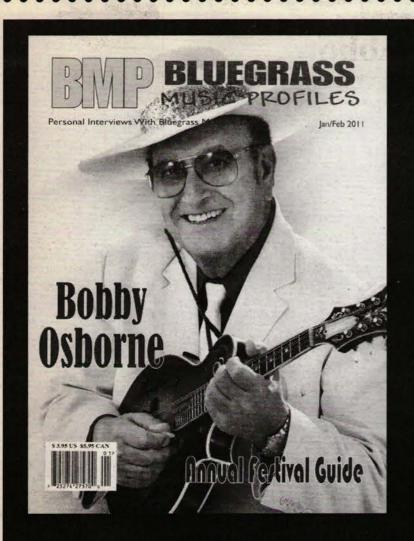
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KWMR's Sweethearts of the Radio Lineup Announced - February 12, Point Reyes Station

KWMR's annual Sweethearts of the Radio benefit returns to The Dance Palace in Point Reyes Station on Saturday, February 12. The event is a fundraiser for KWMR, West Marin's community radio station, and features some of the acoustic music community's finest performers plus tempting desserts and beverages.

This year's lineup includes Jane Selkye and Chris Kee, Barbara Higbie and Katrina Krimsky, Eric and Suzy Thompson, and Molly and Jack Tuttle. The concert starts at 8:00 p.m. with doors opening at 7:00 p.m. to allow plenty of time to partake of the desserts and drinks available. Seating is general admission. Tickets are \$25 at are available at www.KWMR.org. Advanced tickets are recommended as this event usually sells out. The Dance Palace is located at 503 B St. in Point Reyes Station.

About the Artists
Jane Selkye and Chris Kee

Jane Selkye's style marries dynamic vocals and plush harmonies with surprising lyrics. Her songs use alternative guitar tunings that pick up where Joni Mitchell left off. Her husband, classically trained cellist Chris Kee, is the bass player for popular acoustic band Houston Jones. Chris has performed and recorded with a bewildering array of artists, including Peter Rowan and Norah Jones. He is a long time collaborator with Telecaster wizard Jim Campilongo, playing

with Jim in the legendary Ten Gallon Cats and various post-Cats ensembles. With drummer Peter Tucker, he was in the original rhythm section of those practitioners of acoustic mayhem, The Waybacks.

Barbara Higbie and Katrina Krimsky

Barbara Higbie is a Grammy-Award-nominated, Bammy Awardwinning composer, pianist singersongwriter and multi-instrumentalist who has performed on more than 65 albums, including a 2007 release with Carlos Santana. As a cofounder, with Darol Anger, of the acoustic super group, "Montreux", she recorded " Live at the Montreux Jazz Festival" for Windham Hill Records in 1984, a landmark genre defining album. She has 11 recordings to her credit as well as contributions to 10 compilations that have sold in the millions. A professional musician since age 17, Barbara has played everything from traditional jazz, bluegrass and Irish to new classical music and African pop. She is known for her ability to compose both instrumental music and songs in a style that is both genre bending and accessible.

An American/Swiss composer and pianist of Russian descent Katrina Krimsky has an exuberant and joyfully expressive style, drawn on a vast wealth of musical resources. She combines classical training with a deep devotion to world music. From her early 1970s days as music faculty at Mills College, Krimsky went on to international acclaim as a composer and performer. She was commissioned by the "Tage Für Neue Music" in Zurich for an ensemble version of Terry Riley's A Rainbow in Curved Air. In 1998 appearing for the second time on the Merkin Hall Interpretations Series in New York she premiered Rhapsody for Two Pianos with Barbara Higbie, Bell Solaris composed for her by David Rosenboom, Superior Seven by Robert Ashley, and her own work Fluid Silk. Katrina has performed widely in the USA and in Europe and she maintains presence in both Zurich, Switzerland, and San Francisco.

Eric and Suzy Thompson

These virtuoso roots musicians specialize in the down-home sounds of the American South. Their musical palette includes Appalachian story-songs and bluegrass breakdowns, classic country blues, Louisiana Cajun dance music, and paso dobles from Puerto Rico. Eric's flatpicking on guitar and mandolin is exceptional for its purity of tone, speed, and soulfulness; Suzy is a powerful singer, an award-winning fiddler and Cajun accordion player who has apprenticed with older generation Louisiana Cajun musicians under an NEA Fellowship. The two have worked with a veritable who's who of the Bay Area's acoustic music scene.

Molly and Jack Tuttle

Seventeen year-old Molly Tuttle is a highly regarded flatpicker on guitar and a soulful singer with influences from early bluegrass and old-time singers. She excels in contemporary folk music as well, with songwriting skills far beyond her years. In 2007, when she was just 13, Molly and her father Jack Tuttle released "The Old Apple Tree," which features Jack on vocals, fiddle, mandolin, guitar and banjo and Molly on vocals, guitar and banjo. They perform also with her brothers as The Tuttles. Articles about Molly have been featured in Bluegrass Now, Flatpicking Guitar and Acoustic Guitar magazines.





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FEBRUARY 24-27, 2011

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The Blind Boys of Alabama sat/sun Sam Bush Fri Darrell Scott Fri Dale Ann Bradley Fri/Sat The Boxcars Th/Fri Crooked Still Fri/Sat Laurie Lewis & the Right Hands sat/sun Joy Kills Sorrow Th/Fri Darol Anger's Republic of Strings sat/sun Josh Williams Fri/Sat Rockin' Acoustic Circus Fri/Sat Darren Beachley & the Legends of the Potomac Sat/Sun The Gibson Brothers sat/Sun Scythian Fri/Sat Red Stick Ramblers Fri/Sat Caleb Klauder Country Band Fri/Sat Joe Craven sat Don Stiernberg Trio sat

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WINTERGRASS YOUTH ORCHESTRA - Feb. 26-27

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and more to follow!

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Jaybirds coming to California 10th Anniversary Tour, and new CD



John Reischman and the Jaybirds.

Photo: Colin Goldie

Mark your calendars: February 24 to March 5, John Reischman and The Jaybirds will make a sweep of northern California with stops in Petaluma, Weaverville, Arcata, Berkeley and Mendocino (see schedule below for more detail-and yes, we are aware that a more accurate military analogy for the band's movement might be wheel maneuver rather than sweep, since the tour will be essentially circular...but we digress.) It's an especially exciting tour for us because (cue drums and fanfare) it is the debut tour for our brand new CD...so new it doesn't even have a title yet! Featuring brand new material from all five band members, a few with a historical slant, as well as old-time tunes and songs done with a unique Jaybirds bluegrass spin, the new CD continues the band's subtle ten year plot to gain worldwide domination by the combination of bluegrass, old-time and folk music styles So come on out, be a wheel hoss, follow us through the whole wheel maneuver if you can, get your signed copy of the new CD hot off the press, and be the first one in your town to drive around blasting it.

Other noteworthy aspects of the tour: we'll begin with a stint at the CBA winter camp at Walker Creek Ranch in Petaluma. (http:// www.cbamusiccamp.org/) this year, Greg has always been unable to teach for the CBA camp because of his day job schedule, but this year the stars aligned (i.e. the weather was finally so bad he couldn't bear missing out on a trip to Petaluma) and all five 'Birds will be on staff at the CBA camp. Pretty cool and exciting, we think! And aside from celebrating a firsttime full roster appearance at the CBA camp as well as the release of the brand new untitled fifth CD, we'll also be celebrating our tenth year anniversary as a band with all the same personnel and brass. So long it's almost getting...kind of strange? But better than you can say of a lot of marriages! Anyway, the tour kicks off with a special post CBA Camp concert at nearby Rancho Nicasio, Sunday evening, Feb. 27th with special guests none other than Roland White and Keith Little! Hope to see you there.

On another note, but also noteworthy (a dotted eighth note?): Earlier in February we're

super excited that we'll be in California backing up our good friend Nell Robinson, with performances at the San Francisco Bluegrass & Old-Time Festival on Feb. 11th, The Sutter Creek Theatre in Sutter Creek on the 12th, a Sonoma County Folk Alliance, House Concert in Healdsburg on the 13th, and Don Quixote's International Music hall in Felton on the 14th. Check Nell's website for more upto-the-minute details: http://www. nellrobinsonmusic.com/.

Jaybirds Tour

Sunday, February 27th. Nicasio CA Rancho Nicasio, with guests Roland White and Keith Little www.ranchonicasio.com

Monday, February 28th Mendocino, CA Little River Inn www.littleriverinn.com/events.

Tuesday, March 1st Arcata CA The Arcata Playhouse www.arcataplayhouse.org/

Wednesday, March 2nd Weaverville, CA Trinity Alps Performing Arts Cenwww.tapaconline.org/

Friday, March 4th Berkeley, CA The Freight and Salvage www.thefreight.org

Saturday, March 5th Petaluma, CA Petaluma Church Concerts First Church of Christ Scientist (707) 542-8995 or (707) 542-8995 lw95404.users.sonic.net/ pcc/index.html

12th Annual San Francisco **Bluegrass and Old-Time** Festival celebrates past, present and future of American roots music

From Page A-1

Squad and Foghorn Stringband. Giving a nod to past, there will be two different celebrations of the bluegrass icons Flatt and Scruggs — the first a performance Freight and Salvage featuring an array of musicians paying tribute and a banjo workshop with Cory Goldman titled "Sex, drugs and Earl

And the festival will spotlight some of the best in up-and-coming performers such as 24-year-old Frank Fairfield, who was recently featured on National Public radio for his unique style and approach on fiddle and banjo old-time tunes, the Southern Appalachian Gospel and fiddle tunes of Alex Caton and Pete Winne and the Chicago-based Henhouse Prowlers, who took the top slot at the 2010 Rockygrass Band Competition.

In addition to shows, the festival aims to provide rich experiences for Bay Area residents through workshops, jam sessions, kids shows, Bluegrass and Old-Time in the Schools and the Saturday night old-time square dance (always a sell-out with over 220 attendees)! Each year the Festival showcases the best in rising acts from the West Coast and beyond, with a special spotlight on the immense amount of local talent located right here in the Bay Area.

Thanks to a generous invest-ment from the Chris and Warren Hellman Foundation, the festival committee continues its commitment to the Bluegrass and Oldtime in the Schools program. The program aims to expose elementary and high school students to the worlds of bluegrass and old-time music and continue the legacy of this important music. Schools interested in bringing performers to their a Bay Area location should contact sfbotf.volunteer.coordinator@gmail.com.

Confirmed 2010 Acts Laurie Lewis & Tom Rozum, Dry Branch Fire Squad, The Crooked Jades, Stairwell Sisters, The Wronglers, The Earl Brothers, Flatt & Scruggs Celebration, Foghorn Stringband, Nell Robinson with John Reischman & the Jaybirds, Frank Fairfield, The Henriettas, Henhouse Prowlers, Heroes for Ghosts, Dark Hollow, The Trespassers, Bill Martin, West Nile Ramblers, Windy Hill, AxeL EepH, Lady A & Her Heel Draggers, Walking in Sunlight, Cahalen Morrison & Eli West, Whiskey Puppy, Good Luck Thrift Store Outfit, Summertown Road, Possum & Lester, The Wiyos, Misisipi Rider, Kemo Sabe, BrownChicken Brown-Cow StringBand, Hang Jones, Dr. Elmo & Wild Blue, Heidi Clare & AtaGallop, The Bee Eaters, Alex Caton & Pete Winne, Misner & Smith, JimBo Trout & the Fishpeople, Bay Island Ramblers, Erik Clampitt, Old Man Markley, Pine Box Boys, Jackstraw, Bucky Walters, The Whisky Richards, Water Tower Bucket Boys, Brothers Comatose, Gayle Lynn & the Hired Hands, Gayle Schmitt & the Toodala Ramblers, Black Crown Stringband, Creole Belles, Aux Cajunals, Emily Bonn & The Vivants, Savannah Blu, Knuckle Knockers, Family Lines, and many others.

Unlike any other festival in the country, the San Francisco Bluegrass & Old-Time Festival is a grass-roots, non-profit, volunteer-run festival dedicated to keeping the tradition of bluegrass and old-time alive. For more information on the festival, visit sfbluegrass.org.

Flatt and Scruggs Tribute Concert to feature many Northern California bluegrass greats Freight and Salvage, Tuesday, February 15, 2010

Join a true All-Star California lineup for a special, one night only Lester Flatt and Earl Scruggs Tribute Concert as part of the 2011 San Francisco Bluegrass and Old-Time Festival at the Freight and Salvage Coffeehouse on Tuesday, February 15th at 8 p.m. Featured in this performance is the show's producer and host Bill Evans on banjo, performing with a core band that will consist of Del Williams on guitar, Tom Rozum on mandolin, Paul Shelasky on fiddle, Jim Mintun on dobro and Markie Sanders on bass. These great musicians will be backing up a stellar lineup of special guests that include Kathy Kallick, David Thom and Larry Cohea. Oak Grove, a Family Bluegrass Band, featuring Max, Nate and Tessa Schwartz will also perform several selections on their own as



Jim Mintun will be on dobro for the F&S Tribute show.

part of the evening.

"I was sitting in the audience at the Freight for a September Bill Monroe Tribute Concert that



Del Williams is part of the core band presented.

Laurie Lewis had put together,' explains Albany banjo player Bill

Continued on A-11



Family band Oak Grove wil pay tribute to Flatt and Scruggs. Photo: Mike Melnyk

Bluegrass Breakdown

Flatt and Scruggs Tribute Concert to feature many Northern California bluegrass greats

From Page A-10

Evans, "and it was really an incredible evening. She had assembled a wonderful lineup of musicians and singers, both young and old, and the thought immediately came to me, 'Why not do this for Flatt and Scruggs?' So, the idea was born. Thanks, Laurie!"

From there Bill assembled a list of musicians that he wanted to be a part of the show. "As one artist accepted, they would often recommend someone else that they wanted to see in the show as well, so it was easy to assemble a great band," says Bill. "Paul Shelasky and Jim Mintun come as close as anyone to playing fiddle and do-bro in the style of Paul Warren and Josh Graves, the fiddler and dobro player in Lester and Earl's band the Foggy Mountain Boys. Del Williams also plays guitar in the Lester Flatt style - using a thumb pick and index finger. And you simply can't have a Flatt and Scruggs Tribute show that wouldn't include Larry Cohea from High Country, per-haps the Bay Area's best Scruggs-style banjo player," says Bill.

The repertoire for the evening will be limited to songs associated with the long career of the Foggy Mountain Boys. "But there is so much great material to choose from," says Bill. "So far, we all seem to be focusing on the band's classic early material and coming up with some rather obscure but great song choices. I'm going to pick a few of Earl's instrumentals as part of the evening and I sure hope that someone decides to sing 'Polka on the Banjo,' since I've been working on that one on the banjo for a number of months," jokes Evans.

The 2011 San Francisco Bluegrass and Old-Time Festival returns to the Bay Area from February 11 to 20, 2011 with many shows scheduled for San Francisco and the East Bay, including such artists as Dry Branch Fire Squad, the Foghorn Stringband, the Bee Eaters and more. You can learn more about this year's event by visiting www.sfbluegrass.org. Here are all of the details you need for the Flatt and Scruggs Tribute Concert:

Tuesday, February 15, 2011:
Berkeley, CA, Flatt and Scruggs
Tribute Concert with Bill Evans, Kathy Kallick, Tom Rozum,
Del Williams, David Thom, Paul
Shelasky, Jim Mintun, Markie
Sanders and Oak Grove, a family
bluegrass band, at the Freight and
Salvage Coffeehouse, 2020 Addison Street. Tickets \$18.50 in advance / \$20.50 at the door. Show
info at 510-644-2020 or visit www.
freightandsalvage.org.

Dry Branch Fire Squad kicks off 35th anniversary year with California performances

From Page A-5

banjo. The band promises to bring their thought repellant hats with them for this concert. Visit www. drybranchfiresquad.com to learn more!

Dry Branch Fire Squad with Heidi Claire Northern California February 2011 Tour Friday, February 11: Willits, CA: Willits Center for the Arts, 71 E. Commercial St., 8 p.m. show, \$15 admission. Call Bruce at 707-489-0155 for further info.

Saturday, February 12: Redding, CA: Oaksong Society Concert at Old City Hall, 1313 South Market Street. Doors open at 7:30, show at 8 p.m. Tickets \$18. Phone 530-472-3065 or email info@oaksong.org for info or visit www.oaksongs.org.

Sunday, February 13: Winters, CA: The Palms Playhouse, 13 Main Street, doors open at 6:30 p.m., show at 7 p.m., tickets \$20. Advance tickets available at Armadillo Music. Info at 530-758-1825 or visit www.palmsplayhouse.com.

Tuesday, February 15: Felton, CA: Don Quixote's International Music Hall, 6275 Highway 9, 7:30 p.m. show, \$15 tickets (cash only). Info at www.donquixotesmusic.info or

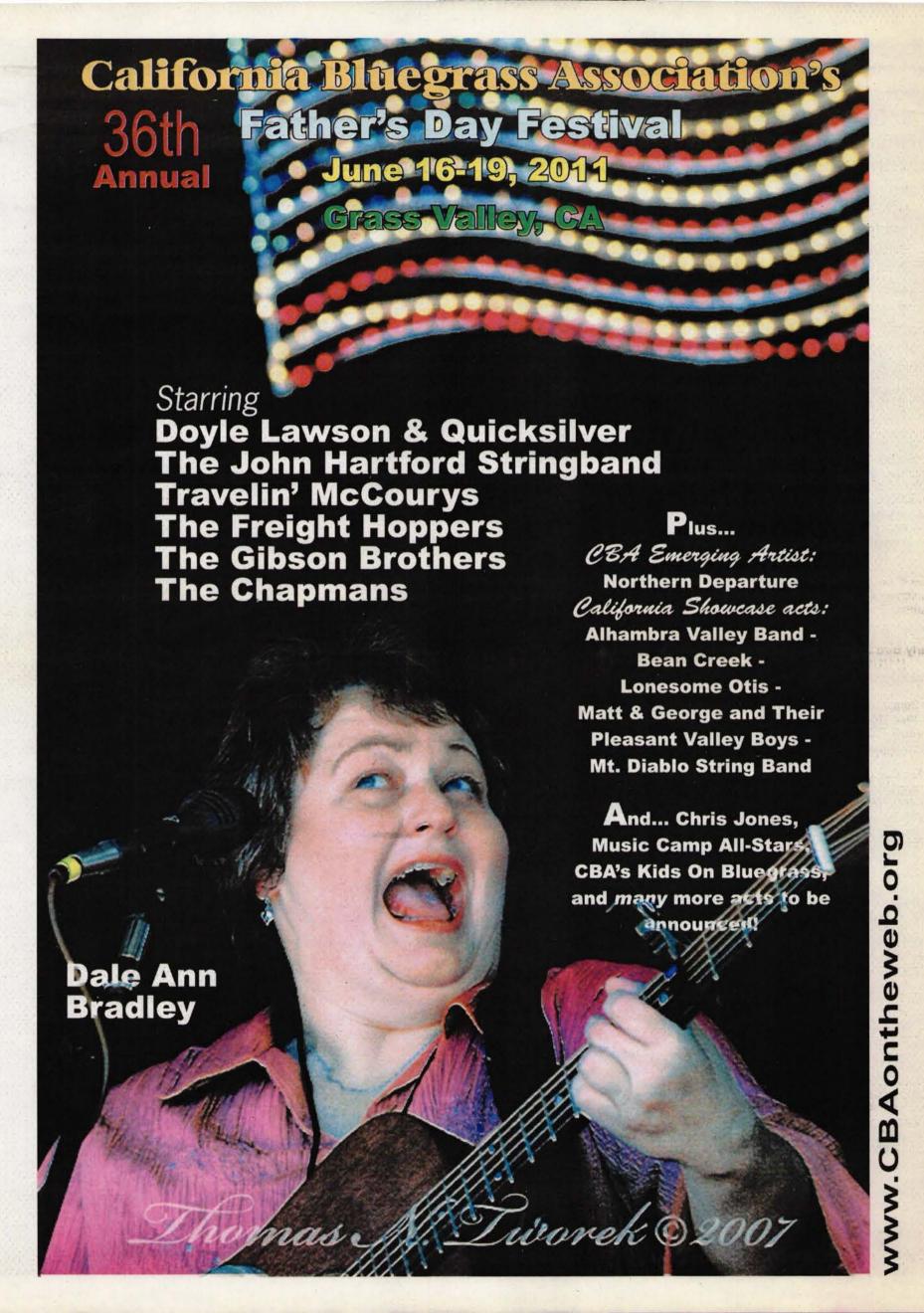
phone 831-603-2294.

Wednesday, February 16: Berkeley, CA: Appearing with The Wronglers and Heidi Claire & AtaGallop for the San Francisco Bluegrass and Old-Time Festival at the Freight and Salvage Coffeehouse, 2020 Addison Street, 8 p.m., doors at 7 p.m. Tickets \$14.50 in advance / \$16.50 at the door. Visit www. freightandsalvage.org for more info or phone 510-644-2020.

CBA	WINTER	CAMP-	-2011	REGISTRATION	FORM
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anjo, bluegrass, level 2	dobro, levels 2/3		n, level 2
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anjo, oldtime, from scratch	fiddle, bluegrass, levels 2/3		
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or contact director Ingrid Noves at (415) 663-1342 (after 9 a.m), or info@cbamusiccamp.org



Come and join us in our 36th Annual Fathers' Day Weekend Bluegrass Festival at the Nevada County Fairgrounds in Grass Valley, California!

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

Things You Should Know

Absolutely NO PETS allowed on the festival grounds before or during the festival.

- Camping is in the rough on the festival site beginning Sunday, June 12 through Wednesday, June 15 for a fee of \$20 per unit per night (lots of grass and big pine trees), on a first-come, first-served basis. Designated tent only camping area available. Guaranteed electric only sites available see below for fee information.
- Limited number of campsites for handicapped persons. Advance reservations required by May 1, 2011.

Camping during the festival is included in 3 and 4 day tickets.

- Food and soft drink concessions on site, (picnic baskets and coolers permitted no glass, please).
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

Where is the Festival Site?

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

~ EARLY BIRD TICKET ORDER FORM ~

CBA Member Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple's Membership. Deadline for Early Bird Discount tickets is February 28, 2011. No member Discounts available at the gate.

Early Bird Discount Tickets (11/1/10 - 2/28/11) CBA Member Tickets

4-DayAdult\$110	
4-Day Senior (65 & over) \$100	J
4-Day Teen (16-18)\$50	\$
3-Day Adult\$90	\$
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Non-Member Ticket Prices	th
4-Day Adult\$135	1
4-Day Senior (65 & over) \$125	-

Advance Discount Tickets (3/1/11 - 5/31/11) CBA Member Tickets

4-Day Teen (16-18).....\$55

3-Day Adult.....\$115 3-Day Teen (16-18)....\$45

4-DayAdult	\$125
4-Day Senior (65 & over)	\$115
4-Day Teen (16-18)	
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Non-Member Ticket Price:	S
4-Day Adult	\$150
4-Day Senior (65 & over)	\$140
4-Day Teen (16-18)	\$60
3-Day Adult	
3-Day Teen (16-18)	

Single Day Tickets
No discounts available
Thursday........ Adult \$35/Teen \$15
Friday...... Adult \$50/Teen \$20
Saturday...... Adult \$55/Teen \$25
Sunday...... Adult \$35/Teen \$15

Camping is included in all 3 and 4 day tickets. Early camping opens Sunday, June 12. Camping fees are \$20 per night per unit (RVs), \$15 per night per unit (tents) on a first come, first-served basis from Sunday, June 12 through Wednesday, June

Designated tent camping area available.

Special campsites with guaranteed electricity spaces @\$110 each with advance reservations (Monday thru Sunday).

Handicapped campers who need special accommodations must make advance reservations by May 1, 2011. Please call JohnSkaar at 509-427-8928 or e-mail: skaarjohn@gmail.com for information and reservations.

GATE TICKET PE	RICES
4-Day Adult	\$160
4-Day Teen (16-18)	\$70
3-Day Adult	\$130
3-Day Teen (16-18)	\$55

Children 15 & Under FREE with a paid adult admission.

NO MEMBER DISCOUNTS ON GATE TICKETS.

Please send me the following Early Bird Discount tickets to the CBA's 36th Annual Father's Day Weekend Bluegrass Festival:

4-Day Adult @ \$110
4-Day Senior @\$100
4-Day Teen (16-18) @\$50
3-Day Adult (Th/Fri/Sat) @\$90*
3-Day Teen (16-18) (Th/Fri/Sat) @\$40*
3-Day Adult (Fri/Sat/Sun) @\$90*
3-Day Adult (FII/Sal/Sull) @\$90
3-Day Teen (16-18) (Fri/Sat/Sun) @\$40*
Non-Member Tickets
4-Day Adult @\$135
4-Day Senior @\$125
4-Day Teen @\$55
3-Day Adult (Th/Fri/Sat) @\$115*
3-Day Teen (16-18) (Th/Fri/Sat) @\$45*
3-Day Adult (Fri/Sat/Sun) @\$115*
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3-Day Teen (16-18) (Fri/Sat/Sun) @\$45*
Please specify which 3 days
Single Day Tickets

CBA Member Tickets

 Single Day Tickets
 Thursday Only @ \$35
 Teen @ \$15

 Friday Only @ \$50
 Teen @\$20

 Saturday Only @ \$55
 Teen @\$25

 Sunday Only @ \$35
 Teen @\$15

Camping Reservations:
_____nights Pre-festival tent camping
@\$15 per night (first-come, first-

@\$15 per night (first-come, first-served) for a total of \$___ nights Pre-festival RV camping @\$20 per night (first-come, first-served) for a total of \$__ Reserved space with guaranteed electricity @\$110 per space. (6/13/11 - 6/19/11)

CBA Member No. _____
Date of Order ____
Total for Tickets ____
Total for Camping ____
Total Enclosed ____

Mail ticket order form, a SELF AD-DRESSED, STAMPED <u>BUSINESS-</u> <u>SIZED ENVELOPE</u>, and check or money order payable to the California Bluegrass Association (CBA) to:

CBA Festival Tickets John Erwin 2172 Vineyard Hills Ct Vacaville, CA 95688-8732

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Early Bird Discount Ticket Order Form -- Deadline 2/28/11

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Am I Too Old To Learn How To Play the Banjo?

By Barry Hunn Worldwide Sales Manager Deering Banjo Company It's too late to learn when the dirt hits our face, but until then, we have plenty of time.

An 81 year old fellow came to see me some years back and asked me if he was too old to learn to play the banjo. I told him, "I don't know, I've never had an 81 year old student before..." So, he bought

a banjo and we started some basic lessons. This fellow lived on a sail boat with large, powerful and somewhat stiff hands. After three months of slow practice, his fingers started to move better. In 9 months he was learning new songs and played about as well as any adult student of mine in that amount of

ime.

This and a few similar experiences proved to me that learning to play the banjo is not a factor of age, but more about desire and willingness.

Desire is pretty self explanatory. Willingness, for adults, usually means allowing some time each day or each week for a little banjo playing. It also means to accept that, given the requirements of being a responsible adult, it will take as long as it takes to learn to play the banjo. This gentle discipline will help us learn to play the banjo with great satisfaction. It means we commit to enjoy each stage of our skill to develop and understand that we don't have the freedom to learn as quickly as children.

We tend to think that because

We tend to think that because children tend to learn to play the banjo quickly, we as adults don't have the "ability" to learn as well when we get older. However, most children don't have to work long hours, take care of other children or a spouse and carry the usual daily adult responsibilities like paying the rent, keeping up the car, and attending the needs of others.

Kids have the mental, emotional, and physical time to dedicate to banjo playing.

True, our bodies change as we age. But those of us who aren't dealing with severely injured hands, backs, etc., can learn to play the banjo with tremendous satisfaction. Will we learn to play like some of the great banjoists we love to listen to? That's harder to predict, but then how many of us who golf, bowl, ride a bike, or sing in church, expect to perform like world champions? Why cloud our enjoyment with such grand expectations? We can participate in these activities because of the soul satisfying joy that comes from developing one's self.

If you (or someone you know) would like to play the banjo, but don't think you can, do this:

Go to your local music store and rent a banjo, or borrow a one from friend. Order the Deering 2 Finger DVD. The DVD teaches you the most basic strumming approach possible. Virtually every person who has bought this DVD and tried this technique has learned to strum and sing a few songs in a matter of an hour or less. This approach will also give you insights as to how music works.

If you already play the banjo or have ever played guitar, violin, piano, or almost any musical instrument, then the banjo is a going to be no problem for you to learn.

No matter what your age or occupation, play your banjo as much as you can. Remember that champion players, like champion golfers, great orators, or world fa-

Continued on A-15

Old-Time Day at Grass Valley! Stay tuned for deets.

Redwood Bluegrass Associates Presents



SUMMERTOWN ROAD

omgg!

February 12, 2011

Co-sponsored by the Northern California Bluegrass Society



SUMMERTOWN ROAD

"The first time I saw Summertown Road, I said to myself, 'What decade is this?' The last time a band opened with that kind of energy was the Bluegrass Cardinals or maybe the Johnson Mountain Boys. I believe Summertown Road is the reincarnation of the Lonesome Pine Fiddlers. They are from the same neck of the woods, and they play and sing with a similar blend of excellence, originality, and tradition. Bo's tenor is piercing and true, and he moves with the restless grace of a young Jimmy Martin."

- Fred Bartenstein, Bluegrass historian/journalist



OMGG!

Obviously Minor Guys and a Girl (OMGG) features the amazing A.J. Lee, who sang with The Tuttles at the October RBA show and just blew everyone's socks off, with Marty Varner, Max Schwartz, and Nate Schwartz, who also perform at a level far beyond their years.

"Oh My Gosh, Great! This group of extremely gifted kids has it all: creative arrangements, precocious originals, and an overall effect like a fresh new breeze blowing across the plains of bluegrass. We are indeed fortunate to be hearing these stellar youngsters early in their take-off trajectory."

- Carl Pagter, CBA Chairman Emeritus

To purchase tickets in advance:

<u>Upcoming 2011 Spring Season</u> <u>Concerts:</u>

- Mar. 12: Robin & Linda Williams & Their Fine Group
- **Apr. 30:** Frank Solivan & Dirty Kitchen plus Kitchen Help
- By Mail: RBA, PO. Box 390515, Mountain View, CA 94039 Please enclose a self-addressed, stamped envelope with your check or money order, and be sure to tell us how many tickets you want to order and for which shows. Any mail orders received less than 10 days prior to the show will be held at the door.
- In-person: Gryphon Stringed Instruments: 211 Lambert St., Palo Alto (Cash, check or credit cards are accepted.)
- Web: TicketWeb at www.rba.org/tickets.html (Note: TicketWeb applies a service charge.)

Concerts take place on Saturdays at the First Presbyterian Church, 1667 Miramonte Ave. (at Cuesta Dr.), Mountain View, CA 94040

Concert begins at 8 pm: Concert hall & ticket desk opens at 7 pm. Jam sessions begin at 5 pm. Food, drinks, Cornish meat pies, and fruit pies are available starting at 7 pm.

TICKETS: \$18/advance, \$20/day of show. Half-price for teens 13-18. Free for 12-and-under and music students--when accompanied by a paid ticket-holder.

For more information: www.rba.org or call 650-691-9982.

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From page A-14

mous chefs, have developed their natural gift by gradually building skills through years of daily training. I might like to ride a bike, but Lance Armstrong will always leave me in the dust. I love playing my banjo, but I will never play as well

as Jens Kruger, Tony Trishka, Steve Martin, Bela Fleck, or Mark Johnson

Does that mean I can't love doing these activities? Of course not.

Playing the banjo is not a competition.

Playing the banjo is not just

for the young

Most importantly, playing the banjo is not just for professionals.

Banjo playing is for each and every one of us. It's the perfect, personal canvas for expression. The bouncing, brilliantly sparkling banjo tone allows us to express something that is sleeping in us just waiting to pop out, no matter how young or old we are. It is also one of the easiest of all the stringed instruments to learn to play in a simple style. My Two Finger DVD (www.deeringbanjos.com/deering-2-finger-dvd) will show you.

Your age won't stop you. Go for it!

CBA CLASSIFIED ADS

LESSONS

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

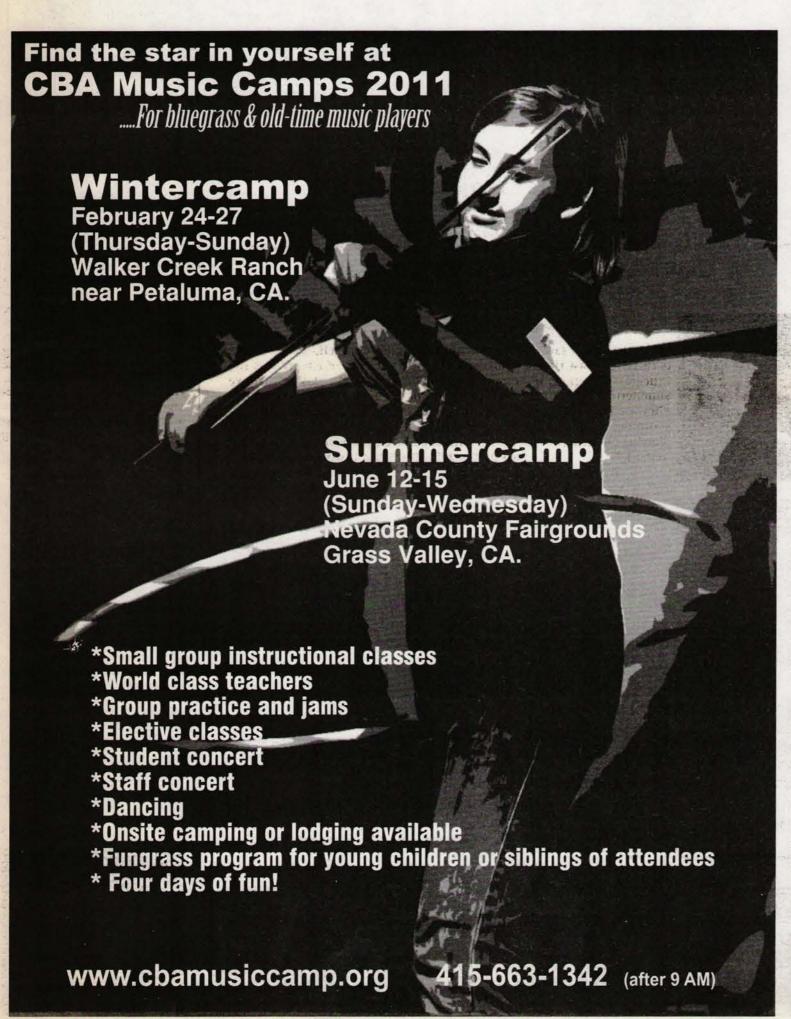
BANJO LESSONS IN BAY AREA from Bill Evans. Rounder recording artist, Banjo Newsletter columnist and AcuTab author. Beginners to advanced; Scruggs, melodic and single-string styles, back up, theory, repertoire. Lessons tailored to suite each student's individual needs, including longer evening or weekend sessions for out-of-town students. Over 20 years teaching experience. Albany, 510-528-1924; email bevans@nativeandfine.com.

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

WANTED

WANTED: BLUEGRASS IN-STRUCTIONAL 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.



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.

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 WITH-OUT 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.

Bluegrass Masters

Joe Weed & Highland Studio



We know acoustic music! (800) 354-5580

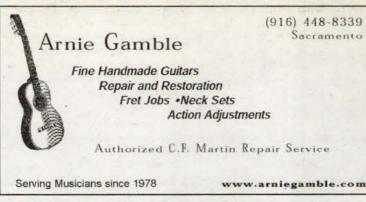
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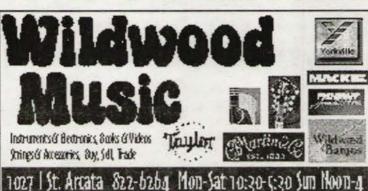
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Your business would greatly benefiit by having the patronage of the California Bluegrass Association's members.

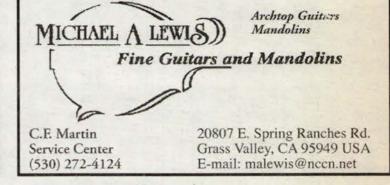






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Joe Weed's Studio Insider

On the Road Again

It's a classic musician thing. You don't often hear about dentists, lawyers, accountants or teachers heading out for a "road trip." I still remember the romance and intrigue I felt back in 1975 when my band made our first road trip. We drove to Southern California for a two-week booking at a listening club/restaurant in Newport Beach. We had rehearsed our show well for the club, reducing our instrument changes between tunes and putting together a mellow first set that would play well for folks still eating dinner. After a successful first night at the club, we spent probably the worst night of the trip in our motel, learning repeatedly all night long that "PCH" means "Pacific Coast Highway." All the trucks that were too heavy and too loud for the freeway were rumbling by, twenty feet from our room, at 30-second intervals. Bleary-eyed the next morning, we found a lovely little Spanish-style apartment that we could rent for two weeks, and we were home safe. After getting paid for our first week, I found a dangerous little vintage instrument shop and bought an old Gibson L-1 guitar, which I found out years later is exactly like the little Gibson that blues great Robert Johnson was playing in his only known photograph. Beginner's luck.

Two miles high

A few months later, we drove east to the Rockies to play three weeks in Silverthorne, a little town near Lake Dillon and the Colorado ski resorts by Breckenridge. Our band had grown to five members, and we traveled with a soundman and equipment, upright and electric basses, three fiddles, many guitars, mandolins, congas, amps and speakers. We packed all the gear plus ourselves into a 1967 VW van and a Ford Econoline van that we'd patched together for the trip. We crossed 1,000 miles of deserts and mountains, putting chains on and taking chains off. Just as we pulled into the parking lot of our Ramada Inn, the Ford gave a mighty cough as it threw a rod. We literally coasted into a "long term" parking spot.

That night, as we began our first of four sets, we were stunned by the terrible sound. The thin, dry air at 10,000 feet doesn't transmit sound the way we were accustomed to hearing. The deep 1970's carpet, along with the furniture and drapes in the lounge, absorbed what little bit of sound reached them, and approximately zero sound reflections came back to us as we sang and played our acoustic instruments. The soundman was baffled. We were discouraged. The flutes hardly spoke at all. Adding insult to injury, by the end of the second day, the old upright bass was developing cracks all over, and Vince had to keep it leaning up in a bathtub, with the shower dribbling warm water to attempt some sort

Altitude acoustics

It was definitely a humbling experience to perform without our customary rich and textured sound and the supportive influence of the crowds and rooms we'd been playing in California. But a good thing did happen. When we got over the shock, we discovered that we could

hear everything very, very clearly. Nuances and details that we hadn't heard since we'd arranged the music were plainly audible again. It was almost like being in a recording studio, with headphones on. As we became accustomed to the new sound, we grew to like the acoustic cleanliness that the 10,000-foot altitude contributed. And the free ski passes that we received as part of our pay package made the sound even better.

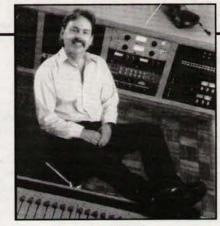
We traveled more in the late 70s, often playing ski areas in the winter and western tourist spots in the summer. I remember that in the summer of 1976, I crossed the great state of Nevada eight times, usually in some barely-working old vehicle overloaded with gear. When I was sent plane tickets to go do a session at the Denver Folklore Center that fall, I was dumbstruck. I wanted to yell out the window of the jet that was flying me from San Jose to Denver in just two hours. It didn't seem right, somehow, to make that entire trip without the major physical assault of the 24hour car ride.

Four miles higher

So it was with some nostalgia and curiosity that I accepted a few gigs early this December in that same town of Breckenridge, Colorado, where I'd first played in 1976. What a difference a few decades make (OK, three and a half decades). I bought tickets on Southwest, and my guitar player Marty Atkinson and I didn't have to pay extra for our luggage. We took our instruments right on the plane, and the flight attendants smiled, saying "Are you going all the way to Nashville with us today?" The agent had reserved us a rental car in Denver, and everything was easy and comfortable. We drove to Breckenridge, found our gig site, and then drove to Dillon to get our rooms. We hunkered down, grabbed a bite, and then headed out into the night to drive to our gig. Thirty – five years ago, we wouldn't have made it.

This time, we were driving a four-wheel drive SUV, and I quickly realized why the agent had reserved that particular vehicle. The snow was unbelievably thick, and the wind gusts were blowing it at us so fast and hard that we sometimes had to stop. We couldn't see past the hood of our car. A drive that took 25 minutes early in the day took us over an hour this time.

We had to re-learn a few things - like walking in the deep snow in cowboy boots, parking in the snow when the difference between the street and the sidewalk is not discernible, and parsing a gig's energy to last for many hours while we breathed that thin, make-believe air. But we had a ball, we kept the clients happy, we spent some good time showing each other our new tunes, and I renewed some old Denver acquaintances. I'm glad I no longer have to do this regularly, but in truth, the plane tickets, the brand-new four-wheel drive rental car, and the great rooms all made this "road trip" a lot different from those late-seventies odysseys, and I'd do it again.



Joe Weed

PS: All from that 1976 band are still making music today: Beverly Smith is an A-list guitar/fiddle/mando player and dance caller in the Old Time music scene in the East. Singer/guitarist Steve Kritzer still performs in the Bay Area, and directs church bands. Fiddler/flautist Bruce Bowers performs with and helps direct the music for the Big Top Chautauqua in Washburn, WI, and Vince Flores still plays bass and writes music. I produce, play, record, and write, and usually have too many projects under way at one time. Que vida buena!

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. He recently worked on the PBS film "Andrew Jackson: Good, Evil, and the Presidency." Reach Joe by calling (408) 353-3353, by email at joe@highlandpublishing.com, or by visiting joeweed.com.

The Old Time Rambler By Geff Crawford

Art Stamper

Art Stamper was born in 1933 and died in 2005. He was a Kentucky old-time fiddler, but had also been a bluegrass fiddler, playing with the likes of Ralph and Carter Stanley, Bill Monroe, Larry Sparks, the Goins Brothers, the Osborne Brothers, and Jim and Jesse. (I don't suppose CBA readers have ever heard any of these names.)

Art learned a huge amount of his tunes from his father, Hiram, who lived from 1893 to 1992. There are a few home recordings of Hiram that can be heard at the Berea College (Kentucky) web site:

http://www.berea.edu/hutchinslibrary/specialcollections/stamper. asp

Hiram apparently tuned his fiddle about a whole tone lower than standard, and had a bridge with a low curve, so could therefore play two or even three strings at once, which he liked to do. In an interview with Paul Brown (He's the subject of Old-Time Rambler #34.), Art talked about his dad's fiddle style. He remembered his dad's fiddle making a huge sound, like a blast or explosion compared to a firecracker, and that the instrument was very resonant, which sounds to me like the sound a cross-tuned fiddle might have. (Old-Time Rambler #5 has some stuff about cross-tuning.) Hiram learned a lot of tunes from people born in the 19th century, so Art's tunes basically come from that far back too, or even farther. Even though a lot of music from Art's and Hiram's area fits well with banjo and guitar accompaniment, a lot of Hiram's tunes required an accompanist to adapt to his unique style, and many tunes were not even suited to accompaniment. (This all according to the Berea College article.)

Art started playing when he was about 10 years old, having played the banjo before that, and

remembered square dances in his area being common, plus fiddlers visiting his home to play tunes with his dad. Some of these players would have been born even as long ago as the Civil War, some were family members, but most had died by the time Art was a teenager. He remembered taking his fiddle down to the one-room schoolhouse that was used for voting, and playing all day on election day. The voters wouldn't just vote and go home, they'd hang around to socialize, and "even have a little nip". (Kentucky folks who'd take a nip now and then? Remarkable.) By the time Art was 13, Cousin Emmy offered him a job on her radio show, but he turned it down, reminding her that he was still in school. He idolized String Bean (Remember Hee Haw?), and tried to imitate him on the banjo, and remembered first hearing the playing of Earl Scruggs and admiring his 3-finger technique. He thought he remembered Charlie Poole and Snuffy Jenkins playing 3-finger

style, but, as Art put it, "Earl was the one that kind of mastered it."

So Art did play bluegrass fid-

Continued on A-19





Art Stamper, fiddler on left, jams with the Freight Hoppers.

The Allan French Column by Allan French

Music Lessons For Nephew

When my mother and I went to Seattle in December, as we do every year, I knew I wouldn't get to do anything musical for a few days. (Via my iPod, I got to listen to nonstop bluegrass on the airplane, however – a musical immersion treat I typically get only during

long road trips.)

Even though the parents of my seven-year-old nephew are not musicians, Santa Claus put a recorder in his fireplace stocking. However, the fat jolly man forgot to provide a songbook or an instructional video. How's the kid supposed to learn to play it, huh? Well, I headed over to YouTube and found

what he needed.

I'd like to think my nephew was pleased to have my undivided attention, but he probably was staying with me in order to avoid his pesky brother. Either way, he allowed me and YouTube to coach him through a lesson on "Hot Cross Buns." (For those of you who can't remember when you last played it,

there are just three tones in the whole piece. Is there a simpler song than that?) If you're familiar with the Abbott family's ToneWay approach to learning music, maybe you can envision me waving my hand horizontally, to indicate the relative pitch of each tone, as Luke does when teaching "Shady Grove."

After returning home, I



Allan French

looked in my collection of music books to see if my hunch was correct. Yup, sometime, somewhere, for reasons now unknown, I had bought two instructional books on soprano recorder (as well as two on harmonica and one on tinwhistle). I copied a few pages and sent them north; I told my nephew he can have the books (and an accompanying DVD) if he learns the tunes I sent him. "Au Clair De La Lune" [part A] uses the same three tones that are in "Hot Cross Buns." I also sent "Old MacDonald" and "Twinkle Twinkle Little Star" neither bluegrassy or otherwise interesting to me, but he knows the melody of these without adult supervision.

Next summer his family will likely visit California. Among the Californians, we play guitar, piano, dulcimer, and banjo. Plus soon, the recorder, I am hoping. My fantasy is that my nephew will play "Au Clair De La Lune" for his French grandma (my mother) and her sister. Maybe we'll add a few French words to his vocabulary in the process. But I'm not holding my breath for that; and if you are lucky, my video camera will suddenly fail, thus keeping the cacophony off of You-

Protecting Cats From Hoodlums

Even if you don't like kittens, please read on. The catalytic converter of your vehicle is the thing that looks like a very small muffler but is located halfway between the engine and the real muffler. It is expensive to replace and it is surprisingly easy to steal. If you have a vehicle with high ground clearance -- like an SUV or a 4WD truck you risk somebody stealing it late at night. Next time you visit your auto mechanic, ask him to tell you his familiar-ity with "cat theft." While old vehicles are the most common targets, I heard about a nearlynew Toyota Tundra that was a victim. If your catalytic converter is attached merely by nuts and bolts, ask that it be welded it on. If your "music festival rig" is gasoline-powered and has high ground clearance, then this is absolutely relevant to you! (Diesel-chugging RV owners can sit back smugly, however.)

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

Howdy, Howdy! Ya ask if'n it's been cold on the mountain this winter? Walll, as a favorite ol' timer of mine from years ago was wont to say to that question; Son, it's been cold enuff to freeze the extremities off'n that cast iron monkey my wife keeps in the garden to keep the crows away! Now that's c-c-cold! It's been a good wet and cold winter so far on my mountain this new year. There was about 3 foot of snow here in January, with the oaks and pines falling all over the property, due to the wet heavy snow load on 'em. Probably the wettest snow I've ever seen in my 47 years in Calaveras County. My Cowboy pard Pat Russell had at least 6 HUGE pines and cedars fall all around his house and only one of 'em barely hit one corner of the house. I'm talking trees at least 3 feet in diameter, and 100 feet tall! Pat told me a week later, that when that first one hit the ground around 2:00 AM, he and Lisa, got in the four-wheel drive Dodge truck and headed to Jackson, Ca. where they stayed in a motel fer the next 5 nites. It took us a whole week and a half to dig out, saw out and get fairly back to normal, after the power came back on. Never a dull moment in the mountains come wintertime. I had three limbs break off of the big Black Oak next to my house, and slap the roof real hard, but thank GOD there was no damage done. After the storm was over, I found a BIG Black Oak that fell out back in the woods, so as Pat sez, we ain't gonna have to buy any "far wood' this year. The Good Lord done cut it down fer us!

Well that's enuff of that "chin music" fer now. Tie yer pony in the shed, throw him some grain, and come on into the kitchen where it's all warm and cozy this mornin'. Grab yerself a cup of good ol Cowboy Coffee, and as soon as them sourdough biscuits are did, in the oven, we'll slap some of this red eye gravy on 'em, slide a couple of fried "cackleberries" next to 'em, and "make medicine" over some good

About 20 odd years ago I found out that I am allergic to chocolate, coconut, and coconut oil. It makes me so durn lethargic if I eat it, I can hardly put one foot in front of the other. DURN! Coconut cream pie used to be one of my favorite fruits, but I never did eat much chocolate, however I do love Mexican hot chocolate, and will sneak a cup about once a cold winter. Mexican hot chocolate is the bestest there is in the world! What got me to thinkin' about all of this, is a recipe I ran across about a year ago. I know all of you ladies are gonna LOVE this one! It's fer chocolate covered bacon! You read it right, bacon! Now I purely LOVE thick cut Bacon that's been fried nice and crisp, so I jes MIGHT sneak a little of this in a day er so.

Chocolate Covered Bacon

12 thick sliced bacon strips 12 wooden skewers 6 oz. white candy coating,

chopped cup semisweet chocolate

1 Tbsp shortening

Optional toppings: Chopped nuts, toasted coconut, brown sugar, etc.

Thread each slice of bacon on a skewer, place on a rack on a large baking pan, and bake at 400 degrees fer 20 to 25 minutes till crisp. Cool completely. Melt the candy coating in the microwave, stir till smooth. Combine chocolate with shortening, melt in microwave, and stir till smooth. Brush melted coatings on both sides of bacon, and top with topping of yer choice. Place on wax paper lined pan and cool in frig till set good.

Now you can have yer breakfast and dessert in one meal! How

In the wintertime I like to cook a lot of one pot meals, like soups, stews, etc. It saves a lot of time, and that's good especially when the days are so short and dark comes early on the mountain. Jes slide a skillet full of corn bread in the oven or a pan of biscuits to go with it, and you've got a full course meal ready in no time at all.

With that said, I got to diggin' through my 'ol recipe box and I came up with two of my old deer camp recipes that I used to feed a lot of hungry 'ol boys with, way up in the high country every fall. These are best when cooked in an old time Dutch oven with wood coals on a cool fall evening. Chase 'em down with a little branch water with a shot of Jack Daniels in it.

Here's one that was the result of using up what was left in the pack bags after a week long huntin' trip, way back in the high country.

Cream Corn and Chile Casserole

2 16 oz cans creamed corn

2 cups of biscuit mix

2 eggs, beat real good

Tbsp melted butter

4 Tbsp sugar

cup milk

4 oz. cans chopped green chilies

1 pound shredded jack cheese

Mix up the biscuit mix, corn, eggs, butter, sugar and milk. Mix real good, then pour half of it into a well greased Dutch oven. Cover with chilies and shredded cheese. Pour the rest of it over and bake at 400 degrees or until good and brown. Serve hot from the pan. Should feed around 6 normal folks, or 2 Banjo pickers.

My Uncle Jack was really fond of his one, and he'd even come to the house fer me to fix it fer him no matter what time of the year it was. He always said; Son, that corn and chili casserole is really larrupin'!

Here's another of them "larrupin" recipes the boy's never got tired of gnawin' on. I would fix this with venison round steaks after I killed a big buck, but beef round steak is good too. The whole secret to it coming out good and tender is to let it cook loooong, loooow, and sloooow. Be sure to keep plenty of liquid in it as it cooks. (Water, broth, or beer is good too.)

Hunters Round Steak and Vegetables

8 to 10 Tbsp cooking oil 1 cup flour 2 pounds of round steak, cut 1/2 inch thick Cajun or Creole seasoning, or

jes salt and pepper 1 large onion, chopped good 1 small bell pepper chopped 1 pound carrots, peeled and chopped

1 cup white wine

1 10 oz. can beef broth

Tbsp Worcestershire

1 1/2 tsp mustard

2 tsp lemon juice

1/2 tsp thyme

1/2 tsp cumin

1/2 tsp oregano

Get yer skillet good and hot over a medium "far". Roll the meat in the flour real good to coat. Season it good and brown in the hot oil. Remove from the skillet add more oil, and brown the onion, bell pepper, and carrots. Deglaze the pan with the wine, and add everything back to the skillet, cover and simmer fer about 4 hours, checkin' ever once in awhile to keep plenty of liquid over the meat. After it's been simmerin' all afternoon, cook up a big pot of 'tater's, smash 'em good with some "canned cow", and butter. Sling a BIG heap of the taters on a plate, top with the meat and gravy and stand back! Them Cowboys will stampede fer a plate of this kinda chuck!



J.D. Rhynes

When you cook up a feast like this in the mountains over a wood "far", even a 7 course meal at Del Monico's can't compare! Good memories of good times long gone, however I still can cook up a mess of great meals fer my family and friends with these tried and true recipes.

Well folks, that's it fer the February edition of the 'ol Bluegrass Kitchen. Meet me rat 'chere next month by the cook "far", and we'll make big smoke over some more good vittles and their fixin's. Please keep all of our brave service men and women in yer prayers, and may GOD grant us all peace and health. GOD BLESS AMERICA! Yer friend, J.D. Rhynes

The Old Time Rambler By Geff Crawford

From page A-17

dle, but always had old-time tunes in his head and played them a lot too. He remembered having a little fiddle (child-sized, presumably), but no bow. He and his brothers got a piece of hickory wood that they could bend, took a hot poker and burned holes in it so they could string it up with horse hair. (The next part of the story is the part I love.) They'd go down to their uncle's barn where there was an old mare with a black tail. Art said, "There's a secret to getting that hair from a horse's tail." (I bet

there is.) He'd reach through an opening in the stall wall, grab the mare's tail, wrap it around his arm, and "give it a big hard yank and it'd pull right out". (Yikes. I assume that on the way home they'd shoot down a couple of horner's nests to relieve the stress.) They'd wash the hair, put it in the hickory bow, get rosin from a particularly sappy pine tree, and they'd be in business. (Remember that the next time you look at bow prices.)

As an adult, Art worked as a hairstylist for his day job, and musicians would sometimes meet at his shop for tunes and haircuts. Coal

mining was the usual employment in his area, but he decided styling hair would be easier on his hands. (Yes.) Art was in great demand at old-time festivals and workshops in his later years, and was pleased to find frequently that people there were even more familiar with his dad's music than his.

In a 2004 article from the PioneerNews.net, a local Kentucky online news page, Art was quoted as saying, "My most exciting moment is when I learn a new tune...When you get to a point where you can't learn anything, it's time to quit."

The Allan French Column by Allan French

From page A-18

That Ain't What You **Used to Play**

A friend attended a Cyndi Lauper concert last summer. (Don't panic -- there IS bluegrass content up ahead.) Back in my college days, Cyndi Lauper was a big icon within the pop genre. Little did my friend realize, but Ms. Lauper now sings primarily blues. My friend wasn't the only audience member who was displeased that songs like "Girls Just Wanna Have Fun" weren't performed. People yelled out the 1980's songs they wanted to hear and Ms. Lauper called back "I don't do that stuff anymore." Some people left the concert

My friend said to me "I guess you might have enjoyed that concert; blues is what you're into now, right?" I gave her a simplified explanation of what is bluegrass. I asked if she had heard of Bill Monroe and she said no. Uggh. It's been a long time since I was so bluntly reminded that while mainstream society may understand the terms "folk" and "country," it doesn't know blues from bluegrass.

The other point of this segment is to suggest to the musicians among you that while it s certainly okay to explore new musical forms, please don't insult your audience by refusing to play a song they ask to hear.

(Except, perhaps, if they scream out in a fake twangy Georgia ac-cent and request "Dueling Banjos.") The enthusiastic fans that make requests, they are likely to be the most devoted ones.

Back In December, Francesca Nagle performed with her "Primary Colors" jazz band, at an RBA concert. A few years earlier, teenaged Frankie was a rising star among female bluegrass banjo players. I'm not particularly fond of jazz, but the show was enjoyable, and there certainly was some Scruggs-style picking mixed in with All That Jazz. (And how can I not pay attention to a very attractive woman wearing a banjo around her neck?)

The Luthier's Corner - Roger Siminoff



Q: I've read about European sycamore maple. How is it different from our rock maple and is it a better choice for building instruments?

A: European maple (Acer campestre) is similar to our red maple (Acer rubrum) which is a little less dense than sugar maple (Acer saccharum). Sugar maple, also known as "rock" and "hard" maple weighs about 45 pounds per cubic foot, compared to European maple and our red maple, which both

weigh about 43 pounds per cubic foot. Each of these woods is different from sycamore (Acer pseudoplantanus), and there is a domestic and a European sycamore. Sycamore is often mistaken for maple, but sycamore is a much lighter weight than maple - weighing about 38 pounds per cubic foot - and should not be used as a substitute for maple (but can be used for guitar backboards and rims). Sycamore is a member of the Acer family - as is maple - but even as its species name implies (pseudoplantanus means "false plant"), it is very unlike the rest of the Acer family. So, European Sycamore is different from European maple, and both are different from our sugar (rock) maple. German maple is European maple that comes from Germany. To your question, both European maple and European sycamore are absolutely fine for building musical instruments (with maple being heavier and harder), but not necessarily "better." And, there is a cost premium for bringing in these woods from Europe, which likely outweighs the small benefit – acoustically or cosmetically – for the difference.

Q: I keep wondering about the need of a mandolin fretboard extender. As about nobody ever happens to pick over the 14th fret, I'd like to know whether this extender has something to do with tone and or volume, or anything else. Or is it just there because it looks more elegant?

A: This is a great question, and I think there are two aspects to be addressed, and much of it has to do with the choice of words: 1) an extended fretboard, and 2) a "fretboard extender."

1) Having an extended fretboard beyond the 14th fret certainly raises a good question. I do play up to the 14th fret and occasionally will reach to the 16th on the G string for a high E chord. However, I do agree with you that most musicians today who play mandolin - and most of these are bluegrass musicians - really don't play above the 14th fret. When the F5 was originally designed, the musicians of the day we playing mostly classical music, and some of their music and techniques took them to upper frets - 17th, 19th, etc. I think few played

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above that except for some flashy slur-type arpeggios - either up or down the scale. So, in my opinion, the extended fretboard is really for show. It does little for the tone, amplitude, and sustain. In fact, the mandolin would be better off if it were not there because any extension of the body tends to wick off or damp energy.

2) The fretboard extender is a different thing (and I think you meant an extended fretboard, but I wanted to be detailed in my answer). The fretboard extender is the piece under the fretboard that supports the fretboard over the soundboard. It is there for strength - to hold the fretboard up and to keep it straight. On the original Loar-signed F5 mandolins, this extender was made of ebony so that the dense, hard, extended fretboard would not wick off energy and damp any sustain. Today, most builders use maple - but maple is not sufficiently dense and ebony is a much better choice.

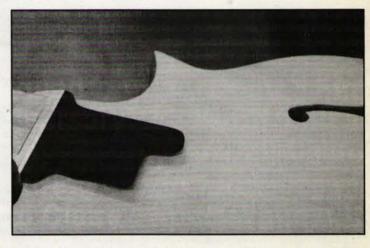


Fig. 1 The original F5 mandolins and H5 mandolas had ebony fretboard extenders (as shown in this H5 under construction). This is the part that fits under and supports the end of the fretboard.

While on the subject of extended fretboards, there is also the issue of scalloped fretboards - where the upper 7-9 frets are missing and the luthier prepares a very thin extension of the fretboard that is not fretted. In my opinion, it would be better to abbreviate the fretboard and end it at the 19th or 20th fret rather than having a thinned extension. A thinned extension tends to wick off energy and reduce sustain and amplitude.

Q: If playing an instrument helps it develop better sound, is there some way to play it mechanically so it can be played when I'm not playing it?

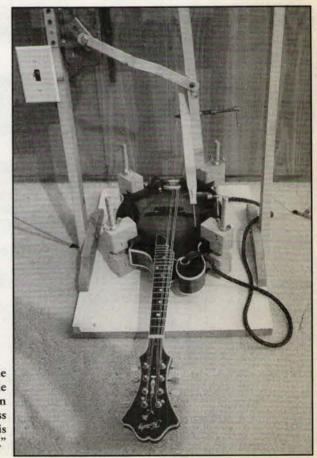
A: Yes, there is. Years back, German violin makers developed a way to "de-damp" an instrument by mechanically strumming the strings. There were several designs developed, and the purpose of each of these was to continuously set the soundboard and backboard in motion for an extended period of time. De-damping can be done by either mechanical strumming or by subjecting the instrument to intense sound energy from a speaker or similar tone-producing device. With de-damping, a new instrument can be broken in by prolonged excitation.

We offer de-damping as a service, and I've built several different systems to excite the soundboard. One of them is a mechanical strummer that secures a mandolin or guitar into a base plate and has a vertical structure to hold a pendulum. My system is 30" high, and I designed the system to be this tall so that the pendulum's pick would hit all of the string with a force as similar as possible. I have a motor with an eccentric arm that mechanically swings the pendulum back and forth, and there is an electric counter so I can keep track of the number of strokes.

For our process, we do

Continued on A-21

Fig. 2 This machine mechanically strums the strings to break in an instrument. The process of mechanical excitation is called "de-damping."



Bluegrass Confidential By Chuck Poling



Chuck Poling

The Anderson Family

Family bands have been a staple of bluegrass music since its early days. The Lewises, the McClains, the Coxes, and, more recently, Cherryholmes are all part of a long tradition. Because bluegrass music was developed by and found its first audience in rural folk, it was regarded as a family affair and provided both recreation and entertainment for not only kinfolk but the larger community as well.

The Anderson Family of Grass Valley, California is carrying on this tradition to this day. Mark and Christy, with their son Ethan, and their daughters Paige, Aimee, and Daisy have made the Anderson Family Band into a top-flight outfit that features Paige's extraordinary lead vocals, sparkling instrumental work, and super tight only-siblings-can-sound-like-this harmony.

All of us in the CBA can be proud that the Andersons are members and hail from the site of the Father's Day Festival, which they've graced in the past, along with playing at numerous other California and Arizona festivals. Last October, they were invited to perform at the prestigious Hardly Strictly Bluegrass Festival in San Francisco's Golden Gate Park.

Paige recalled the day, "It was such an amazing event -- so many people! I was able to see and meet a lot of my musical heroes and people I look up to. I sat down with Gillian Welch, David Rawlings, and Peter Rowan and listened to them sing, and I was able to talk a little bit with Gillian. When we played on stage the crowd was awesome!"

The Anderson's bluegrass journey began when they moved to Grass Valley in 2001 and attended the Father's Day Festival as a family outing. Dad Mark had listened to bluegrass since high school and, what the heck, on Father's Day it was Dad's call. The family liked the music, along with the community of people that came with it.

Three years later, Paige and Aimee were participating in the CBA's Kids on Bluegrass program, gaining valuable lessons in musicianship and performance, along with making friends and having lots of fun. By 2004, Mark had been picking the banjo for several years and Aimee was playing fiddle while Paige was on guitar. Christy got in on the act by playing bass, Ethan went for the mandolin, and Daisy picked up the fiddle. Presto!

A family band was born.

Participating in a family band has its challenges as well its rewards. Mom Christy is grateful for the experiences that she and Mark share with the kids. "We're able to travel, and meet some of the nicest and giving people around who have actually become a part of our family," she said. In addition to making many friends and exposing their kids to a larger world, she understands that it provides important lessons that the kids will take into adulthood.

"We get to work hard as a family," she explained. "They learn to give to people and make others happy beside themselves. It also teaches them good work ethic, and also to see the rewards that come with it."

But the demands of running a band on top of all the other roles that parents must fill are daunting. "Well, we guess it's just like everything else," said Christy "There's challenges in everything that one does. We just chose to do music. Being a family band has advantages in the band context. The only challenges that we really have are the laundry and getting everyone all ready for gigs at the same time. That makes me nuts!" she laughed.

Though parents have the final say in most aspects of their children's lives, Mark and Christy have achieved a balance in the family by letting their kids drive the band.

"We tend to let the kids run the show and be responsible for the direction and outcome of the band," said Christy." At home, Mark and I do the guiding and are responsible for a household of six."

The arrangement apparently works, as the kids have developed into seasoned performers with their parents largely in the background on stage. Paige, 16, acts as mistress of ceremonies in addition to handling lead vocals. Other than Mark's banjo breaks, it's the young 'uns out front and center.

The kids are responsible for song selection and arranging the song. For a song to make the cut, everyone has to be on board. I asked them what they think makes a good bluegrass song.

For Aimee, 15, it gets down to basics. "The feeling of the song, the lyrics of the song, and the rhythm, I think, makes a good bluegrass song. Because without all that, there would not be so much of a song. Those are really important in a bluegrass song."

"The lyrics, and the rhythm," agreed Ethan, 12, who is no slouch when it comes to chunking out a backbeat on the mandolin.

"I think what makes a good song are the lyrics," said Paige. "Some of the best songs, in my opinion, are songs that people can relate to, or songs that tell stories about hard working people."

about hard working people."

Nine-year old Daisy has a more results-oriented view of what an ideal bluegrass song is. She

knows it's a good one, "when the crowd starts going crazy."

OK, but in a world with almost limitless entertainment options for kids, why would four siblings want to spend so much time playing a relatively arcane musical style that most of their peers have never heard of? Why bluegrass?

They all agree that being in a family band is a special experience and that music provides them opportunities to travel, get to know people, and be part of a big, supportive community. "[I enjoy] playing music as a family, getting to tour around with my family, seeing different places, and meeting new people," said Daisy.

Ethan, who also goes by Bo, emphasized how much fun it is to get up on stage and be the center of attention. "[I like] performing in front of people with our band, being in a band, and just the feeling of the whole community."

Though performing can have its ups and downs too. Just ask Daisy. "When I was up on stage one time, I told a joke, and the audience didn't get it," she admitted. "That was very bad."

But they all agree that the sense of belonging to an extended family of bluegrassers in California and beyond is a major factor in their choice to play bluegrass.

"I think it's really cool when you go to festivals and at every camp you can find someone who appreciates music like you do," said Paige.

The atmosphere at the Father's Day Festival has made a lasting impression on Aimee. "That festival had music day and night," she recalled. We stayed up some to jam with our friends at night and played a few tunes around camp, or simply under a street lamp some place. In the fairgrounds there was a tent camping area, and a trailer camping area. We camped in the trailer area, and there always seemed to be more action and jamming in that area."

The Andersons have become familiar faces on the regional festival scene and at this point who



The Anderson Family.

knows where they will go. They've got talent, drive, and are just getting better all the time. The family has already made two trips to IBMA, and if Ethan's reaction is any indication, they'd go every year if they could.

The drive to Tennessee was amazing!" he exclaimed. "We took the southern route the first time, and the northern route the second time. What an experience! When we were at IBMA, we were able to meet so many extraordinary people like the Del McCoury band, Rob Ickes, some of Rhonda Vincent's band, and so many more people. Jamming at IBMA was awesome too. There were so many amazing musicians! When we played on the Kids on Bluegrass show, we all had a great time."

The chops and showmanship that the Andersons display didn't just happen by accident. Each kid spends an hour or two each day practicing on his or her own and regular band rehearsals last two to three hours. Band members also spend time listening to CDs and the radio to find new songs. Which begs the question. What would they do with their time if they didn't have so much bluegrass in their lives?

"I'd be playing a different type

of music and writing more songs. But I just can't imagine not playing bluegrass," said Paige. She's also interested in learning to play harp. "I think that learning to play the harp would be neat. It looks like something that would be challenging."

Daisy, who has also picked up the dobro, doesn't even want to think about it. "My life would be boring," she said.

Aimee is confident that even if the Andersons weren't playing bluegrass, they'd still be focused on music. "Our whole family would probably be playing a different type of music together because music is a huge important part of our life and it would be sad not to be playing music."

Ethan, a man after my own heart, has a more pragmatic view. "If I wasn't playing bluegrass, Mom would put me to work around the house more, he said. "So bluegrass works just fine."

So until further notice, it seems the Andersons will continue to entertain audiences and to develop their unique family sound. It takes a lot of commitment from both the children and the parents to make it work, but each of them takes pride in what they give and what they get from the family hand.

The Luthier's Corner - Roger Siminoff

From page A-20

72 hours of continuous mechanical strumming, and then we follow that with external excitation from a bull-horn-type speaker with 8 hours excitation of the backboard, 8 hours excitation of the soundboard, and 8 hours excitation of the air chamber. For these three sound-excitation steps, the tone is adjusted to the individual resonant frequency of the part being excited (we can feel the soundboard or backboard vibrate intensely when we reach the proper frequency).

De-damping is quite effective and while the results vary from instrument to instrument, the outcome is detectable, and sometimes quite dramatic.

See you next month...

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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

CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS

February

02/03/2011 - Country Casanovas 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.

02/05/2011 - Redwing will play at Armando's, 707 Marina Vista Martinez, CA 94553, Martinez - For more information, call Eloise Cotton at 925-229-1989 or visit http://www.redwingbluegrass.com/info/.

02/10/2011 - Jeanie & Chuck Poling 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.

02/12/2011 - Laurie Lewis & Friends will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 ext 4 or visit http://www.freightand-salvage.org/bluegrass-slow-jamw-ran-bush.

02/12/2011 - OMGG, Summertown Road, will play at First Presbyterian Church of Mountain View, First Presbyterian Church of Mountain View 1667 Miramonte Avenue Mountain View, CA 94040, Mountain View - For more information, call 650-968-4473.

02/13/2011 - The Bee Eaters will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 ext 4 or visit http://www.freightandsalvage.org/bluegrass-slow-jam-w-ran-bush.

02/15/2011 - Earl Scruggs Birthday Tribute will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 ext 4 or visit http://www.freightandsalvage.org/bluegrass-slow-jamw-ran-bush.

02/16/2011 - Little Black Train, Wronglers, will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 ext 4 or visit http://www.freightandsalvage.org/bluegrass-slow-jamw-ran-bush.

02/17/2011 - Leif Karlstrom & Jordan Klein will play at Atlas Cafe, 3049 20th Street (at Alabama) San Francisco, San Francisco - fiddle/banjo duets For more information, call JimBo Trout at 415-648-1047 or email shout@jimbotrout.com or visit http://www.atlascafe.net.

02/19/2011 - Nora Jane Struthers will play at West Side Theatre, West Side Theatre 1331 Main Street Newman, CA 95360, Newman - \$12 General Admission / \$15 Reserved Seating 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

sidetheatre.org.

02/20/2011 - Little Black Train,
Wronglers, will play at Freight
and Salvage Coffee House,
2020 Addison Street Berkeley,
CA 94704, Berkeley - For more
information, call Freight Box
Office at 510-644-2020 ext 4
or visit http://www.freightandsalvage.org/bluegrass-slow-jamw-ran-bush.

02/22/2011 - 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.amnesiathebar.com.

02/26/2011-OMGG, Grasstowne, will play at Morgan Hill Grange Hall, 40 East 4th St, Morgan Hill - The California Bluegrass Association presents "A Night at the Grange" with MULTIPLE AWARD WINNERS IN CON-CERT... GRASSTOWNE and O.M.G.G. obviously minor guys and girl) WHERE: MOR-GAN HILL GRANGE HALL, 40 EAST 4TH STREET MORGAN HILL, CA 95037 WHEN: FEBRUARY 26 2011, 7:00 PM - 10:00 PM, doors open 6:00 PM TICKETS: \$23 MEMBERS - \$25 NON-MEMBERS INFO: call TIM EDES @ (408) 779-5456 OR (408) 595-4882, e-mail t.edes@ verizon.net or visit www.cbaontheweb.org For more information, call Tim Edes at (408) 779-5456 or email tim.bei@ charter.net or visit www.cbaontheweb.org.

02/28/2011 - Kleptograss, The Dustbusters with John Cohen, will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 or visit http://www.freightandsalvage.org/workshops.

March

03/02/2011 - Roland White & the All-Star Bluegrass Band will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 or visit http://www.freightandsalvage.org/workshops.

03/04/2011 - Blackberry Bushes will play at West Side Theatre, West Side Theatre 1331 Main Street Newman, CA 95360, Newman - \$12 General Admission / \$15 Reserved Seating 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. 03/04/2011 - Little Black Train,

03/04/2011 - Little Black Train, Wronglers, will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 ext 4 or visit http://www.freightandsalvage.org/bluegrass-slow-jamw-ran-bush.

03/05/2011 - John Reischman and the Jaybirds will play at First Church of Christ Scientist, 522 B St., (corner of 6th), Petaluma, CA, 94952, Petaluma - For more information, call or visit http://lw95404.users.sonic.net/ pcc/index.html.

03/11/2011 - Little Black Train, Wronglers, will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 ext 4 or visit http://www.freightandsalvage.org/bluegrass-slow-jam-

w-ran-bush.

03/12/2011 - Robin & Linda Williams and Their Fine Group will play at First Presbyterian Church of Mountain View, First Presbyterian Church of Mountain View 1667 Miramonte Avenue Mountain View, CA 94040, Mountain View - For more information, call 650-968-4473.

03/13/2011 - Little Black Train, Wronglers, will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - For more information, call Freight Box Office at 510-644-2020 ext 4 or visit http://www.freightandsalvage.org/bluegrass-slow-jamw-ran-bush.

w-ran-bush.
03/13/2011 - Robin & Linda Williams and Their Fine Group will play at California Arts Academy - Severance Building, The Severance Building 1401 N. Wishon Ave., at Floradora Fresno, CA 93728, Fresno - Sunday matinee at 3 p.m. For more information, call Pat Wolk at (559) 431-3653.

03/22/2011 - 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.amnesiathebar.com.

DANCES

02/14/2011 - Los Angeles - The Grand Old Echo, The Echo in Echo Park 1822 Susnet Blvd. Square dance 3 -5 pm. All dances taught, all ages welcome, beginners encouraged. \$5 fee For more information, call Ben Guzman at 213.820.0136 or email ben@triplechickenfoot. com or visit www.myspace. com/triplechickenfoot.

03/14/2011 - Los Angeles - The Grand Old Echo, The Echo in Echo Park 1822 Susnet Blvd. Square dance 3 -5 pm. All dances taught, all ages welcome, beginners encouraged. \$5 fee For more information, call Ben Guzman at 213.820.0136 or email ben@triplechickenfoot. com or visit www.myspace. com/triplechickenfoot.

WORKSHOPS & MUSIC CAMPS

02/05/2011 - 02/06/2011 Reno - Mando, banjo, fiddle & guitar Workshops, 2885 Solari Dr. in Reno, NV.. The Traditional American Music Project is hosting John Moore and Dennis Caplinger in workshops and a concert. Saturday, Feb. 5 workshops (9:30am-4pm): flatpicking guitar with John Moore and fiddle with Dennis Caplinger. Sunday, Feb. 6 workshops (9:30am-4pm): mandolin with John Moore and banjo with Dennis Caplinger. Workshop fees: \$50. Saturday night, Feb. 5 house concert featuring John Moore and Dennis Caplinger: \$20 (\$15 for workshoppers. Details at http://www.sierratramp.org/Events.html or call 775-847-0254 For more information or reservations, call Cindy Gray at 775-847-0254 or email cgray56@sbcglobal.net or visit http://www.sierratramp. org/Events.html.

04/14/2011 - 04/17/2011 Julian -Julian, CA (Camp Cedar Glen), Camp Cedar Glen . Fiddle & Mandolin Camp for all ages and abilities held at a beautiful fullservice (room & board)family retreat center near the old mining town of Julian, CA. Calvin Vollrath, Katie Harvey, Evan Marshall and Scott Gates lead a staff of stellar instrumentalists/teachers, with special tutorials, master classes and evening concerts included. A great camp lead for individuals and families. For more information or reservations, call Avery Ellisman at 760 522-8458 or email info@familyfiddlecamp.com or visit http://www.familyfiddlecamp.com.

04/14/2011 - 04/17/2011 Julian - Julian, CA, Camp Cedar Glen in Julian, CA. Fiddle and mandolin camp for pickers of all ages and abilities in beautiful Julian, CA. Calvin Vollrath (http://www.calvinvollrath.com) and Evan Marshall (http://www.solomandolin.com)are lead instructors at camp, with Scott Gates and Katie Harvey providing additional instruction

on fiddle and mandolin. The site is a great full-service retreat center offer bunkhouse and RV accommodations, along with home-cooked, all-you-can-eat meals. Partial scholarships for those 17 and under may be available, and there are discuounts for additional members of families that participate. Check out the camp's website, http://www.familyfiddlecamp. com, and either call or send a message for more information. For more information or reservations, call Avery Ellisman at 760 522-8458 or email avery@ familyfiddlecamp.com or visit http://www.familyfiddlecamp.

04/25/2011 - 04/25/2010 Berkeley - Freight and Salvage Coffee House, 1111 Addison Street Berkeley 94702. 12-1:30 p.m. Old time harmony singing with Evie Ladin For more information or reservations, call 510-548-1761 or visit www.freightandsalvage.org.

FESTIVALS February 2011 02/11/2011 - 02/20/2011 San

Francisco - San Francisco Bluegrass & Old-Time Festival "Benefit Concert", See event detail for venue listings. Feb. 11-20: SAN FRANCISCO **BLUEGRASS & OLD TIME** FESTIVAL http://www.sfbluegrass.org/ Feb. 11: Summertown Road, John Reischman & the Jaybirds, Nell Robinson -St. Cyprian's Episcopal Church, SF Feb. 11: The Wiyos, Good Luck Thrift Store Outfit, Possum & Lester - Slim's, SF Feb. 12: Laurie Lewis & Tom Rozum, Foghorn Trio - Freight & Salvage, Berkeley Feb. 12: Stairwell Sisters, Cahalen Morrison & Eli West, Misner & Smith -St. Cyprian's Episcopal Church, SF Feb. 12: Whiskey Puppy, Erik Clampitt, Bucky Walters, Huckleberry Flint - Cafe du Nord, SF Feb. 13 (4:30 pm): Cahalen Morrison & Eli West Bird & Beckett, SF Feb. 13: The Bee Eaters, Family Lines - Freight & Salvage, Berkeley Feb. 14: Axel Eeph - Amnesia, SF Feb. 15: Flatt and Scruggs Tribute - Bill Evans w/ Kathy Kallick, Tom Rozum, Del Williams, Larry Cohea, Paul Shelasky, Jim Mintun, Markie Sanders, and Oak Grove - Freight & Salvage, Berkeley Feb. 15: Aux Cajunals, Creole Belles - Ashkenaz, Berkeley Feb. 16: Dr. Elmo & Wild Blue - Iron Springs Pub & Brewery, Fairfax Feb. 16: Dry Branch Fire Squad, Heidi Clare & AtaGallop, The Wronglers -Freight & Salvage, Berkeley Feb. 17: The Whisky Richards, Misisipi Rider, Lady A & Her Heel Draggers, Cafe du Nord, SF Feb. 18: Savannah Blu, Windy Hill - McGrath's Pub, Alameda Feb. 18: Jackstraw, Water Continued on A-23

CBA Calendar of Music Events

Tower Bucket Boys, Brothers Comatose - St. Cyprian's Episcopal Church, SF Feb. 18: Earl Brothers, Henhouse Prowlers, BrownChicken BrownCow StringBand - Plough & Stars, SF Feb. 19 (11 am): workshops -Swedish American Hall, SF Feb. 19 (1 & 3 pm): Gayle Schmitt & the Toodala Ramblers - Randall Museum, SF (kids shows) Feb. 19 (1 pm): revue - Swedish American Hall, SF Feb. 19: Pine Box Boys, Kemo Sabe - Cafe du Nord, SF Feb. 19: Square Dance - music - Foghorn Stringband, Knuckle Knockers; caller: Bill Martin - Swedish American Hall, SF Feb. 20 (4 pm): JimBo Trout & the Fishpeople - Mc-Grath's Pub, Alameda Feb. 20: Crooked Jades, Frank Fairfield - Freight & Salvage, Berkeley Bands Include: Multiple venues, multiple performers For more information, call Shelby Ash at 415-665-0408 or email shelby@shelbyashpresents.net or visit www.shelbyashpresents.

02/19/2011 - 02/19/2011 Clovis Clovis Veteran's Memorial Building, 808 Fourth St. Come and join us for this great day benefiting the Clovis Senior Center. Doors open at 11 a.m. for early jamming, workshops begin at 1 p.m. and the concert starts at 3 p.m. in the auditorium, dinner break from 4:30 to 6 p.m. with Bluegrass Kids entertaining in the dining hall. Tickets for concerts and dinner - \$25, for concert only \$15. Kids 16 and under at \$20 for concert and dinner and \$10 for concerts only. Bands Include: Red Rag Andy Band, Red Dog Ash, For more information, call Moni Munoz at 559-324-2750 or 559-324-2759.

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.

Berkeley - Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704. Slow jam session from 1 to 4 pm on the 2nd and 4th Sundays of every month. For details, call Ran Bush at 510-525-8156 or go to http://www.freightandsalvage. org/ ----- For reservations, call the Freight Box Office at 510 644 2020 ext 4. For more information or reservations, call Freight Box Office at 510-644-2020 or visit http://www.freightandsalvage. org/workshops. Chico - Augie's Cafe, 230 Salem St.

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 530-3454128.

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.

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.

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 Standiford at 530-676-0836 or email r.standiford@att. net or visit www.cbaontheweb. org.

Woodbridge - The Woodbridge Grange, 1074 Academy St. Youth acoustic music jam held every 2nd Sunday of the month from 2 to 4 p.m. For more information or reservations, call David Voytek at or email davidvoytek@gmail.com.

MONDAY

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 - 5th String Music-Berkeley, 3051 Adeline Street. Slow jam from 7 to 9:30 pm hosted by John Kornhauser of the Dark Hollow Band. Open to anyone who wants experience playing and singing Bluegrass standards at a moderately fast tempo.

\$10 fee per player per session. For more information, call Ran Bush at 510-525-8156 or visit http://www.5thStringBerkeley.com For more information or reservations, call Ran Bush at 510-525-8156 or visit http://www.5thStringBerkeley.com.

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, repetertoire, 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 Cochneuer at (707) 364-0182 or email morganmeadow@gmail.com.

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 - The PickJam, Amnesia Bar in San Francisco. Every 2nd and 4th Monday of the month Jam runs from 6:30 to 8:30, prior to the free Bluegrass show For more information or reservations, call.

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.

TUESDAY

Berkeley - 5th String Music-Berkeley, 3051 Adeline Street. Slow jam from 7 to 9:30 pm hosted by Ran Bush. Open to anyone who wants experience playing and singing Bluegrass standards at a moderately slow tempo. \$10 fee per player per session. For more information, call Ran Bush at 510-525-8156 or email ranbush@gmail.com or visit http://www.5thStringBerkeley. com For more information or reservations, call Ran Bush at 510-525-8156 or email ranbush@gmail.com or visit http:// www.5thStringBerkeley.com.

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.

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 information 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 Wednedays 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.

Woodbridge - The Woodbridge Grange, 1074 Academy St. Acoustic music jam every 2nd and 4th Wednesday of the month from 7 - 9 p.m. For more information or reservations, call Tim Christensen at or email christensent@rocketmail.com.

THURSDAY

Berkeley - 5th String Music-Berkeley, 3051 Adeline Street. Free bluegrass jam, most Thursday from 7:30 to 9:30 p.m... not a slow jam, all levels welcome. 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.

Merced - Me-N-Ed's Pizza, 3524
G Street In the Raley's Shopping Center Cross street is Yoseite. Bluegrass jam sponsored by the Merced Bluegrass Society the first Wednesday of every month from 7 to 10 pm. For more information or reservations, call KOA at or email mercedbluegrass@scglobal.net or visit www.geocities.com/mercedbluegrass@scglobal.net.

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.

FRIDAY

Arnold - Acoustic Attic, 1122 Hwy. 4, Suite 4. Bluegrass jam on the 1st, 3rd and occasional 5th Thursday of ever month, 6 pm until dusk. For more information or reservations, call 209-795-7819 or email mercer-guitars@scglobal.net or visit mercer-guitars.com. 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 - El Toro Brew Pub, El Toro Brew Pub NW Corner of Monterey & Main Street (Formerly Morgan Hill Police Station). 6-8 Pm slow jam and 8-10 traditional Jam 2nd and 4th Thursdays of every month For more information or reservations, call Larry Phegley at 831-373-7043 or email larry. phegley@nrlmry.navy.mil.

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.

Woodbridge - The Woodbridge Grange, 1074 Academy St. The Good News Gospel Jam held every month on the 1st and 3rd Friday from 7 to 9 p.m. For more information or reservations, call Marvin Smith at or email goodnewsgospeljam@ gmail.com.

SATURDAY

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.

Sonora - The Frog and Fiddle, 177 S. Washington Street. 7 pm Jam session 2nd & 4th Friday of every month. For more information or reservations, call 209-36-0509 or email frogandfiddle@gmail.com or visit www. oldstan.com.

Sonora - The Frog and Fiddle, 177
S. Washington Street. 7 pm jam session on the 2nd and 4th Friday of every month. For more information or reservations, call 209-36-0509 or email frogand-fiddle@gmail.com or visit www. oldstan.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.

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















FEATURED BANDS: Josh Williams Band · Grasstowne · The Spinney Brothers US Navy Band Country Current · Audie Blaylock & Redline · Chris Jones & the Night Drivers The Expedition Show · Bluegrass Etc. · Larry Gillis Band (formely w/Gillis Brothers)

SOUND

SINGLE DAY TICKETS:

Friday or Saturday \$20/person · Sunday \$15/person Early Camping Opens Monday - Thursday (\$15 per rig per night) · All Camping Dry Music Daily 10:00am 'till Dusk · No Refunds!

For Credit Card Ticket Orders visit www.LandSPromotions.com or Call for More Information 209-480-4693 *EARLY BIRD TICKET ORDER FORM*

Please send me the following tickets to Bluegrass On The Beach Music Festival 1st Weekend In March (DEADLINE for Early Bird Advanced tickets FEB. 1st.)

ALL CAMPING SITES DRY - NO ELECTRICITY AVAILABLE NO RESERVATIONS ACCEPTED - GATES OPEN MONDAY PRIOR

3-Day Adult (at Gate \$80 ea.)

E-Mail

(includes DRY camping Fri., Sat., Sun.) Early DRY Camping

Opens Mon, Tues, Wed, Thurs

people x \$75 ea. = \$

days x \$15 per rig = \$

Camping LIMITED Purchase Extra Camping Early Do Not Wait To Purchase Upon Arrival At Gate

ALL ASSOCIATION BLUEGRASS MEMBERS ONLY

Discount on Early Bird 3~DayTicket (includes Fri., Sat., Sun. DRY camping) Association Name Member #

3-Day Adult MEMBER ONLY

@ Gate \$80 ea. people x 572 ea. = S

Teens 13-17yrs ½ price (12yrs. and under FREE) **Total Amount Enclosed S**

Single Day Adult Tickets ~ Fri.=\$20 Sat.=\$20 Sun.=\$15 purchase at Gate Absolutely NO Discounts at Gate ~ NO REFUNDS

Advanced reservations REQUIRED for Handicapped Campers by Feb.1st - Cash & Checks ONLY at Gate. Placard # Required

Name Address City State Zip Phone

Mail this form and "Self Addressed Stamped Envelope" with check or money order payable to: L & S Promotions P.O. Box 444, Copperopolis, CA 95228 209-785-4693 - Email roaddog@caltel.com Credit Card Ticket Orders: www.landspromotions.com service charges apply



San Diego

Hampton 928-855-4071



Days Inn. 928-855-7841









Bection the bluegrass buzz leak down

Reviews: The River Reviews: City Music Festival

After a hiatus in 2010, this Portland, Oregon festival came back with a roar, moving from the municipal convention to the Red Lion on the River.

The CBA's Great 48

This event, in its 4th year, is a hotel-based marathon jam extravaganza put on by the CBA, but with a presence of five other California bluegrass music associations. It is our Southern-most event. It was quite a success and here are reviews from a few attendees.

River City Music Festival - Making dreams come true



The Rage bestows some tender lovin' on CBA President Darby Brandli in the lively CBA hospitality suite. photo courtesy: Darby Brandli

By Brenda Hough

Chris and Chuck Palmer have been the guiding light behind Portland's River City festivals and their successful 2011 festival in January was a happy culmination of years of hard work and determination. Chris and Chuck have

been producing Antique shows in the Pacific Northwest for years and they were well versed in the organization process and coordination of venues, vendors and pleasing customers. (Just in case you also have

Continued on B-2

Also in the Bee section...

Brenda's CD Reviews Bakersfield 48 Hour Jam photos Bakersfield 48 Hour Jam reviews River City Music Festival reviews and photos



48+ hours of solid jamming!

By Roger Siminoff

If you were within 20 miles of Bakersfield, California on January 6-9, 2011, you would have heard the pulse of a four-four time vamp coming from the Doubletree Hotel where the California Bluegrass Association held its fourth The Great 48 Bluegrass Jam.

Obviously, the CBA is doing something right and has shown its effectiveness in single-handedly running top-notch, content-rich bluegrass events. This was no exception and boasted 400 attendees; a 25% increase over last year's Great 48, and a giant step from the dozen and a half folks who attended the first event just four years ago. More importantly, CBA sought to expand its reach to include members of other associations and bluegrassers from all of California - not just from the north where CBA is headquartered.

It worked, and this was a great opportunity to meet and pick with new friends from as far south as San Diego. There were pickers everywhere - in hallways, in doorways, in rooms, and in hospitality suites sponsored by the Northern

California Bluegrass Society, the Southwestern Bluegrass Association, and the Bluegrass Music Society of the Central Coast.

And, there was more. There were several workshops Saturday afternoon for those interested in learning more picking and blue-grass history. Randy McKnight led a mandolin workshop, Jonathan Blumell held a workshop on banjo, Gail Reese taught fiddle technique, Yoseff Tucker showed off some fancy guitar licks, The Polings showed

Continued on B-3



CBA Chairman Rick Cornish is at the center of just one of many jams at the Bakersfield event. photo: Michael Sharps

River City Music Festival – Making dreams come true

From page B-1

an interest in antiques, their shows at the Portland Expo center have over 1,000 booths and their smaller shows have 400+ booths. Web site: www.palerwirfs.com) Chris had been taking guitar lessons and her interest in music led to a desire to produce a music festival. Chuck gave his enthusiastic support and the team developed the first festivals.

Their first festivals were held in the Convention Center and while there were hotels nearby, there was no "community feeling" that comes with shared "after hours" space. This year's festival was held in Portland's Red Lion Hotel On The River (Jantzen Beach). The hotel has comfortably furnished rooms with refrigerators and microwaves, and the festival filled all 300+ rooms with happy music fans. In addition, the nearby Oxford Suites Hotel was also sold out. Full parking lots at the hotels showed that local fans were joining the festivities as well. The Red Lion had two ballrooms for the concerts, many workshop rooms, hospitality and vendor suites, and multiple hallways and corners for jammers to use all day long

John Malloy is River Čity's talent manager and his band selection this year was not only a strong mix of bluegrass, Americana, and acoustic music styles, it was an outstanding display of talent that is seldom seen on the west coast. John managed to sign The Time Jumpers, an amazing group of Nashville studio

musicians that have been performing together at the Station Inn and the Grand Ole Opry. The band's free-flowing Western Swing style is enhanced by a three-fiddle lineup and the strong guitar playing and vocals from Dawn Sears, Ranger Doug Green and the incomparable Vince Gill. Pedal steel player and inventor Paul Franklin is also part of the band and the 11 members filled the auditorium with vintage sounds.

Another treasured performer was songwriter Guy Clark who performed his insightful and clever original songs filled with desparados, trains and a few homegrown tomatoes. The John Jorngenson Quintet and Swing Papillon brought the Gypsy Jazz tradition to the festival and John gave a workshop highlighting the guitar styles of Django Reinhardt.

Bluegrass was not neglected. Rhonda Vincent & The Rage energized the audience with their highenergy mix of instrumental show stoppers and stirring vocals. Rhonda can pull out all the stops with her version of Bill Monroe's "Mule Skinner Blues" or turn out all the emotion on a gentle love song and her tightly knit band surges in her wake. American/Canadian band John Reischman and the Jaybirds is another crowd pleaser and the two finger banjo picking from Nick Hornbuckle is an amazing thing to watch along with John's superb mandolin playing. The Infamous Stringdusters can still do a blazing display of instrumental prowess while the Steep Canyon Rangers blended vocal harmonies, original songs and the precision instrumentation that made them the traveling band with banjo player/comedian Steve Martin.

There were also some familiar faces in different places. Tim O'Brien was joined by new Hot Rize guitarist Bryan Sutton and the duo played some of Tim's contemporary songs with their strong mix of traditional musical themes matched with thoughtful lyrics. Mike Compton, one of the members of the Nashville Bluegrass Band, joined guitarist extraordinaire David Grier and the two weaved a cozy commentary around traditional songs played in a new style and David's inventive guitar stylings. Dan Crary was one of the first flatpicking guitar innovators, and Dan now has a new band, Thunderation, with bassist/songwriter Steve Spurgin and banjo/ mandolinist Keith Little. The trio can really push the power in the instrumentals and Steve's original songs have a wistful, gentle touch.

Local band favorites included bluegrass bands Prairie Flyer and Jackstraw, the Americana ladies of song, Misty River and the upand-coming band of young men Northern Departure.

While the main stage music is always a highlight of any festival, the key to a festival's staying power is its volunteer core. The 100 volunteers managed everything from an Instrument Check room, hospitality, information booths and CD and ticket sales. There was always someone ready to help. Chris and

Wintergrass producer Steve Ruffo, Laurie Lewis and River City producer Chuck Palmer. enjoying the CBA suite. photo courtesy: Darby Brandli

Chuck have enlisted friends and relatives that extend the family feel to the whole festival. Adding to the warmth on the cold Portland days were the hotel staff who cheerfully answered questions, moved furniture and luggage and arranged for the all-important transportation to downtown and the airport.

Besides the ballroom performances, and the jam corners that were everywhere, festival attendees could also explore a hallway filled with vendors and bluegrass associations. Candy and nut vendors filled the tummies of the hungry and if you were inclined to shop for jewelry or clothing for your Valentine, there were booths to purchase early. Pioneer Music, Carver Mandolins and the Music Caravan were on hand with instruments and the all important accessories you "forgot" to bring - strings, capos, tee shirts, picks and bumper stickers. If listening to music from a leather sofa with refreshments was your choice, the California Bluegrass Association was ready with a comfortable jam suite and snacks to keep you going.

Chuck and Chris have also changed the River City Music Festival to a non-profit status. With its new Board of Directors and the outstanding support of a growing list of sponsors, the festival hopes to develop programs for children and schools in music education. The sponsor list includes The Red Lion Hotel on the River, US Bank, the Oregonian, Palmer Wirfs & Associates, C.F. Martin & Co., Nechville banjos, Lagunitas Brewing Company, KBOD radio, DWA Trade Shows, the Oregon Bluegrass Association and the California Bluegrass Association. Plans are in the works for next year's festival so be on the lookout for more information and make your plans for

River City Music Festival comes roaring back at Red Lion Hotel in Portland - January 7-9, 2011

By Mark Varner

The River City Music Festival, a hotel-based event that takes place the first weekend of each new year, has been one of my favorites for years. Portland is not that far and the talent they book for this well-run festival is always worth the trip. We were disappointed when the event was put on hiatus for 2010.

River City came back with a roar in January of 2011. In fact the event moved from the cavernous Portland Convention Center to the Red Lion Hotel, located right down on the Columbia River. The feeling of the festival really changed and became much more like what one would experience at Wintergrass or even IBMA FanFest. The lobby and the hotel at large were bustling with music fans and pickers. During the long winter off-season it sure is heartening to hear jams going in the hallways and hospitality suites.

In fact we heard from the CBA's hospitality suite early Friday morning. My family and I arrived in Portland on Thursday night and were staying with my sister across the river in Vancouver. CBA President and hostess extraordinaire Darby Brandli was looking for a vehicle to run out to shop for sup-

plies for the CBA suite. I was really jazzed about having the CBA suite at the hotel. My son Marty and I had been up to River City for several years without the pleasure of the company of many Californian friends. This year the place was well populated with folks from the Golden State.

In fact when we arrived on Friday afternoon the crowded parking lot gave a good indication that the festival was well populated in general. There was a pretty long line for will call tickets. Chuck Palmer, who along with his wife Chris makes up the team that puts on River City, told us that pre-sales of tickets were astoundingly brisk. Yes, this was one successful phoenix of a festival.

We got there in time for River City's version of Kids On Bluegrass, run by Chick Rose, who also does the kids program at Wintergrass. The young musicians distinguished themselves very well indeed.

The first band up was the CBA's Emerging Artist for the 2011 Father's Day Festival: Northern Departure from Washington State. Their performance reminded us of what had attracted us to the young band when they showcased for us at IBMA. Hot pickers, these fellas, playing good solid bluegrass.

There were so many fine acts on the bill. I thought Rhonda Vincent was sounding like a bluegrass veteran, slipping into her upcoming role as a bluegrass matriarch. The Rage came up to the CBA Suite on Saturday night and were endlessly entertaining, jamming with excited fans.

I am always more and more impressed every time I see the Steep Canyon Rangers. They have become quite a fine band with a great stage act.

The Infamous Stringdusters were mind blowing as usual. It was exciting to hear them introduce some new material, including a crowd pleasing version of the John Hartford Stringband song "Keep On Truckin".

Speaking of the Hartford Stringband, mandolinist Mike Compton was at River City performing with guitar great David Grier. It will be exciting to have Mike at both the Father's Day Festival and the CBA music camp as a teacher. I can personally vouch for the fact the he is one of the best teachers out there if you want to learn Monroe style!

Anther duet act was Tim O'Brien and Bryan Sutton. I have always been an O'Brien fan and certainly love Sutton's guitar playing, but this performance really gave me a better chance to appreciate Bryan Sutton's musicianship and sense of fun. It was very enjoyable show.

Dan Crary, Keith Little and Steve Spurgin also presented some fine picking and singing, representing the fine state of California.

John Reischman and the Jaybirds presented material from their upcoming album. They are extremely popular with the fans up here and there was quite a long line at their record table to buy CDs and some of Trisha Gagnon's amazing jam. (We went with raspberry.)

There were many fine regional acts, none finer in my opinion than lackstraw.

There were non-bluegrass acts that are thrown into the mix, since this is billed as a "music festival" not a "bluegrass festival". Guy Clark is a force of nature and his concerts take the listener on a journey like none other. He is truly one of the best songwriters American roots music has ever known. His songs, like "L.A. Freeway" are iconic for fans of my generation.

Western Swing music was well represented by the Quebe Sisters and the all-star ensemble The Time Jumpers. To be honest, a little Western Swing music goes a long way for me. As Forrest Gump would say, "That's all I'm gonna say about that."

I'm afraid I was not in love with the sound much of the time. It was the same sound company that they always use and they have been OK in the past. I was told by "someone who would know" that the ceilings of the ballrooms are too low and the acoustics are far from optimal. The main stage sound was acceptable most of the time, but the sound at the smaller stage, in a downstairs ballroom was far too low in volume throughout the festival. It may be that the hotel had some say in the allowable volume, as

Windows in both ballrooms provided views of the river and at night the lights glimmering on the water's surface from the Washington side were lovely. The hotel in general seemed like quite a nice one and the staff was friendly and courteous. The volunteer staff likewise. All in all a very satisfying festival and we will surely be back for 2012!

Congrats to Chris and Chuck Palmer for a very successful and quality event.

From page B-1

the ins and outs of duet singing, and Roger Siminoff shared the inside story on the development of Gibson's F5L mandolin.

On Thursday night, the Brombies performed a concert in their usual brilliant style, and on Saturday night there was a band scramble that featured six bands. The members were drawn from a hat at 7:00 pm, giving each band only two hours to rehearse for their performance that same night at 9:00 pm. The band scramble was followed by an open mic during which the audience heard performances by Grasslands, Regina Bartlett, Highway 65, Jim Silvers, the Get Down Boys, the You Won't Answer Boys, and the Central Valley Boys.

The fun and value (free admission except for Brombies concert) of this event extended beyond the bluegrass pickers and bands. There were lots of regular hotel guests at the Doubletree who were delighted

to roam the halls and listen to the music, and some who had their first real encounter with bluegrass. Two hotel guests were sitting at my table during the band scramble and open mic event on Saturday night. One of them asked a lot of questions about who we all were, what's a band scramble, where were we from, and more. After awhile he turned to me and said, "So this is bluegrass, huh. I really like it!"

Rick Cornish, CBA's Chairman of the Board, said, "We're so very happy about this year's event. Attendance was up, but even more important, we had near total buy-in from our several California bluegrass organizations. Nearly all stepped up a notch and hosted their own jam suites. The GREAT 48 is gradually becoming one of the CBA's premiere events."

This is definitely a not-to-miss event, and we hope you can join us for 2012. Keep watching The Breakdown for dates and infor-

The Great 48 a success in every way!

By Bruce Campbell

Well, another Great 48 Jam is in the books, and by every account, this year was a rousing success.

Clearly, the CBA has really hit on something here. Craig Wilson and Kelvin Gregory noticed a real demand for a jam event in the middle of winter, and realized that central California (represented in this case by Bakersfield) presented a chance for bluegrass pickers from all over the state to congregate and feed the beast that is The Love of Bluegrass. The Doubletree Hotel was a great location. It's a nice hotel, but the rates are very reasonable (it was the best \$90 room I've ever stayed in). They could not have been more accommodating - the scene was rem-iniscent of the Wintergrass Festival in Tacoma - pickers in every nook and cranny, and nobody minded. For 48 hours, the Doubletree WAS Bluegrass Central (California, that

To paraphrase Sammy Cahn, in Bakersfield, the weather outside was frightful, but the pickin' was so delightful. The Doubletree had three floors of pickin' - all you had to do was walk down a hallway any hallway - and you would find a warm wonderful room full of musicians having a *real* good time. The CBA and NCBS had inviting hospitality suites that easily accommodated pretty big jams, but any of the other rooms seem to be able to fit at least 6 or 7 players quite comfortably.

The aforementioned organizers of this event sweetened the pot a bit by adding workshops and a band scramble to the mix. I regret I was only able to attend one workshop, (on guitar, hosted by Yosef Tucker) - but it was informative and well attended. There were several others (Mandolin - hosted by Randy McKnight, Banjo - hosted by Jonathan Bluemel, Fiddle - hosted by Gail Reese, Duet Singing - hosted by Jeannie and Chuck Poling, and Story of the Gibson F5L hosted by who else? Roger Siminoff!), and I heard they were excellent, too. I saw the crowd in Roger's workshop

I also heard good things about the Band Scramble (saw some pictures, too), but it's a sore subject for this reporter, who sheepishly admits he signed up for the scramble, then got caught up in a jam and

missed the darn thing.

Most of the familiar faces one would see at the Father's Day Festival were at the Great 48 Jam, but there were also some visitors from the Southland. I met a delightful lady from Orange County named Stacy who played a mean mandolin and knew a lot of songs. I also met a very tired young man from LA on Sunday morning - he clearly had a very good time!

Enduring images from the Great 48: Jody Whitney displaying full body dexterity playing guitar and mandolin, while the smile never left his face. Duane Campbell and a young lady named Robin trading fiddle licks and threatening every eye in the room with their bows. Jeannie and Chuck Poling singing 'It Ain't Love, But It Ain't Bad" Deb Livermore's wonderful grilled cheese sandwiches. Rick Cornish in all his avuncular glory, singing "Old Rueben" - the list goes on and on.

The Great 48 Jam is an event with legs, people. I expect this will be a legendary institution, and in years to come, many, many great memories will be created and cherished by those who make the annual pilgrimage to Nashville West (aka Bakersfield).

48+ hours of solid jamming! Winter Hexagon over Bluegrass World at the CBA's Great 48

By Debra Livermore

I have an affection for the stars that shine above and so when I saw an email from an astronomy friend, I knew that the 48 Hour Jam was going to be stellar. I was right! Overhead the "Winter Hexagon" was in splendid form, even if we couldn't see it through the clouds and fog layer. The "Winter Hexagon" is created with stars that I have never heard of, but that isn't the important part. The important part would be the six sides of the hexagon that present the parallel universe that I write about. It reminds me of the six typical instruments that we find in Bluegrass music: Guitars, Banjos, Mandos, Fiddles, Dobros, and the Bass. See the similarity? Well, The Winter Bluegrass Hexagon shone so brightly last weekend that you could have seen it no matter how much fog was in that valley. The Double Tree Inn in Bakersfield, California was the place where the Bluegrass Stars shone. Not only on the stage, but also in the hallways and rooms of that site.

The Double Tree was full of people that came to play and listen to Bluegrass. I did an unofficial count on Friday evening and found 103 people on the second floor alone. I'm sure there were more, especially Saturday after the late comers arrived. I can't wait to hear a more

official count.
Starting Thursday evening our old friends, and potentially new friends, began to arrive. The Presidential suite was opened, the furniture re-arranged to accommodate musicians and listeners alike. I set up the kitchen/bar area so to be ready for the President's Reception. The room to hold the scheduled music events was made ready for The Brombies and the Band Scramble and Open Mic. A trip was made to Cosco for supplies. We were ready! The only thing missing were the musicians and instruments....and then they started to arrive!

Thursday evening was the Brombie's Concert. Even though the stars had trouble getting to Bakersfield, they persevered and put on a great concert. We do appreciate their star performance and hope to see them again soon.

Later that evening, Rick Cornish put on a tank top (go figure), a tie, a sport's jacket and cargo shorts. He was ready to host our first Thursday night President's Reception. But! When I, the co-host, walked into the room in a black lace dress and heels, he decided to put on a real shirt to go with the tie and the party was on! We played bluegrass with those six instruments mentioned earlier until after midnight. To my surprise I missed my deadline to prepare something hot to eat. You know how hungry we get after hours of playing music, so off to the kitchen I went. Thursday night was Hot Dog night - lots to go around. The other snacks and beverages were flowing freely and

we all went to bed with smiles on our faces and great expectations for the Friday arrivals.

Friday morning presented itself cool and damp, but no problems there. It was warm and wonderful in the hotel, the warmth of friends getting together to share in the joy of making bluegrass music. They began to arrive, one by one, two by two, by the carload. Even an RV, affectionately nick named the Bluegrass Hippie Bus, rolled in, loaded with musicians ready to be Bakersfield Stars in our Bluegrass World. There were people that had come from all over California, North, South, East, West and throughout the valleys and mountains and the coast of California. The four small suites, the hallways and individual rooms became full of the sound of music, song and laughter. There were people from at least six bluegrass organizations
– SWABA, BASS, NCBS, CBA, BMSCC, and RBA. (Please forgive me if I missed someone). By Friday evening the Hotel was as busy as a hornet's nest with little swarms everywhere, playing that music that hits your heart. We played till the wee hours of the morning before finally taking a rest to prepare for Saturday! There were grilled cheese sandwiches of course, to put a little fuel in the heavenly bodies, so we could shine on the morrow.

Saturday proved to be exactly what we needed to get the year started in Bluegrass World. The morning started with hot coffee, fruit and muffins again, just to get us going strong. The music continued to fill the air. Some took field trips - cowboy boot shopping, playing for the residents in an assisted living environment, the Crystal Palace to ogle over the glittery costumes from the Stars from prior years in the Big B, but we all returned to make that music. Saturday evening provided a stage for the stars. The Band Scramble allowed six groups of friends, new and old, to form and perform for the crowd. Yep, there was a full house, standing room only, and everyone enjoyed the bands that came together to play. The grand finale was the Open Mic event where again, six groups or entertainers sang and played for us and we all appreciated their energy and star-like brilliance.

The highlight of my weekend took place that Saturday night. A group of stars gathered in my room and played and played and played that wonderful music. Until 4:30 am we played. Those six instruments, accompanied by their musicians, filled the room. The songs became a little soulful and slower for a while, but just as we were thinking of going to bed, some-body started a fast, hard driving song that got the mood back up. I'm pretty sure the star light flowed out of the patio slider into the court yard as we closed the night with the bestest, hottest, rockinest bluegrass music ever! This was

part of the most important thing that happened to me at the Great 48. I found that I could hold my own with these stars. I might not hit all of the right notes every time, but I can hold down the beat even at 4:00am, after having played the bass for hours and hours and hours, without getting blisters! I have dreamed of this for years and I am very grateful to all of my friends, new and old, who have been helping me reach this dream over the last year and a half. Thank you from the bottom of my heart.

And so the stars were above, below and in the middle of our Bluegrass World during the 48 Hour Jam in Bakersfield, California! If you weren't able to be there, we missed you and hope you can join us next year. If you were there, you know what I'm talking about and I know I will see you there next year. Until then, keep your light shin-

The **Bluegrass** Bard in Bakersfield

By Cliff Compton

It was a pretty good drive from Sacramento to Bakersfield and I probably should have gone a day later than I did, but I was packed when I left work Thursday and didn't bother to come home. It was the first big event of the new year and one day early felt like one day too late. I got hauled away sick from two festivals last year and I had some catching up to do.

Trudy and I came into Bakersfield about 8:30, just skirting the outside of a horrendous traffic jam caused by an accident on the Grapevine that slowed our friends from the Southwest and made that night's entertainment scramble to get there in time for their performance. When we checked into the Doubletree, it looked like bluegrass land. Ten Gallon Slim and his lovely and hospitable wife were there to greet us. There were bluegrassers everywhere you looked. Three of the Brombies were sitting in the coffee shop waiting for their banjo player to get there. He was stuck in traffic and didn't make the opening of their performance, fortunately Jonathon Bluemel stepped up and filled in comfortably and the show went on. I missed it, though it got raves by those who were there.

We checked into our room, and as we opened the door I felt the thump of a bass, threw my stuff on the bed, and headed for the Presidential Suite, where a jam was in full bloom. Lucy King, and Mikki, Julio and Tom, Bruce Pritchard,

The River City Music Festival 2011 - Portland. Oregon



Western swing super group The Time Jumpers featured Vince Gill.

photo: Cleve Friedman



California's own Peter Rowan Bluegrass Band.

photo: Cleve Friedman



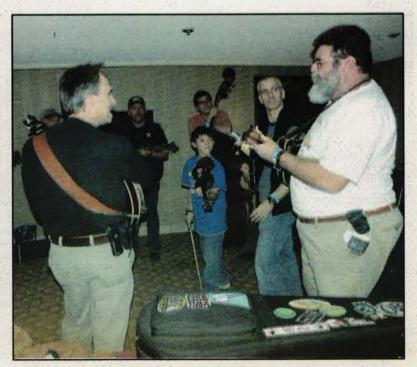
Infamous Stringduster Chris Pandolfi and the CBA book.

photo: Darby Brandli



River City had its own bluegrass kids program.

photo: Cleve Friedman



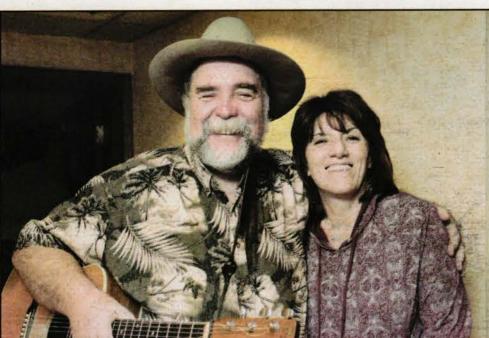
Young Sawyer in the middle of a jam in the CBA suite. photo: Brenda Hough

The Great 48 Hour Jam 2011 remembered Photos by Michael Sharps

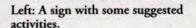


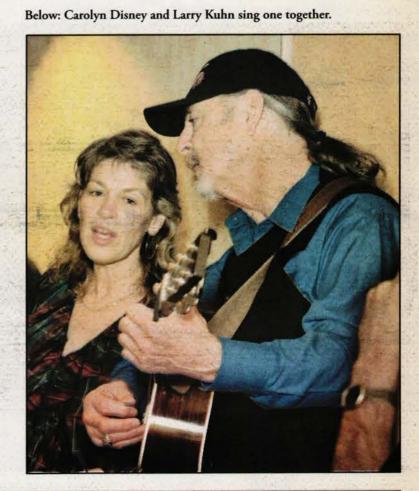


Top left: This big jam drew lots of listeners. Above: Diana Donnelly harmonizes with Gail Reese in a hallway jam



Cliff Compton and Valerie Cornejo share a moment at the Great 48 hour jam.





Welcome to the CBA's

Great 48 Jaml

Don't miss these special events:

Thursday night, 1/6, 7:30PM:

The Brombies in Concert

Where: The California Grill

Saturday night, 1/8, 9:00PM:

Band Scramble!

Where: The California Grill

California Bluegrass Association

www.cbaentheweb.org



The Double Tree had over fifty rooms booked for our jamming event. Soon these rooms were rocking with tunes and good times.

BRENDA and the Reviews

Chris Hillman and Herb Pedersen at Edwards Barn

Rounder Records
One Rounder Way
Burlington, MA 01803
www.rounder.com
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Song list: Going Up Home, Love Reunited, Turn Turn Turn, If I Could Only Win Your Love, Tu Cancion, Our Savior's Hands, Wheels, Have You Seen Her Face, Eight Miles High, Together Again, Desert Rose, Sin City, The Cowboy Way, Wait A Minute, Heaven's Lullaby.

Chris Hillman and Herb Pederson grew up during the folk and rock years in Southern California and their paths crossed and separated through the years as they joined classic bands such as the Hillmen, the Bryds, the Burrito Brothers and the Desert Rose band. Chris Hillman is a songwriter who has crossed many genres and merged folk, country, and rock to produce songs that give meaning beyond their original time. Chris and Herb joined together to celebrate their songs, their friendship and the incredible harmony blending of their voices and instruments. Herb plays guitar and Chris plays mandolin on the songs, and they are joined by Bill Bryson, David Mansfield and Larry Park.

"Going Up Home" is a stirring gospel number written by Ralph Stanley, and the band's straight forward arrangement has a strong guitar and rhythm presence as well as glorious vocal harmonies. "Turn, Turn, Turn" is a classic Bryds song, but the duo plays the song with mandolin taking the melodic rifts and the fiddle adding a contrasting voice. "Eight Miles High" also has mandolin, guitar and fiddle solos and the incredible vocal harmonies that Chris and Herb produce. Chris also wrote two songs with Gram Parsons: "Sin City" and "Wheels." "Sin City" has become a classic with its images of the gold-plated door on the 31st floor and recruits in mohair suits.

"The Cowboy Way" is a tribute to Chris' childhood horse Ranger and the dreams of growing up to be a cowboy. Of course, "Desert Rose" is a reminder of the band that Herb and Chris founded, but the most stirring song on the album is Herb's wistful and stirring "Wait A Minute," a song made popular by the Seldom Scene's John Duffey. Some reunions are sad reminders of how things once were, but this one shows that sometimes magic will always happen when these two musicians reunite.

The Brombies: From the Piney Hills of Hollywood

www.thebrombies.com ©2010

Song list: Come To Me, All Across Oklahoma, Every Step of the Way, By and By, Piney Hills, Lonely Face, Old Heaven's Door, Are You Still Lonesome Too?, Slow Down Baby, Old Rough & Ready, Whisper Sweet Goodbye, Let's Not Wait, The Wanderer, Bucky's Bounce, Amen.

The Brombies were named after the wild horses of Australia (actually spelled brumbies) but the band members make their home in the wilds of Southern California. George and JoEllen Doering write many of the songs, sing the vocals and play mandolin and guitar. Bill Bryson sings, plays bass and also is a songwriter, and Patrick Sauber sings and plays banjo.

George and JoEllen actually live near some pine trees in the Hollywood hills, and their "The Piney Hills" has the bluegrass punchy sound and a love of home and hearth that can be found even in a city. The Doerings have a talent for putting memorable melodies to songs that inspire listeners to sing along and hold tight to the joys of life expressed. The opening song, "Come To Me," has Patrick's punchy banjo pushing the rhythm combined with the band's smooth harmonies. "Every Step of the Way" has JoEllen's trademark loveto-sing-along lyrics and a smooth instrumental backdrop from George's mandolin and Patrick's banjo, "By and By" is the band's tribute to Earl Scruggs' wife Louise

To be reviewed

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and their fifty seven years of loving marriage. Another tribute to lifelong love is the mournful "Whisper Sweet Goodbye" with its hope for a reunion with a lost loved one.

Bill
Bryson is the band's other accomplished songwriter.
His "Let's Not Wait" was patterned after the Flatt & Scruggs songs and has a catchy cho-

rus advising not to waste another day. His instrumental "Old Rough and Ready" has a tip of the hat to Zachary Taylor played on a nylon strung fretless banjo. Bill also wrote "All Across Oklahoma" to celebrate the building of the Route 66 highway across the state in the 1930s. Bill's dog Bucky was the inspiration for the lively Patrick and George's instrumental "Bucky's Bounce" that is filled with bouncy banjo and frolicking mandolin passages. The Brombies play music that is as comfortable and soothing as a an old rocking chair on a porch. Venture into the Brombies' piney hills for glorious instrumentals, and inspiring songs of love, hope and

The All-Star Jam: Live At Graves Mountain

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

Song list: More Pretty Girls Than

One, Hold Whatcha Got, Lonesome River, Old Dangerfield, Graves Mountain Memories, Head Over Heels, Once More,

Ground
Speed, When
I Stop Dreaming, Get in
Line Brother,
Home Sweet
Home, Roll
in My Sweet
Baby's Arms.

The

Graves Mountain festival is held every June in Syria, Virginia but the festival held in 2010 was extra special: Rural Rhythm Records was celebrating its 55th anniversary with a All-Star jam. The recorded

concert highlights feature some of the top performers in bluegrass today and the artists "guested" with other bands and sang some of the classic bluegrass songs.

classic bluegrass songs.

Performers include Russell
Moore & IIIrd Tyme Out, Lonesome River Band, Lou Reid &
Carolina, Carrie Hassler, Audie
Blaylock and Redline, Crowe
Brothers plus Carol Jackson, Mark
Newton, and Brand New Strings.
Carl Jackson wrote the stirring
"Graves Mountain Memories" to
celebrate the years of the festival
and the family and he performs it
with Mark Newton, Audie Blaylock, Lou Reid, Russell Moore,
Carrie Hassler, Sammy Shelor,
Mike Hartgrove, Wayne Benson
and Mike Anglin.

Some of the most impressive vocal arrangements in bluegrass are found in this album: Lou Reid, Russell Moore and Audie Blaylock sing the classic "Once More" and Russell joins Josh Crowe for a duet of the Louvin Brothers "When I Stop Dreaming." Classic Lester Flatt songs included are "Head Over Heels" and "Get in Line Brother." There were also some top-flight instrumentals created at the concert: Bill Monroe's "Old Dangerfield" was performed by Audie Blaylock on guitar, Wayne Benson on mandolin, Patrick McAvinue on fiddle, Evan Ward on banjo and Matt Wallace on bass. Earl Scruggs' 'Groundspeed" and "Home Sweet Home" was powered up by the twin banjos of Sammy Shelow and Carl Jackson with Brandon Rickman on guitar, Wayne Benson on mandolin, Mike Hartgrove on fiddle and Mike Anglin on bass. Rural Rhythm will also be releasing two videos of the event; both with interviews and performance segments. Any of these would be a joy to hear and watch!



Brenda Hough

G2: Untapped Routes

Cosmos Records www.g2bluegrassband.com ©2010

Song list: Why Did You Break My Heart, Still Standing, Faith, Gold Rush, Conwy, Sail Away, Cold Hard Rain, This Road That I'm On, Grace, Now till Forever, Mississippi, I Know You Know Why, Lee Lullaby.

G2 stands for generation 2 and is a salute to the "fathers" of bluegrass – both the Swedish dads and uncles of the band members and the pioneers of bluegrass music in the United States. The band has won awards in Europe for its contemporary and rhythmic style of music and this second album displays their instrumental and songwriting skills for the whole world to appreciate.

Band members are Christoffer Olsson on guitar and vocals, Jens Koch on banjo, Erik Igelstrum on mandolin and vocals, Tobias Stromberg on dobro and Jimmy Sunnebrandt on bass and vocals. Christofer is the main songwriter and he has proclaimed that it is easier to rhyme in English than Swedish. His lyrics focus on the classic bluegrass themes: love and relationships, hard-working miners, beautiful home places, and life's regrets.

"Gold Rush" is a story of a miner in Alaska and his hardships and hopes through the years, and the band provides a strong backdrop to the story with swirling dobro and percussive banjo. Guitar and mandolin solos swirl around the edges of the songs as well, and "Conwy is an exciting tribute to the Welsh countryside. "Sail Away" is the story of an Irishman who found life in a faraway land, raised a family and returned to his homeland. "Grace" is a commentary on being noticed and has a metaphorical "door in this wall where you can step through to the other side." The love song 'Now 'til Forever" is filled with melodic guitar, dobro, and banjo and its sweet tone is filled with promises - "we're unbreakable, forever and ever we'll be." The album ends with the gentle instrumental, "Lee Lullaby," with Jens' solo melodic



BRENDA and the Reviews

From page B-6

Steve Smith, Chris Sanders & Hard Road: Signs Along the Road

Desert Night Music www.desertnight.com ©2010

Song list: The Same For You, Steadfast Deliverance, All Things Left Behind, Year of Jubilee, These Are the Hands, Isabella, Jon Sievert's Blues, Link by Link, Never Ending Wind, Kindness of Strangers, Mice on the Stove.

Chris Sanders and Steve Smith have been performing as a duo for the last six years. Their songs are true to the singer-songwriter style with thought-provoking comparisons of life as we know it and as we wish it to be, and with lyrics that not only touch the heart but inspire the brain. Chris' guitar and Steve's mandolin front the band sound, and they are joined on the recording by "Hard Road" members Aaron McCloskey on guitar, Bill Evans on banjo, Megan Lynch on fiddle and Bill Amatneek on bass.

"Year of Jubilee" has mystical lyrics within a carefully constructed banjo, guitar, fiddle and mandolin backdrop. The song contains the album's theme: "open my eyes that I may decipher signs along the road....and stories must be told or seeds won't grow." If life is a journey, each signpost along the way has a story with a lesson to be learned, and Steve and Chris put

some ponder points in each song.

"The Same For You" presents a parent's dilemma when a child goes off to seek his own way and the advice is to let them "make their own way with the lessons learned at home." Home is a frightening place for an abused family and Chris sings of an escape in "Kindness of Strangers." "Link by Link" is an upbeat call to let rusty shackles fall, and "All Things Left Behind" continues the journey with the mystical Old Ones urging "girl, no use in pushing through, go around."

Interspersed between the lyrics are magical blends of solo mandolin, banjo and fiddle. The album has two instrumentals that showcase Steve's mandolin – a romping "Mice on the Stove" that seems perfect for a soundtrack to a video and an upbeat "Jon Sievert's Blues" with the mandolin balancing solos from banjo, guitar and fiddle. The hardest part of the journey with Hard Road may be deciding which song to examine more carefully – the depth in lyrics and the instrumental complexity are impressive signposts along the road.

Lost and Found: Down On Sawmill Road

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

Song list: If Today Was The Last Day, Leaving You and Mobile Too, That's What Country Folks Do, The Rabbit Song, Sawmill Road, Sweet Rosie by the River, A Daisy a Day, Sun's Gonna Shine in My Back Door Someday, Peace in the Valley, Log Cabin in the Lane, The Man Who Wrote Home Sweet Home, Johnston's Grocery Store, Maple on the Hill, Don't Wait Too Late.

It's an incredible achievement to keep a bluegrass band going for 30 years, and Lost and Found recently celebrated this milestone with Rebel Records. The band's members have changed through the years, but the heartfelt vocals and harmonies and rhythmic bluegrass instrumentation endure through all the songs.

A constant presence in the band is vocalist and bass player Allen Mills. Allen's warm lead vocals are featured in the gospel song "Peace in the Valley" which also has a robust four-part harmony from the rest of the band, and the Pete Goble song "Leaving You and Mobile Too." Long-time band member Dempsey Young sings the lead vocal on "A Daisy A Day" and his crisp and woody mandolin playing is an integral part of the band's sound. Allen wrote "If Today Was the Last Day" and "Sweet Rosie By the River," both sentimental songs about home places, family and the first true love. Wanda Dalton's "That's What Country Folks Do" has become a classic song celebrating the old-time values of the country folks. "The Rabbit Song"

and "Log Cabin in the Lane" both celebrate the passage of time and the small joys that we sometimes take for granted. Fans of Lost and Found will be delighted to hear these favorites again and new fans will be pleased to discover one of the most enduring bands in the business.

Big Country Bluegrass: The Boys in Hats and Ties

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

Song list: The Boys in Hats and Ties, All the Way to Nothing, Black Mountain Special, Music for the Soul, Prodigal 5, The First Rose, Pages of Time, Lonely Old Man, Top Hat Ramble, You Don't Have Far to Go, Yesterday I Didn't Know, Foggy Old London, Wreck on the Highway, Rendezvous, I'm Gonna Walk the Streets of Gold.

Big Country Bluegrass has been playing for over two decades now, and their roots in the Virginia and North Carolina countryside show in their staunch bluegrass sound. Tommy and Teresa Sells founded the band and the current band features lead singer and fiddler Jeff Michael, Lynwood Lunsford, a former banjo player with Jimmy Martin and Lost and Found, singer

Johnny Williams on guitar, Teresa on guitar and vocals, Tommy on mandolin and the last recordings by the late Alan Mastin on bass fiddle.

Jeff Michael's strong tenor is featured on most of the songs and his expressive delivery is a strong part of the band's sound. The Boys in Hats and Ties" was written by Tom and Dixie Hall and is a tribute to those early bluegrass bands that dressed up in hats and ties, drove across the countryside, and played in little halls and towns. "All The Way to Nothing" is a clever commentary on the life of a rodeo rider/bluegrass musician with a traveling lifestyle. Tom T. and Dixie Hall's "The First Rose" is a fine example of the first love/lost love song with the singer giving the final rose at the gravesite. Teresa Sells sings the lead on "Music For The Soul" that also celebrates traditional mountain music. The band has a four part gospel harmony on Jeff's I'm Gonna Walk the Streets of

The band also has talented instrumentalists. Jeff wrote "Rendezvous" and his

Fiddle leads the frolic with Lynwood's banjo and Tommy's mandolin adding strong solos. The band also performs Tut Taylor's instrumental "Prodigal 5," and a banjo/fiddle spectacular, "Top Hat Ramble." Big Country Bluegrass should be part of every fan's must-see list!

The Bluegrass Bard in Bakersfield

From page B-3

Kim, and Deb Livermore were burning it up. I slipped into the circle just as Lucy broke out "Bury Me Beneath the Willow" and the adrenaline started to run. Back here for another 48 Hour Jam at the Doubletree in Bakersfield in time to make it about a 62 hour jam.

The Presidential Suite is the center of the jamming at the Doubletree, but there were jams taking place all over the hotel. My wife saw a trail of peppermint candies leading down the hall to the door of a room. We figured it was someone trying to coax passing banjo players into a jam.

I played for a few hours, met and greeted old and new friends, left to get something to eat, went back to my room, enjoyed being with my wife, and went to sleep with the sweet sounds of screaming fiddles wafting down the hall and through my dreams.

Friday morning was Starbucks with an extra shot. The Doubletree was good enough to install Starbucks in the lobby. A smart move on their part. They must have made a fortune. Caffeine and adrenaline

come in handy at one of these events. Staying up half the night is harder now than when we were younger. But the jam was already starting to roll. Deb Livermore was setting up the Presidential Suite. The jam rooms at the end of the hall were unlocked as were instrument cases all over the hotel as the bluegrassers started opening the doors to their rooms and inviting the neighbors in.

The CBA had one end of the hotel, all floors, to ourselves. No problems with late night jamming, a well traveled path for the lookie-loos. If you didn't like one jam, well, just walk another twenty feet and someone else will invite you in. A neighborly bunch, these bluegrassers, everyone (with a few notable exceptions) were friends you knew, or friends you just hadn't met yet. I passed through a few doors, enjoying the kindness of strangers and the joy of old friends, before ending up in Jeanie and Terry Ramos's room, where my dear friend Val Comejo was jamming with Jeanie. I found a home there, as did many fine pickers. My wife Trudy trotted out the video camera and caught a lot of great songs played by a variety of pickers. (A lot of the songs are uploaded on YouTube at cliffthebard or Googled at "Bakersfield 48 hour". A highlight for me was watching Tina Louise Barr playing her autoharp better than just about anybody ever. The joy was everywhere, electricity snapping up and down the halls. New pickers breaking in their blisters, old pickers dragging their instruments back to their rooms and going to sleep. The jam went on all day and

The jam went on all day and most of the night. Everybody has their story, I can only tell you mine. Once again I was touched by the kindness and generosity of miss Deb Livermore whose grilled cheese sandwiches near the midnight hour fueled the musical prowess of a large group of musicians. The good times and adrenaline were flowing. The music was remarkable.

Saturday started with a lot of bed hair and sleepy eyes, and a chain of pickers dragging toward star bucks, but a couple of shots of espresso and the guitar cases began to open, and it started all over again. Many pickers were eating breakfast together in the hotel café, catching up on old times, forming bands, falling in love or out of it or whatever, but all seemed to be hav-

ing a good time.

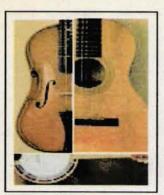
I picked much of the day. And missed the band scramble, which took place in the ballroom at the hotel. I might have made it there, but there was this great and gentle jam going in the hallway near the back entrance to the hotel, where this lovely lady named Jeanette and this other great fiddler named Samantha from the Bay Area were playing music that would melt your heart, and Paul Chesterfield and Jimmy Bowman and a couple others got stuck there and couldn't break away. But I made it to the open mike where Dave Nielsen had set up his sound system and a revolving group of musicians graced the audience with some wonderful music. I caught Steve Silvers act. What a great songwriter! The Central Valley boys Yoseff Tucker, Joe Ash, John Cogdill and a wonderful banjo player that I didn't know brought the house down. I was amazed at how many people were there. It was packed to the doors with lots of locals as well as all the pickers. The news station had run a story on us, and apparently it raised some local interest and a lot of bluegrass lovers came out of the shadows and showed up at our big event.

When it was all over we went back to jamming, and the jamming went on all night. I didn't however, I gave out about one o'clock and went back to my room, too tired to pick, too full of adrenaline to sleep. Listened to the group next door till about 3:30, and had mandolin

Sunday morning I got up in time for the gospel jam in the Presidential Suite. Rich and Barbara Ferguson let a simple service with a few psalms, a prayer and a lot of music, lifting up the Lord on the Lord's day. Those who were uninterested or to tired to crawl out of bed, got another hour or two of sleep.

After the jam Trudy and I cleaned out our room, said our goodbyes and left. One of the things I enjoyed the most was meeting and playing with so many of the southern and middle Californian bluegrass lovers. It's kind of like finding you've got another family somewhere.

That's it till next year. I can't



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