

Tradition!

King's River Bluegrass Festival, September 23-25



CBA Presents

By Candy Sponhaltz

It's hard to find a musical genre more steeped in tradition than bluegrass. With origins reputed to be from Celtic, Irish, Scottish immigrants to the American Appalachians and carried vocally from generation to generation before reaching the radio waves in the early part of the 20th century, it's a well loved traditional music.

Those traditions are fostered in the music events around the country celebrating bluegrass and its heroes, from Bill Monroe in the early day to current recordings by the likes of Dierks Bentley. That tradition is never more strongly represented than by the talented local bands that play at



King's River band Bean Creek was a hit at Grass Valley.

Photo: Mike Melnyk

Continued on Page A-13



Red Dog Ash will perform at CBA's King's River Bluegrass Festival.

CBA's "Great 48" Hour Jam heading into its 5th year

By Craig Wilson

Heading into its 5th year, the "Great 48" Hour Jam will be held at the Doubletree hotel in Bakersfield on January 6-8, 2012. Bakersfield is just about the geographic as well as population center of California and probably the easiest location for Bluegrass enthusiasts from all parts of the state to gather, socialize and pick til their fingers bleed. The "Great 48", California's big indoor Bluegrass jam has proven to be a great way for pickers from Northern, Central and Southern California to make some terrific music together as well as join together in some great fun and Bluegrass camaraderie. Other than what

happens on Thursday night, there are no paid performances and no cost of admission to either pickers or grinders. The event is casual and spontaneous and open to Bluegrass pickers of any skill level as well as those who just like to come and listen. Even though more and more accomplished musicians have been attending there have been ample opportunities for novice players to find a jam where they can fit in and enjoy playing music with others of similar musicianship levels.

With a humble beginning in 2008 and as a way to keep the spirit of the "SuperGrass" indoor

Continued on Page A-4

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Inside this issue



CBA Father's Day Festival photos.

- see page A-15

Also in the pages of the Breakdown:
Feature articles, news,
recipes and reviews...
and much more

Attention CBA members, advertisers and promoters! The Bluegrass Breakdown will combine the months of October and November for one single issue to be in your mailbox on or around October 1st, 2011. The deadline for submissions to this combined issue will be September 5th.

www.cbaontheweb.org



2010/2011 Leadership Team

Board of Directors

Marcos Alvira
mercedbluegrass@sbcglobal.net
Darby Brandli - President
2106 - 9th Avenue
Oakland, CA 94606-2612
510-533-2792
darbyandbruno@comcast.net
Lisa Burns --Development & Sponsorships VP, Music Camp Liaison
312 Walker Drive
Mountain View, CA 94043
650-303-4600
lisa@lisaonbass.com
Bruce Campbell - Publicity Director
524 Masonic St
Martinez, Ca94553
925-228-1658
bc@bluemoonbros.com
Rick Cornish - Chairman Web Team Leader
Director of Operations
10740 Whiskey Creek Rd.
Sonora, CA 95370
209-588-9214
rickcornish7777@hotmail.com
John Duncan - Member Giving VP, Goodwill Ambassador
2915 57th Street
Sacramento, CA 95817
916-736-0415
oandt3@comcast.net
Tim Edes - FDF Assistant Festival Director
17720 Telfer Drive
Morgan Hill, CA 95037
408-779-5456
t.edes@verizon.net
Montie Elston - FDF Festival Director
5631 Tish Circle
W. Linda, CA 95961
530-763-5056
fiddle3@comcast.net
Mark Hogan - Sebastopol Festival Director
phone 707-829-8012
hogiemoon@comcast.net
Brenda Hough
hufstuff2003@yahoo.com
Jim Ingram - FDF Entertainment Coordinator 408-847-6837
Carl Pagter - Chairman Emeritus
17 Julianne Court
Walnut Creek, CA 94595-2610
925-938-4221
carlpagter@webtv.net
J.D. Rhynes - Director Emeritus, GV Backstage Manager
P.O. Box 1303
West Point, CA 95255-1303
209-293-1296
jdrhynes@volcano.net
Craig Wilson - FDF Full Hookup Lottery Coordinator
11119 Academy Avenue,
Bakersfield, CA 93312
661-589-8249
craigw1@sbcglobal.net

Officers

Ed Alston -- Treasurer
P.O. Box 6954
Santa Maria, CA 93456
805-349-8397
edalston@aol.com
Darby Brandli - President
2106 - 9th Avenue
Oakland, CA 94606-2612
510-533-2792
darbyandbruno@comcast.net
Lisa Burns - Controller
312 Walker Drive

Mountain View, CA 94043
650-303-4600
lisa@lisaonbass.com
Valerie Cornejo - Assistant Director of Operations
916-712-7067
notableval@sbcglobal.net
Diana Donnelly - Secretary
209-530-9101
diana@doowaaa.com
Carolyn Faubel - Membership VP
P.O. Box 5037
Marysville, CA 95901-8501
530-741-1259
CBAMembership@syix.com
David Brace - Statewide Activities VP
dhb1221@aol.com
John Duncan - Member Giving VP, Goodwill Ambassador
2915 57th Street
Sacramento, CA 95817
916-736-0415

Area Activities Vice Presidents

Mark Hogan - North Coast
phone 707-829-8012
hogiemoon@comcast.net
Bruno Brandli - East Bay
510-533-2792
darbyandbruno@comcast.net
Bill Schneiderman - Delta-Sierra
209-586-3815
mandobil@att.net
John Hettinger - Sacramento
113 Puffer Way
Folsom, CA 95630
916-990-0719
bluegrass@shaunv.com
Chuck Poling - San Francisco
polingsf@gmail.com
Lucy Smith - Butte and Tehama Counties
530-894-1449
lucyinchico@hotmail.com
Roger Siminoff - Central Coast
805.365.7111
siminoff@siminoff.net
Craig Wilson - South San Joaquin Valley
661-589-8249
craigw1@sbcglobal.net
Kelly Broyles - Fresno/Kings County
559-977-3598
kelly.broyles@sbcglobal.net
Dave Gooding- Solano and Yolo Counties
707-448-5160
davegooding@sbcglobal.net
Duane Campbell - South Bay Area
408-892-9157
dcfiddles@gmail.com
Pat Calhoun - Napa County
707-318-1913
patcal@napanet.net
Bob Schwartz - Contra Costa County
(925) 932-0589
RSchwartz@TruckerHuss.com
Larry Carlin - Marin County
415-332-8498
l_carlin@hotmail.com

Year-Round Jobs

Bob Calkins - Photographer
530-644-1587
motherlode@innercite.com
Mike Melnyk - Photographer
mike@mikemelnyk.com
Mark Varner - Editor, Bluegrass Breakdown
PO Box 1245
Boulder Creek, CA 95006
831-338-0618
mrvarner@ix.netcom.com
Bruce Long - Darrell Johnston Kids Lending Library
kidslendinglibrary@gmail.com
Nate Schwartz - Teen Ambassador

bluegrassrules43@yahoo.com
Alicia Meiners - E-Commerce Mgr.
ameiners@sbcglobal.net
408-683-0666
Steve Johnson - T-Shirt Design and Production
415-927-3733
heysteve@comcast.net
John Erwin - Mail Ticket Sales
707-448-1970
john.erwin@sbcglobal.net
Lee Hardesty - Insurance Advisor
916-961-6316
hrdst@comcast.net
Jack Hyland - Mercantile Co-Coordinator
209-303-0015
jck49hyland@yahoo.com
Bruce Campbell - On-line Mercantile
925-228-1658
Frank Solivan - Kids on Stage Director/ Ambassador at large
408-656-8549
Whit Washburn - Contract Legal Advisor
916- 996-8400
wfwashburn@wfwashburn.com
Debra Livermore - Volunterr Coordinator
916-925-1733
hippie7916@sbcglobal.net
Mark Hogan - Audio Archive Project co-coordinator
707-829-8012
hogiemoon@comcast.net
Dave Nielsen - Audio Archive Project co-coordinator
David Carlsen - Sebastopol Jam Master
davidacarlsen62@hotmail.com

Festival Coordinators

Mark Hogan - Sebastopol Festival Director
3980 Monika Ct.
Sebastopol, CA 95472-5741
707-829-8012
hogiemoon@comcast.net
Kelly Broyles - Hobbs Grove Festival Director
559-977-3598
broyles@sbcglobal.net
Kathleen Rushing - Music Camp Children's Program
9780 Menet Way
San Ramon, Ca 94583
925 828 5825
Kafween@mac.com
Bill Arbaugh, -- Ice Booth
(503)701-9357
blueroadbill@gmail.com
Larry Baker - Concessions
209-785-4693
roaddog@caltel.com
Rich Evans - Electrical, Communications and Transportation Coordinator
22039 Old Santa Cruz Hwy
Los Gatos, CA 95030-8807
408-353-4568
rich.evans1@verizon.net
Dick Grundy - Security
530-587-5753
tagrbg@sbcglobal.net
Ron Custer - Stage Construction
530-559-2596
custer@roadsideminiestries.com
John Skaar - Handicapped Camping
509-427-8928
skaarjohn@gmail.com
Craig Wilson - Full Hookup Lottery Coordinator
11119 Academy Avenue,
Bakersfield, CA 93312
661-589-8249
craigw1@sbcglobal.net
Debra Livermore - Vern's Coordinator
916-925-1733
hippie7916@sbcglobal.net

Dagmar Mansperger - T-Shirt Coordinator
David Zimmerman - Vern's Stage
Jim Ingram - Entertainment Coordinator
408-847-6837
silvanis@wildblue.net
Dan Martin - Slow Jam Coordinator
707 287 6953
powderdan@comcast.net
Mike McGar - Gate Ticket Sales
209-572-3735
mcgarm@yosemite.edu
David Brace - Gate Crew Coordinator
Bill Meiners - Comp. Tickets
408-683-0666
bill.meiners@asg.com
Ingrid Noyes - Music Camp Director
415-663-1342
ingrid10@sonic.net
Jeff Hobensack - Stage Lighting
j1096@AOL.com
Joyce Bowcock - Raffle Booth co-ordinator
916-220-7343
bluemommahen@yahoo.com
Carol Canby - Water Booth coord.
530-832-0340
canbysonthego@msn.com
Dorothy McCoy - Headquarters Telephone co-ordinator
530-620-4818
r-dmccoy@sonic.net
Patty Thorpe - Utility coordinator
916-929-9185
John Lonczak - Dancing coordinator
408- 247-5706
Web Team
Bands - Grant Johnston

livebluegrass@aol.com
Calendar - Candy Sponhaltz
candy.sponhaltz@att.net
Kids on Bluegrass Page
Jill Cruey
jillc@netvista.net
Sharon Elliott
shickey6@yahoo.com
Bill Downs - Links , Music Instructors, and Luthiers
bilnfay@ix.netcom.com
Photo Gallery Manager - Ken Reynolds
cprhds2@caltel.com
Radio Grass - Darla Novak
Novak42@apol.com
Recorded Music - George Ireton
george@shastawebdesign.com
Splash Page/MP3 Manager - Pat Garcia
patgarcia@direcway.com

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Single Membership \$25.00
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Membership includes 12 issues of the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. Band memberships available for out-of-state bands. Each member is entitled to one copy of the publication. Please write names and addresses on a separate sheet of paper. **Prices subject to change without notice. Out of United States? Postal rates may be higher, please inquire.**

Please sign me up for the following:

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

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

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

Please send all contributions and advertisements to:

Mark Varner, editor - P.O. Box 1245, Boulder Creek, CA 95006
 831-338-0618 -- email mrvarner@ix.netcom.com

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Editor.....Mark Varner
 Columnist.....Roger Siminoff
 Columnist.....Allan French
 Columnist.....Chuck Poling
 Columnist.....J.D. Rhynes
 Columnist.....Darby Brandli
 Columnist.....Cliff Compton
 Columnist.....Joe Weed
 Columnist.....Geff Crawford
 Photography.....Bob Calkins, Mike Melnyk
 Graphics.....Stephen Johnson, Mark Varner
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Special rates are in place for festival issues, due to the greater amount of issues printed and copies distributed. This is usually 200% of the regular rate, but the Board of Directors of the CBA reserves the right to change the policy at their discretion. Please contact the Editor for more details.

Classified Advertising

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

All advertising must be paid for in advance unless prior arrangements have been made for billing. A 12% late fee will be charged if advertising invoices are not paid within 60 days of billing.

Make checks payable to the California Bluegrass Association and send check and ad to:

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

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

Summer is in full swing and there are lots of opportunities for the younger generation to get together at festivals, music camps, campouts, concerts (venue and house). I notice that many of the young pickers I know expand musically during festival season when they have an opportunity to play with others their own age. Relationships flower and new young fans are created. Many of these same young people do not have the opportunity to get together during the fall through spring months and wonder what

would happen if we could provide opportunities year round for them to get together?

I also have been thinking about our annual election coming up soon and know that I will not be running again for election to the Board and also know about two others who are not running. I am wondering if there are any others out there who will take on the challenge of Board Membership and the responsibility for guiding our Association into the future. Will there be new energy and new ideas to propel the Association

forward into the future?

I watch our membership drop month by month. Are people not renewing because of increasing age? Are people not renewing because of economic hardship? Are people dissatisfied with the direction of the Association? There is lots of discussion on our message board and on the various bluegrass list-serves about the future of "bluegrass" or "Bluegrass." There are discussions about a "bigger tent" with the inclusion of the string music being played by a younger demographic. I

wonder what our own membership is thinking?

The future of the Association is at an interesting junction. Those who created the Association and have been its biggest fans and supporters and, yes, Board Members and volunteers are 36 years older now. We are not replacing our loyal supporters at the same rate they are backing out of the Association and their active life. The Association is going to change. The music will evolve. We need to think seriously about what that means and how we are going to



photo: Mike Melnyk

Darby Brandli

move toward that future. We need to look toward our youngest members and see how to support them and keep them in the community we have so lovingly created.

CBA's "Great 48" Hour Jam heading into its 5th year

From page A-1

Bluegrass festival alive, a group of Bluegrass jammers from the Gilroy area, under the auspices and approval of the California Bluegrass Association (CBA), met at the Holiday Inn in Bakersfield and invited pickers from anywhere else to join them. Attendance that first year was estimated to be about 65. A great time was had by all with spontaneous jamming throughout the day and night of that weekend and capped off with a band scramble Saturday evening.

ble Saturday evening.

Finding the event a great way to break the mid-winter Bluegrass doldrums, a head of steam developed to make it an annual affair and the following year (2009) it was moved to the DoubleTree hotel where attendance nearly doubled to around 120 attendees. That year was also marked by a Thursday night concert featuring the Steep Canyon Rangers as a charity fund raiser to benefit the Sheriff's Activities League sponsored by the East Bakersfield Kiwanis Club.

The 2010 event saw another quantum leap in attendance with participants (pickers as well as grinders) estimated to be around 250 enthusiastic Bluegrass lovers from all parts of California. Then, in 2011 as word continued to spread, attendance swelled to around 400 including local and regional day attendees. Tweaking of the event included having an entire wing of the hotel designated for our attendees only, and finding a show room with good acoustics and ambiance for our band scramble and open mic, as well as for any possible concerts that might occur. In 2011 an unsponsored kickoff concert featuring the Brombies was held on Thursday night for those that came early as well as for the locals.

The 2012 event promises to be bigger and better but retaining the same formula of spontaneity and, as usual, including the Saturday night band scramble and open mic...

For Thursday night (January 5), the Oildale Kiwanis Club is partnering with the CBA in hosting a four band Bluegrass showcase. The Kiwanis Club will be utilizing the event as a fund raising effort to benefit the local Lymphoma-Leukemia Society and they promise to make the evening quite festive with lots of door prizes being awarded including a cruise to Mexico for two. The band showcase or "Great 48 Hour Showcase Showdown," is an opportunity for bands from all over the state to perform at a CBA sanctioned event, and at least four of them will be featuring their talents, with the winner going on to perform at least one FDF set in 2012. The competition will be open to any non-touring Bluegrass band based anywhere in California who may seek to apply. Band entrants as well as finalists will be judged strictly on merit. The competitive showcase will give them an opportunity, not only for a look and listen by the CBA contingent, but by those from other areas who might call on them to perform in the future.

Our concert for 2012 is a band competition in showcase format (25 minute sets per band) among four bands selected by a panel of three independent judges from around California. Interested bands are being asked to submit bio and promotional materials and applications will be processed and sent to each of the three judges who will select the four finalists. The judges will also be present the evening of the concert where they will select one band which will go on to play a set on the Pioneer stage at the 2012 FDF. The four band finalists will receive \$500 each for participating and the winning band will also be awarded a stage slot in the 2013 CBA Fathers Day Festival including a band fee of \$1000.

For fast reservations call: 1-800-TREE (8733) Give name of group: BLUEGRASS JAM or use code: C-CBS (and dates of your stay). You may also book online by visiting the California Bluegrass Association website: www.cbaontheweb.org and clicking the online booking link associated with "48 Hour Jam" or "Great 48". Use group code: C-CBS and group name: California Bluegrass Association when making your online room reservations.

Reservations must be made no later than Friday, December 2, 2011. For more information please contact Kelvin Gregory: kelvin@gregspetro.com; 661-428-7044 or Craig Wilson: craigw1@sbcglobal.net; 661-589-8249

Great 48 Hour Showcase Showdown

By Craig Wilson

Plans are underway that create another opportunity for California bands to play at a CBA sanctioned event. The "Great 48" Hour Jam held annually at the Bakersfield Doubletree Hotel on the weekend following the New Year has been preceded in past years by a Thursday night concert hosted by a Bakersfield area service club (Kiwanis) and used as a fund raiser for their local charity endeavors. For the 2012 event the Oildale Kiwanis Club will be raising funds to support the local Leukemia/Lymphoma Society chapter. The club has agreed to co-sponsor with the CBA (as a pilot program) a Thursday night event that will showcase the talents of four California Bluegrass bands each playing a 25 minute set of music. Dubbed the "Great 48 Showcase Showdown", the evening also promises to be quite festive with lots of nice raffle prizes (including a 4-day cruise) being awarded.

Bluegrass bands from throughout California that do not routinely tour nationally are being asked to submit their promotional materials (bios, photos, CDs, DVDs, links, etc.) to be considered as a showcase band. Criteria, including Bluegrass musicianship, appearance, profes-

sionalism and ability to entertain, will be evaluated in selecting the four deemed the most representative bands by an independent panel of judges; each band will be paid a fee of \$500. As an added bonus, the judging panel will be present at the concert and select one band to play a set on the Pioneer Stage at the 2012 Fathers Day Festival in Grass Valley, which includes a band fee of \$1000.

IMPORTANT NOTE—The selection process for the Fathers Day Festival California Showcase Bands is separate and apart from the Great 48 Showcase Showdown. The five bands chosen for the 2012 FDF California Showcase will be removed from consideration for the Great 48 Showdown. In this way, the CBA will be able to maximize the number of California bluegrass bands it's able to book in 2012.

Applications for the Great 48 Showcase Showdown will close on October 15, 2011. Selections will be made thereafter with results being made available and announced by December 1, 2011. Applicants are being asked to submit three copies of their promotional material to:

Kelvin Gregory
7108 Elias
Bakersfield, CA 93308

Help Our Membership To Grow

Have we got a deal for you!

I think most CBA Members are aware that our total membership numbers have declined over the past few years. The CBA Board of Directors has been concerned about this, and is asking for your help.

We've decided to hold a membership drive, and this is where you come in. Between April 15 and September 15, 2011, we are asking each of you to sign up as many new members as you can. The member who signs up the most new members will receive a CBA denim jacket. In addition, if the winner has signed up 15 or more new members, he or

she will also receive a pair of 4-Day tickets to the 2012 Fathers' Day Festival at Grass Valley—two really nice prizes to be had here. For each member they recruit, the remaining recruiters will have a chance in a separate drawing for a gift certificate for merchandise from the CBA Mercantile.

The new members have a chance to win as well. Their names will be put into a drawing, and the winner could also win a CBA denim Jacket. The winners will be announced at the Kings River Festival (formerly Hobbs Grove) in late September.

For purposes of the membership drive, "new members" include

folks who have never belonged to the CBA as well as those who were members at one time, but who have not been members within the last five years.

The membership application in this month's Bluegrass Breakdown has an additional space to fill in the new member's name and the name of the recruiting member. Be sure to fill in that space. This will be used for tracking the results, and eventually for the drawing. You can also use the revised form on the CBA Web site.

So, here is a chance to help your organization, and maybe bring home a nice prize for yourself.

Joe Kimbro passes



Joe Kimbro (left) sings one with CBA co-founder Jack Sadler.

Photo: Tom Tworek

By Steve Palazzo

Joseph Rushton Kimbro, 67, died June 30, 2011 after a lengthy illness. Joe was a local icon, mentor and musician for several local Bluegrass bands, The Bear Creek Boys, Western Pacific, The Surf City Boys, and Western Band Lone Prairie.

He was born August 29, 1943 in Birmingham, Al. He attended Ohio State Univ. and attended the US Army Defense Language school, Monterey, CA., learning Arabic in 1966. He served in Ethiopia for three years and married Edna Emerson, Cleave 1969. He worked in

the wine business beginning with Bargetto, onto Mondavi, Napa Valley. He founded Monterey Bay Wine Company, later working for David Bruce Winery. He retired with Sonnet Wine Cellers, Santa Cruz.

In addition to his parents, Joseph is pre-deceased by his wife Edna [2005]. Survivors include his sister, Sylvia Kimbro Buckner, sons David Rushton Kimbro, Joseph Buie Kimbro, grandchild Sakura Kimbro, and several nephews. Joe was surrounded by many loving, caring friends that sustained him until he died. He will be sorely missed.

Legend Kenny Baker, dies at 85

By Peter Cooper
For The Tennessean

Kenny Baker, the longtime member of Bill Monroe's Blue Grass Boys band whose polished "long bow" sound made him one of bluegrass music's most emulated fiddle players, died Friday, July 8, in Nashville. The 85-year-old musician, who lived in Sumner County, suffered a stroke earlier in the week.

"For me, Bill Monroe never sounded as good as when Kenny was playing with him," said Country Music Hall of Famer Bill Anderson, who shared the Grand Ole Opry stage with Monroe and Mr. Baker on many nights in the 1960s and '70s. "God, what a touch he had on the fiddle. He was just so good."

Known as "The Father of Bluegrass," Monroe introduced Mr. Baker to audiences as "The greatest fiddler in bluegrass music." While such a tag is inherently subjective, Mr. Baker's style certainly changed both Monroe's sound and the sound of the fiddle in bluegrass. He was the genre's dominant fiddler of the 1970s, and he has influenced generations of players.

"He brought a smoothness to the music that hadn't been prevalent before," said Eddie Stubbs, a WSM and Grand Ole Opry announcer who logged many years as a fiddle player in bluegrass band The Johnson Mountain Boys. "His playing impacted not just up-and-coming talent but also people who were already playing professionally. He was Monroe's instrumental voice during a very important time in the music."

Born in the far eastern Kentucky town of Jenkins, Mr. Baker began playing fiddle at age 8 before switching to guitar. He worked for Bethlehem Steel in Kentucky coal mines as a teenager, and he joined the Navy during World War II. He was transferred into a military entertainment outfit because of his

guitar skills, but while in the service he began playing fiddle again, and he worked to master the fiddle after he left the Navy.

Ultimately, he arrived at a style that was rooted in old-time fiddling forms but that also nodded to jazz, swing and even classical violin. He first joined the Blue Grass Boys in 1957, though his stints with Monroe were sporadic until he embarked on a 16-year stretch beginning in 1968. He was the key band

member for that time, serving as an onstage foil to Monroe, and the International Bluegrass Music Museum credits him as playing longer than anyone else with the Blue Grass Boys.

Aside from his work with Monroe, which included a starring role on Monroe's much-lauded Uncle Pen album, Mr. Baker contributed to classic albums including Tom T. Hall's Magnificent Music Machine and the Osborne Brothers' Bluegrass Collection. He also released numerous solo instrumental albums, most on County Records, that were the basis of many fiddlers' education on their instrument.

Mr. Baker left Monroe's band acrimoniously in 1984, and the two men did not reconcile until

1994, when they reunited at Monroe's Bean Blossom bluegrass festival. In the meantime, Mr. Baker played numerous shows with Dobro great Josh Graves.

"Ornery and irascible, cheerful and charming, demanding musically yet frequently found jamming all night with sleepy, mediocre musicians, stubborn and bullheaded, witty and warm, Kenny Baker, like bluegrass music itself, is complex, contradictory and deep," wrote music scholar (and western band Riders in the Sky leader) Douglas Green in the liner notes to Mr. Baker's 1976 album, Kenny Baker Plays Bill Monroe.

In 1993, Mr. Baker received a National Heritage Fellowship from the National Endowment for the Arts.



The late Kenny Baker.

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•Chico - Bluegrass Jam at A Bean Scene house & Gallery, 1387 E. 5th St, Chico, CA. Jam is open to all. Immediate to advanced. Call 530-892-0000 for information.

•Morgan Hill - Southern Bluegrass Jam on the 4th Thursday of each month. 4th Thursday Stop, Morgan Hill. Buzz Stop, 6-10 pm. 908-892-

The Bluegrass Breakdown is one of the premiums of membership in the California Bluegrass Association. You can also receive this newsletter in pdf form at our website:

www.cbaontheweb.org

CBA North Coast Report

By Mark Hogan

It has been a hectic last few weeks up here in Sonoma County. It looked very much like Colleen's job would take us to Ashland Oregon in October. This will not be the case but it did cause me to reevaluate my situation regarding all the activities I'm involved in musically. Not just with the California Bluegrass Association, but the Sonoma County Folk Society and the Cloverdale Historical Society. The latter involves being the new director of the Cloverdale Fiddle Festival. Something had to give. So the activity I'm giving up, is running the weekly jam at Coffee Catz in Sebastopol. Fortunately there was someone ready and willing to step up to the plate, so to speak and fill the void. So. Let me introduce Dave Carlson.

Dave grew up on a corn and cattle farm in Southern Minnesota, "In the company of Swedes and Germans, with a few Polish,

Czechs thrown in." He went to the University of Minnesota and became an astronautical engineer. Then he spent the next 40 years working in the defense industry, in Dayton, Ohio, Sunnyvale, California, Denver, Colorado, and lastly in Sacramento, California. Now retired, he lives in Rohnert Park. Dave said, "I was active in folk music for many years starting with the Peninsula Folk Music club while in Sunnyvale. In Denver, I hung out at the Swallow Hill Music School, and the Denver Folklore Center. I also participated in various bluegrass venues including a weekly (free) show at a restaurant called the White Fence Farm. I have many bluegrass contacts in Denver and hope to have many more here in Sonoma County. Dave plans to be proactive. The jam at Coffee Catz tends to be a beginners jam so Dave is planning another event to be called, Uncle Dave's Tuesday Evening Bluegrass Jamboree.

This event will cater to intermediate and advanced pickers. I really appreciate Dave's enthusiasm.

In other news. The Cloverdale Fiddle Festival is expanding from just being a fiddle contest to an event featuring bluegrass and old time musical entertainment. 2010 saw the addition of a "jamming" stage in one of the rooms adjacent to the contest itself. The event is January 21-22, 2012 at the Citrus Fairgrounds in town. One of the featured acts on Sunday the 22nd will be the bluegrass band Special Consensus.

Also the Sonoma County Bluegrass & Folk Festival set for Saturday March 10, 2012 will feature John Reischman & The Jaybirds and Snap Jackson and the Knock on Wood Players. Look for further information on both these events as it develops, in this publication and on line at www.cbaontheweb.org.



Mark Hogan displays his CBA Lifetime Member "trophy".

Anderson Marsh Old Time Bluegrass Festival

One special day of music and fun the 2nd Saturday of September

By Gae Henry

The Anderson Marsh Interpretive Association (AMIA) presents the 6th Annual Anderson Marsh Old Time Bluegrass Festival Saturday, September 10, 2011. Held each year just 30 miles North of Calistoga at Anderson Marsh State Historic Park, on HWY 53, between the towns of Clearlake and Lower Lake in beautiful Lake County, the Festival is a yearly community fundraiser for the educational, natural and historical preservation work of AMIA at the Park.

Performers at the 2011 Festival include Laurie Lewis & the Right Hands, The Stairwell Sisters, Fur Dixon & Steve Werner, Pat Ikes & Bound-to-Ride plus other regional & local favorites; also fantastic fiddling and clogging demonstrations with the Konocti Fiddlers and the Clearlake Klikkers. Gates open at 9:30 a.m. and the music is non-stop on two stages until 6:30 p.m.

Enjoy this family-friendly event and spend an old-fashioned

day in the park. There'll be special activities for children all day; musician's workshops led by pros like Jim Williams, Andi Skelton, Don Coffin, Steve Werner and Laurie Lewis (harmony singing); a wine and beer garden featuring Lake County wines, Art-in-the Barn and dozens of food and craft vendors. There will also be demonstrations of wool spinning and weaving. Attendees are encouraged to bring their instruments for workshops and informal jam sessions behind the ranch house.

Appreciation of bluegrass music is enhanced with the right setting and Anderson Marsh State Historic Park is definitely the right setting for this event. It's definitely a local country feel-good experience not to be missed.

"The feeling that I got when I arrived at the festival the first time told me this was something very special", says Gae Henry, AMIA Secretary. "Like all great bluegrass events, our festival is

about much more than just enjoying the performers. It's about experiencing and becoming part of the community both putting on and enjoying the event. We're a county small in population but big on 'community.' This festival really creates the conditions that allow that to shine. Anderson Marsh State Historic Park is a real jewel – and this gives us the opportunity to share it and ourselves. When you come you'll have an opportunity to experience many of the reasons we think this is a fabulous place to live – from the environment to the people, you will experience a regional community working together to make sure we support the important things in life for each other. We're the real deal here."

Tickets are reasonably priced at \$15 in advance, \$20 at the gate, with children 12 and under free when accompanied by an adult. This event is ADA accessible.

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Fans enjoy some fine bluegrass at Anderson Marsh State Park.

Sacramento area, Lake County has the cleanest air in the state, over 25 local wineries and many wonderful places to eat, stay and visit. Nearby campgrounds are available. Come for the music, stay and enjoy everything Lake

County has to offer.

To order tickets or for more information, please email bluegrass@andersonmarsh.org, call (707) 995-2658 or visit the bluegrass link at: www.andersonmarsh.org.

KVMR partners with the Nevada Theatre Commission to build a new home for KVMR

NEVADA CITY, CA -- KVMR community radio 89.5 fm and the historic Nevada Theatre will join forces to build a new home for the station in downtown Nevada City and to expand backstage space and increase programming in the 146-year-old theater.

The two organizations will reconstruct the three "tin sheds" behind the theater, creating a building to house KVMR's operations, with additional dressing and green rooms for the theater.

The unique collaboration between two of Nevada County's most respected non-profits will strengthen them while maintaining their independence and personalities, and will create an exciting opportunity for the two to work together in unprecedented ways.

"This is such an exciting marriage - the theater of the stage meets the theater of the mind," said Michael Young, president of KVMR's board of directors. "We will construct a building that will be the pride of the commu-

nity and underscore downtown Nevada City as the go-to place for arts and entertainment."

The move enables KVMR to stay in downtown Nevada City and form the center of a "theater district" connecting the Nevada Theatre with the nearby Miners Foundry. The building entrance at Bridge and Spring streets will be designed as a "community corner."

The radio station plans to add a control booth and equipment to the 350-seat theater, enabling it to broadcast large music groups, choirs and orchestras, drama, holiday productions, special events, radio theater and community forums.

KVMR will support Nevada Theatre and its productions with publicity and live broadcasts, thus increasing the theater's profile in the region and building broader support for the theater's programs.

"This is an exciting opportunity for the Nevada Theatre

which enables us to further our mission of providing the community with an accessible, usable and valuable cultural asset," said Paul Drake, president of the Nevada Theatre Commission. "We will be able to make the most out of the strengths of two different but complementary non-profit organizations."

Under a letter of intent signed recently, the two groups plan to set up a partnership, managed by both, to hold the land, the new building and the "Ice House" structure also on the property.

The new building, to be designed by Nevada City architect Jeff Gold, will be a modern, state-of-the-art facility inside, while the exterior will remain faithful to Nevada City's historic architecture. The building will include meeting space for community groups, non-profits, and arts and environmental organization.

The project will soon begin feasibility studies and the city's permitting and approval pro-

cess. KVMR's capital campaign, which has been working quietly for more than two years to raise about two-thirds of the required funds, will be expanding in the coming months in cooperation with the Nevada Theatre Commission. Construction could begin as early as summer, 2012.

"It will be a great accomplishment to get KVMR a new home and it's something the community really needs to get behind. I'm happy to be part of the campaign," said Michael Funk, chairman of KVMR's capital campaign.

The Nevada Theatre is California's oldest original-use theater. As California Historic Landmark No. 863, it has seen thousands of presentations since it first opened in 1865 including performances from Mark Twain and Emma Nevada to Mötley Crüe and The Second City comedy troupe. Today it remains a vital part of the community, used for live theater, movies and special events.

KVMR community radio 89.5 fm (105.1 fm in the Truckee/Reno area) started in 1978 in a tiny shack on Banner Mountain by two of the community's most ardent preservationists, artists Charles Woods and David Osborn. It was named after the Victorian Museum (the VM of KVMR), which the two created in the Miners Foundry. It eventually moved to the Foundry and now rents space in an office building across the street at 401 Spring St.

Both organizations have not-for-profit 501(c) 3 charitable status and rely on small staffs and community volunteers.

KVMR is an independent non-NPR community station, one of only about 350 nationwide.

"Through the astounding generosity of our community, the collective vision of a new KVMR home will be a reality," said David Levin, KVMR's general manager. This state-of-the-art facility will serve as a community hub."

KVMR is fueled by more than 700 volunteers who function as broadcasters, office staff and help for events such as the Celtic Festival in October. It is the only media in the region staffed live 24 hours a day, 365 days a year and functions as the county's official emergency broadcast station. New equipment planned as part of this project will help guarantee that the station stays on the air as it did during the recent severe winter weather, providing critical and timely information to the community.

The construction of a new station with new equipment and technology will enable KVMR to increase sound quality to its broadcast listeners, increase syndication of its cutting edge programming and improve its stream on the web to listeners outside its transmitted listening area.

KVMR long ago outgrew its rented space across the street from the theater. The new building will provide space to store the station's vast music library and will also include more computers for future storage needs. And, it will provide modern and efficient office space necessary for the staff and volunteers to perform their duties.

"KVMR will now be a pristine model of radio's future-the go-to destination," Levin said.

Garden Railroad Tour to benefit the St. Joseph's Center and Community Pantry - August 20

Bay area railway society and the South County Railroaders invite you to the 17th annual Garden Railroad Tour to benefit the St. Joseph's Center and Community Pantry. To be held Saturday August 20, 2011, 9 AM to 4 PM.

Visit ten garden railroads running through some of the most spectacular backyard gardens in Morgan Hill, Gilroy, Hollister, and Salinas. Please bring a non-perishable food (canned goods, pasta, cereal, etc.) to donate. Cash or

check to the "St. Joseph's Family Center" or "The Community Pantry" are also gratefully accepted.

You can pick up a Tour Book/Guide after August 15th at Garden Accents, 111255 Lena Ave, Gilroy (off Highway 101, near the Masten exit). Also available at Booksmart, 80 East 2nd Ave, Morgan Hill (near Dpeot Street at the RR tracks).

For more info call Dale at (408) 848-1440 or email dalemcally@verizon.net. Or call Dave at (408) 842-1843.

CBA's 2011 IBMA Fund-raiser Drawing

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

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Send your donations, payable to the California Bluegrass Association (CBA) along with a self-addressed, stamped envelope to:
Tickets, 177 Stoney Hill Drive, Folsom, CA 95630.

Drawings to be held during the CBA Fall Campout, Election and General Meeting in October.

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August 2011

Bluegrass Breakdown

A-9

18th annual Good Old Fashioned Bluegrass Festival - August 12-14, 2011

By Michael Hall

The Northern California Bluegrass Society has announced that the 18th Annual Good Old Fashioned Bluegrass Festival will be held August 12-14, 2011 at Bolado Park in Tres Pinos, 7 miles south of Hollister. The festival is a benefit for the NCBS.

The line-up: Abbott Family, Alhambra Valley Band, Bean Creek, Border Radio, Page Brownnton & Sidetrack, Circle R Boys, Courthouse Ramblers, Dark Hollow, Suzie Glaze & The HiLonesome Band, Houston Jones, Snap Jackson & the Knock On Wood Players, JEDD Brothers, Jimmy Chickenpants, Kitchen Help, OMGG, Pearly Blue, Rock Ridge, Rogue River, Sherry Austin Band, Sidesaddle & Co., Still Searchin', South County Special, Stoney Mountain Ramblers, Windy Hill, plus Kids On Stage. Open mike performers will also appear on two additional stages.

The festival will offer shade over the audience area, shade trees for tent campers, a choice of free dry camping OR electric only hookups OR full water-sewer-power hookups for RVers, a low-power FM broadcast of the stage to the camp, food and craft vendors, a raffle with fabulous prizes, showers, restrooms, and great camp jamming. And remember...all of your friends will be there!

2011 ticket prices will remain at 2010 levels, making the GOF California's most affordable weekend camping bluegrass festival. For more information, visit the NCBS website at <www.ncbs.us> or call (650) 596-9332.



Snap Jackson and the Knock On Wood Players will rock GOF.



The Abbott Family will perform and they will teach you how to jam.

Railtown 1897 presents "Singing Rails" Railroad Music Festival - August 6, 2011

Grammy Award Winner Laurie Lewis to headline 2nd annual event

JAMESTOWN, Calif. - On Saturday evening, August 6, Railtown 1897 State Historic Park (SHP) is sponsoring a festive "Singing Rails" musical event that reflects America's longstanding love affair with trains and the railroad through the magic of music.

As a treat to music lovers everywhere, the talented Laurie Lewis is set to headline the 2nd annual event sure to delight fans near and far. Along with her band known as The Right Hands with Tom Rozum, Chad Manning, Patrick Sauber and Andrew Conklin, Lewis will entertain the audience with her signature style that includes legendary American folk music and popular bluegrass tunes. In addition to her Grammy award in 1997 for "True Life Blues: The Songs of Bill Monroe," Lewis has twice been named as Female Vocalist of the

Year by the International Bluegrass Music Association. Known for her sweet-singing and soft spoken nature, Lewis is an accomplished fiddler, singer and songwriter in her own right.

Opening for Laurie Lewis and The Right Hands will be Coyote Hill, an acoustic band of veteran players and rising young talent from the Central Sierra Nevada Foothill region of California. Their music is a mix of original and diverse styles that includes, but is not limited to, folk, swing, Celtic, jazz, Americana and bluegrass.

The family-friendly evening activities will take place outdoors on the sprawling Roundhouse lawn at Railtown 1897 SHP with Coyote Hill beginning at 5:30 p.m. and Laurie Lewis beginning at 7 p.m.

While refreshments and food will be available for purchase at the event, guests are encouraged to bring lawn chairs, blankets and picnic items. Advance tickets cost \$20 for adults and are free

for children 12 and under when accompanied by a paid adult. If still available on the day of the event, tickets can be purchased at the gate for \$25. Tickets are available now for online purchase at www.railtown1897.org and more information is available at 209-984-3953.

About Railtown 1897 State Historic Park

Operated by California State Parks with assistance from the nonprofit California State Railroad Museum Foundation, Railtown 1897 State Historic Park offers year-round tours plus train rides weekends April-October (selected dates only November-December). Known as "The Movie Railroad," the Park and its trains have been featured in hundreds of feature films, TV shows, and commercials. The Park is located at the corner of Fifth Avenue and Reservoir Road in Jamestown, reached by highways 49/108. Open daily except Thanksgiving, Christmas.

Summergrass offers great festival experience

By Marie Poling

Looking for a great festival experience? Summergrass fills the bill! Summergrass offers wonderful entertainment, activities and food for the whole family at a great historical venue, but still has that "small festival feeling" so many of our loyal festival fans love! Our stellar entertainment lineup for 2011 includes The Grascals, Bluegrass Etc, Wayne Taylor & Appaloosa, Loafer's Glory, the BladeRunners, Sara Petite, Old Town Road, Plow, Next Generation, Gone Tomorrow, Sweet Tidings, Windy Ridge, and Prairie Sky.

And tickets for Summergrass, August 16-19, are affordable and easy to obtain! Just go to www.summergrass.net and click on "Ticket Information." There you will see all the newest ticket and camping information as well as purchasing tickets by mail and online.

One of our popular offerings is our instrument raffle each year. Summergrass 2011 is proud to be offering a Martin D-18, a Deering Crow banjo package a Loar LM 520 VS mandolin from The Music Link, and a unique Bent Beak Bucket Bass from Marc Nellison. Summergrass fans look forward to this raffle every year and for many of them it's their way to support the festival too. What is a Bent Beak Bucket Bass, you ask? It is a little difficult to describe except that it has a real standup bass neck with an oval wash tube attached as the body. It's a real bass and can be played in anywhere a stand up can be used. We can't wait to see it demonstrated on the stage at Summergrass. It is very cool! So buy those raffle tickets, support the festival and maybe you can win a great instrument, too, just like David Frick last year.

David Frick, loyal Summergrass "super fan," was the lucky winner of the beautiful Kentucky F-style mandolin raffled off at last year's 2010 festival. David proudly declares that, "I have attended all of the Summergrass festivals." He also feels that Summergrass is one of the very best festivals in Southern California and offers wonderful bands in a great setting.

Buying lots of raffle tickets is one way David shows his "super fan" support. He knows buying the raffle tickets helps to encourage the preservation of bluegrass music and the many activities offered by the area clubs. "Over the years, I have won a few instruments, too."

Going into our 9th season, Summergrass has grown into its own featuring stellar bands, Kids Camp, an adult Boot Camp, music workshops, camping, jamming and lots &

lots of great memories during that time!

We would like to thank the D'Addario Music Foundation for their 2011 funding support of Summergrass Kids Camp! Their continued support reflects their commitment to bluegrass and youth education of our music. It is much appreciated and so important for Kids Camp. And Kids Camp 2011 is busy ramping up for another great year. This engaging and fun camp takes place over the 3-day festival and will end with a great mainstage show on Sunday by our kids! It's a Summergrass highlight each year! Open to kids 6 to 16 and tuition is \$65. Sign up close on July 30th so sign up soon. Some scholarships are available. To sign up go to www.summergrass.net or email Jeff at kidscamp@summergrass.net or call 951-302-1503.

Summergrass is blessed with many, many great sponsors and some of them include New Expressions Music, Buffalo Brothers, Martin Guitars, Deering Banjos, The Music Link, KSON and many, many others.

Summergrass is proud to offer the Adult Bluegrass Boot Camp featuring another great music faculty offering all the best in teaching talents this year. Tuition is \$85 and classes are filling up fast so "enlist" today. Go to www.summergrass.net to check out these outstanding teachers. Sign up at the website, or email Dan at bluegrassbootcamp@summergrass.net or call 619-203-5337.

All this along with music workshops during the festival, great food, jamming and camping make for a wonderful Summergrass experience. Get ready for Summergrass happening August 19-21, 2011! Don't miss this great Southern California event! On the web at www.summergrass.net and Facebook at Summergrass San Diego.



David Frick (right) receives his raffle prize from Mike Tatar.

Photo: Steve Covault

Hooked on bluegrass!

Each month we present the stories of bluegrass and old timey addicts...

Nick Dumas

**Singer and mando player
for the CBA's 2011 Emergng Artist,
Northern Departure**

Bluegrass pretty much ran in my family. My grandpa plays dobro, and has been playing since he was thirteen years old. Ever since I was born, he has lived across the street from me. He had a country gospel band, and they had practice every week. I always went over and listened to them practice. They had a real bluegrass sound, and they had a fiddle player in the band that happened to be our bass player Derrick's mom. I like the fiddle, and so I started taking some private fiddle lessons. I was twelve at that time. I'm twenty one now. My grandpa helped bring me up musically; through all the bad notes.

One of my biggest hero's at the time was Ricky Skaggs and Kentucky Thunder. I always loved his fiddle player, Andy Leftwitch. Andy was a real inspiration to me. That, was one of the first, good, hard driving bluegrass bands I heard. Then I started getting out more and hearing other bands like Allison Krause and Union Station, and Doyle Lawson.

I was in a family band before Northern Departure, with my grandpa, my mother, my aunt, and Derrick and his mom. I was playing fiddle full time in that band. My aunt played the mandolin. She got me started on the mandolin, and I thought, this sounds pretty good! I started playing it more, and really liked the drive you get with that instrument. I still love the fiddle, but the mandolin is my main instrument now.



Northern Departure's Nick Dumas.



11th Annual Johnson Farm Bluegrass/Old-Time Picking Party - Saturday August 27, 12-7pm

Eleven years of jams, jams, and more jams! The historic 92-acre Johnson Farm, homesteaded in the 1800s, is the ideal setting for our "mountain music." The cozy redwoods, meadows, rolling hills, and picnic tables make you want to while away the day picnicking, jamming, taking walks, and visiting. Bring a lunch and make a day of it.

This FREE event is hosted by the Abbott family, the Johnson family, and the NCBS. For more info, call Leslie Abbott at (831) 423-5214 or email leslie(at)playingyear(dot)com. To find out more about the farm go to <http://www.farmerrob.com>

LOCATION:

The Johnson Farm
16385 Two Bar Road, Boulder Creek.

1 mile north of Boulder Creek on Hwy. 9, turn on Two Bar Rd. The Johnson Farm is 1 3/4 miles up on the left.

From Los Gatos: Hwy. 17 South to Scotts Valley. Take the Mt. Hermon Rd. exit and turn right. Go all the way into Felton where it dead-ends. Turn right. Immediately, make another right on Hwy. 9. Take Hwy. 9 to Boulder Creek. At the stop sign in Boulder Creek, continue on Hwy. 9 for another mile and Two Bar Rd. will be on your right.

From Santa Cruz: Hwy. 17 North to Scotts Valley. Take the Mt. Hermon Rd. exit and continue straight until it dead-ends in Felton. Turn right. Immediately, make another right on Hwy. 9. Take Hwy. 9 to Boulder Creek. At the stop sign in Boulder Creek, continue on Hwy. 9 for another mile and Two Bar Rd. will be on your right.

Pete's Music Circle with special guests Larry Hanks and Deborah Robins

Peter Feldmann, a singer and multi-instrumentalist with many years' performing experience throughout California, is once again being joined by musical friends for a shared program of folk, old-time, country, and bluegrass music. These "Music Circles" present the music in an intimate atmosphere, well-suited to the genre, and making for a very enjoyable, relaxed evening of fine music.

The show takes place Saturday, August 13th, 8:00 PM at the S.Y. Valley Grange Hall, 2374 Alamo Pintado Avenue, Los Olivos CA

Peter will be joined by:

American Songster: Larry Hanks, is known as a "folksingers' folksinger" who has been delighting audiences for over 50 years with his deep bass voice, sparse acoustic guitar accompaniments, and acclaimed Jew's Harp playing. Fresh off the road from a long U.S. tour (including the Old Songs Festival, Brooklyn Folk Festival, and the Bluff Country Gathering), Hanks is probably best known for his classic "folk" song, "Apple Picker's Reel".

Larry can be heard on recordings of David Grisman, Jody Stecher & Kate Brislin, Mike Seeger, and many others; and has performed with Utah Phillips, Gordon Bok, Fred Holstein, Martyn Wyndham-Read, Elizabeth Cotten, Malvina Reynolds, Geoff Muldaur, and on and on...

Now performing with wife and musical partner, Deborah Robins, the two are becoming even more beloved for an eclectic repertoire of American traditional, work, blues, and political songs; the music of Utah Phillips, Larry Penn, Leadbelly, Sam Hinton, Stephen Foster; and others in the pantheon of American vernacular/working people's music.

Francine Greshler Feldmann: "Ms. Francine" is well known to Southern California audiences via productions of her musical fantasies such as "Secret Of the Webbing Purple", "Helena Grapevine", and "Baldur The Good", as well as in many concert appearances. Her singing is featured on her new CD, "Short Vacation", and she adds a special spark to her vocalizations of American standards.

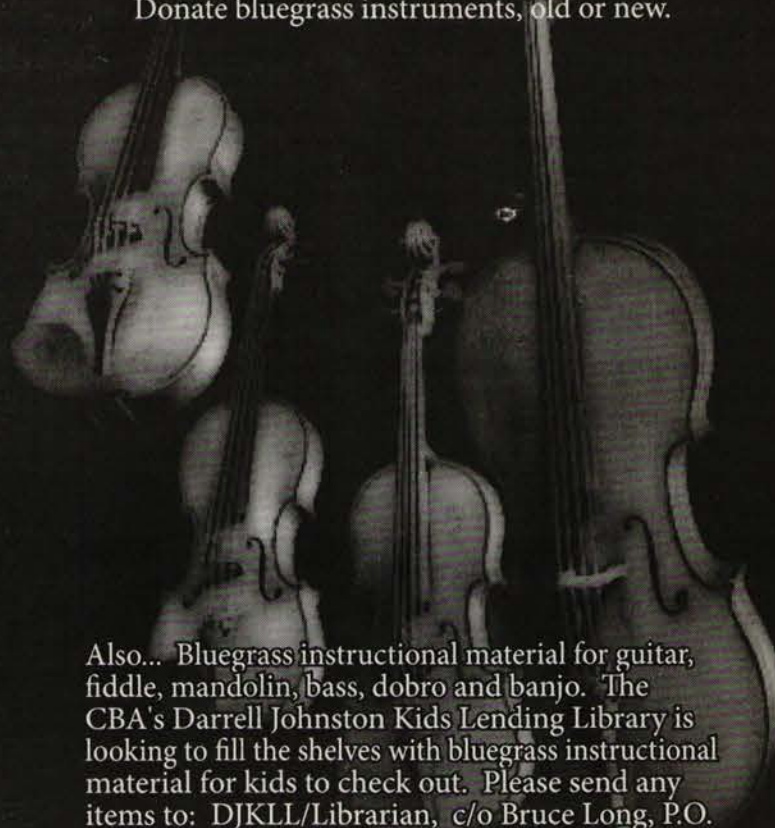
Blaine Sprouse, bluegrass fiddler: Before turning eighteen, Blaine fast-tracked his professional career by joining Jimmy Martin as a Sunny Mountain Boy, touring the United States and Japan. After a move to Nashville, he left Martin to fiddle for Bill Monroe's son James in the Midnight Ramblers. The young fiddler went on to wear a Blue Grass Boy hat for several months, filling in when a hand injury sidelined Baker. Much in demand as sideman and session player, Blaine toured and recorded with a stunning array of legendary bluegrass and country artists, among them, Charlie Louvin, Jim and Jesse and the Virginia Boys, and the Osborne Brothers, often performing on the Grand Ole Opry where he had earlier fiddled for Bill and James Monroe. Peter and Blaine now perform together regularly as a duo and in larger groups.

Tickets for the performance, priced at \$12, will be available at the Book Loft, 1680 Mission Drive, in Solvang, CA and on the web at BlueGrassWest.com. Any remaining tickets will be sold at the doors, which open at 7:30 PM.

For further information, visit BlueGrassWest.com or call (805) 688-9894.

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Happy Songs of Sunshine & Light

By Wayne Erbsen

A while back I was invited to bring my fiddle to a potluck party of some friends of mine in the mountains near Asheville, North Carolina. I brought along my instrument in the hopes of finding some bluegrass musicians to jam with.

When I arrived at the converted barn where the party was being held, I saw a guitar learning up against the corner, so I sidled up to the guitar's owner and introduced myself. As I shook howdy with him I asked him what kind of music he played, so I'd know whether our styles would be compatible. But that's when the trouble began. As I waited for his response and the seconds ticked by, his eyes rolled back in his head, his body started to sway, and a far-away look appeared on his face. Finally he says, "I play music with a POSITIVE message." I just stood there staring at him. Unable to contain my mischievous side, I said, "Well, I play music with a NEGATIVE message." Thinking my explanation wasn't quite complete, I went on to say that "I just love songs of deep pain and suffering." To put the icing on the cake, I told him "my favorites are songs of dying orphans and

homeless widows" and finished it off with "you can't hardly beat a good murder ballad." The awkward silence that followed convinced me that our new "relationship" was in the gutter. I soon excused myself, and slipped off to get lost amongst the other party goers. Needless to say, we did not jam that night. The food at the potluck was so good that I forgot all about picking, and concentrated instead on some serious eating.

In thinking back on that night, I realize that the guitarist at the party must have thought me very strange. Somehow, it wasn't the time or place to have a serious conversation with him about what, in my opinion, makes a good bluegrass song.

If the time had been right, and he would have been receptive, I would have told him that in the kind of music I play (blue-



Wayne Erbsen joins the Bluegrass Breakdown staff.

Photo: Tim Barnwell

grass, old-time, gospel), most of the songs express the tragic side of life. These are the songs that had

the deepest meaning to people whose lives had been hard. I would have said that many of the oldest English and Scottish ballads were about murder and death. Building on the old ballads, most of the music of the 19th century was clearly of the sentimental variety. These tragic songs made their way into popular culture via late 19th century songsmiths who wrote for the popular stage. These professional songwriters had offices in an area of New York City known as "Tin Pan Alley." The leading publishers printed and sold lavishly illustrated sheet music of these tragic songs.

Eventually, many of these sad laments found their way into the repertoire of some of the same old-time musicians who pioneered the

earliest roots of bluegrass. A quick look at the repertoire of such groups as the Carter Family, Charlie Poole and the North Carolina Ramblers or even Jimmy Rogers will show a strong attraction toward these tragic songs.

A portion of this article was taken from the book Rural Roots of Bluegrass by Wayne Erbsen, published by Native Ground Books & Music. Write or call for a free catalog of bluegrass music instruction books, CDs, and songbooks for banjo, fiddle, mandolin and guitar plus historic cookbooks. Native Ground Books & Music, 109 Bell Road, Asheville, NC, 28805, (800) 752-2656, banjo@nativeground.com, <http://www.nativeground.com>

Father's Day Festival lost and found

By Carolyn Faubel
CBA Membership VP

It is now time for the one fun post-festival job that I have as Membership VP. I know folks are waiting on pins and needles to know... *What is in the Lost and Found box?*

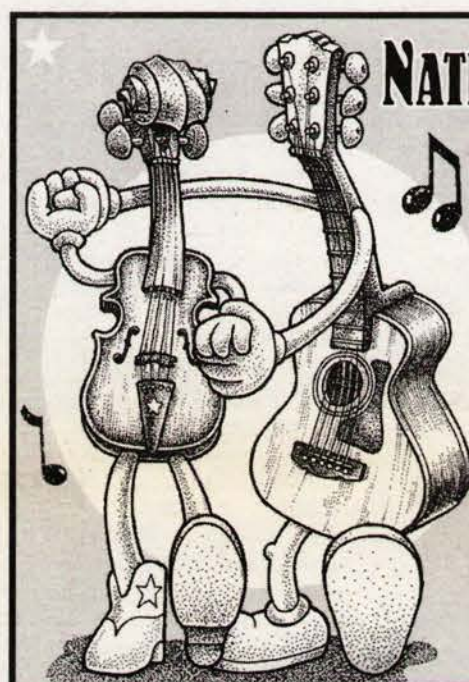
First, I will say that I have never seen so few items come in to our L&F over the course of the whole festival. Since there were fewer lost items reported also, my conclusion is not that people are keeping the stuff they find, but that people are being more careful about what they own. But still, there are some nice things that I want to return to the owners, and the inevitable reading glasses that I want to know what to do with. (I hope what you were reading was the festival program!)

So now, in reverse order of perceived value, I begin.

- ☆ Butterfly barrette, with little rhinestones.
- ☆ Hacky sack ball, turned in by a very honest little boy.
- ☆ Banana Boat sunblock, half used (I wouldn't have mentioned this one, but since I don't have any chapsticks this year, I thought Larry Kuhn might have wanted to see it).
- ☆ Sunglasses, gray plastic frame.
- ☆ Gray metal water bottle.
- ☆ Orange drink cup with aviator style sunglasses.
- ☆ Frog keychain.
- ☆ 2 pr tortoise shell reading glasses.
- ☆ 1 pr wild pinkish design reading glasses (or kid's glasses).
- ☆ Red fuzzy blanket (Dancing John said some teenagers left it by the speakers).
- ☆ Navy lady's knit cardigan.
- ☆ Men's tan sweatshirt.
- ☆ Women's or girls black belt with a flower design buckle.
- ☆ LED headlamp.
- ☆ Brush for a camera lens.
- ☆ Guitar capo.
- ☆ 1 tuner

Crazy Pat, are you reading this? I have your blue bag with capo and tuner in it, but I don't know your contact information. (Crazy Pat was smart; he scratched his name on the front of his tuner.)

And you know I always have a "Last but not Least item," which is... an iTouch. Whoever claims this has to have the correct name which is listed on the start-up screen and convince me it is theirs!



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Need that warm and fuzzy feeling? The CBA has volunteer jobs year round. Learn new skills and hang with the cool kids. Contact Debra Livermore 916-925-1733 hipple7916@sbcglobal.net

Make money and help the CBA in a very significant way: sell ads for the Bluegrass Breakdown. Contact Mark Varner for deets: 831-338-0618 or mrvarner@ix.netcom.com

Music Camp Summer 2011: A Sweet Cacophony of Bluegrass and Rap!



**Find out more about CBA
Music Camp**
cbamusiccamp.org

By Geoff Sargent

There's a really stupid-funny joke that Fred Cone, the bass player in my band Old Tunnel Road, is telling: What is blue and smells like red paint? It's blue paint! This joke is so bad it's almost funny.....almost. I tried turning the joke around to make it fit as an introduction to this column on the Summer 2011 Music Camp but no matter how much I tried, it just never worked. There's nothing stupid-funny about music camp, though it is so much fun it's stupid to not attend. And this is from a volunteer and student's point of view (read "me"); someone who has put up canopies, swept dead earthworms out of goat-scented buildings, humped innumerable chairs and tables around the fairground, led jams, taught electives, marked meal tickets, and hung around for canopy teardown at festival's end,

attended classes, jams, and concerts. To give you some perspective, this isn't anything special, this is the experience for a typical music camp volunteer. Volunteers go into music camp knowing that there is some heavy lifting and a significant time investment involved with producing a successful music camp.

Ingrid Noyes, our intrepid camp Director, really hit her stride this year and organized an exceptional Summer 2011 Music Camp. I believe it was one of the best 5 CBA music camps I have attended as a student and volunteer, and almost certainly the smoothest run. A large part of this has to do with the volunteer crew, and I think the feeling among the volunteers is that Ingrid has recruited what is now a battle-hardened, well-lubricated, music camp machine that just gets 'er done.

As with many close-knit

groups, there are certain volunteer traditions becoming established that answer to some of the more tedious volunteer chores. For example, Roz Lorenzato has earned the title, two years running, of Chair Queen.....oops, excuse me (I can feel Roz thwacking me up the side of my head with her tiara) the correct title is Chairwoman, for her exceptional talent organizing the mass chair redistributions needed to set up for the first day of class and then collecting chairs at the end of camp. Natasha Burke and Ernie Noyes have the somewhat misleading title of assistant directors, which could be translated as Ingrid's dogsbody. The Wikipedia description of dogsbody, also sometimes known as a dog robber in the British Royal Navy, is a junior officer, or more generally someone who does drudge work. A rough American equivalent would be a "gofer" or a "grunt". More traditions are evolving but haven't been bestowed on individuals yet, like

the Canopy Captain, Master Meal Ticket Marker, Worm Sweeper, or maybe even Table Titan, but with time folks will step up and own those tasks. Right now, it is more of a collective group consciousness where all the volunteers, especially the experienced ones, know what to expect and just take care of it. A nice surprise this year was a big group of young volunteers. I can't name them all but these guys absolutely rocked and helped share the load for all the schlepping as well other more fun duties. And then there are what I'll call the "informal" volunteers, those generous folks and students that step in to help out when needed. The CBA summer music camp isn't just a "music camp", it's a wonderful thriving community that transforms the Nevada county fairgrounds in Grass Valley for 5 days in June.

One of the reasons for the Camp's exceptional success, I believe, has to do with the nonstop deluge of music; music workshops, music electives, music performances, dances, jams, more jams, the staff concert, and finally culminating in the student concert. A thunderstorm of bluegrass that washes away our daily concerns and allows us to leave behind our other lives for a few days. Let me show you what I mean and give you a run-down of a typical day in the life of a music camp student.

If your circadian clock is on a rise-with-dawn schedule, Ernie Noyes will treat you to a session of

Hillbilly Yoga, at the ungodly hour of 7 AM. This early bird thing is way too much of a stretch for me, especially after a late night jamming. Breakfast is served at the relatively humane hour of 8-9 AM-ish and then it's off to a 3-hour intensive workshop on the instrument of your choice with a professional, working, touring, nationally known, musician.

This year I had the pleasure of assisting Bill Evans' Banjo III class, not that Bill needed much in the way of assistance, except maybe for copying of some class handouts, and my sweeping the dead earthworms out of the classroom.



Sid Lewis' Bluegrass 101 is always part of Camp.

Photo: Mike Melnyk

Now, one of the real treats of being a volunteer.....realize I'm a dobro player not a banjo picker.... is getting to sit in and observe an excellent teacher at work, and also getting to understand a little bit about how banjo players approach their music. This is great for dobro

exercised that potential to its maximum. This kicked off a series of sonic ambushes, attacks and counter attacks between the banjos and vocalists that consisted of sneaking into the other's space and unleashing highly effective, high-volume, annoying, dissonant bombardments. Thankfully I had to survive only one or two of these skirmishes and escaped the rest due to volunteer duties taking me elsewhere.

For me, lunch at music camp comes with mixed feelings. On one hand, by this time I've had a full 3 hour course of music and am satiated or even bloated with all the information and picking. On the

other hand, I'm a glutton at heart and would gladly keep sucking it all in. So lunch is an enforced break.... if for nothing else but to cleanse the musical palate and prepare a bit for more courses later in the day. But the music doesn't stop for lunch...no-sireee. Chris Stewart has promoted, what I think is a great music camp tradition with lunchtime serenades by his vocal class. I don't know if Chris was the first to do this, but he's

now done it at several CBA music camps and I hope it becomes a regular feature. There have been guitar marches, and banjo sorties, but the lunchtime serenades, for me, hit the sweet spot while standing in line to get my food.

Frankly, I think that Ingrid

Comments from Campers

"It was a highlight of my year."

"Thanks SO much for the excellent experience you created for all of us! It was a fabulous and valuable time!"

"Thanks for yet another great camp!!!"

"It was my first time at the Camp and my experience was positive WAY beyond my expectations."

"I want to thank for your heroic effort that made music camp a wonderful experience for everyone involved again this year! It just seems to get better every year."

"It is a great event!!"

"I had a wonderful time and look forward to future experiences. Thank you for making sure some old time music was in the curriculum. It is not easy to find such a rich resource in this part of the country."

"Thanks for all you (and your helpers) did. My son's life has been changed by the whole experience in a very good way. I can't get his new mandolin out of his hand. He was out jamming with 'the old folks' before we got camp set up here in Susanville."

"I can't thank you enough for helping me get my daughter to camp. She came back so enriched and full of an appreciation for her music...it was absolutely wonderful."

"Bluegrass Nirvana!!"

These are just a few quotes from some happy campers who came to the CBA Summer Music Camp in June. If you missed it, there's always next year, AND another opportunity in February, at our Winter Camp. Dates for winter camp are February 17th-20th (President's Day weekend) and registration will open in October. If you'd like to be notified when registration is about to open (a good idea, since some classes will likely fill the first day), send an e-mail to info@cbamusiccamp.org and ask to be on the mailing list. For more information about our camps, check out www.cbamusiccamp.org or call director Ingrid Noyes at 415-663-1342 after 9 a.m.

Hope to see you at camp!



Camp instructors do a special set on Wednesday night at Vern's.

Photo: Mike Melnyk

because we try to steal as much as we can from other instruments, especially the banjo. I guess this makes the dobro the mockingbird of bluegrass instruments, which also makes it a more interesting beast to play. The Banjo III class was but a shout away from Chris Stewart's Vocal Harmony class which means the banjo students had to listen to the various howls, shouts, squeals, yips, and yaps of the vocalists warming up. It's hard to imagine anything that could annoy a banjo player, apart from another banjo, but the vocalists sure had great potential and vigorously

has an evil, demented side to her that is revealed only in the afternoon electives schedule. Consider it this way, it's like being presented with 15 of your most favorite desserts (or in my case, beers, wines, or whiskies) all at once, and you can have only one, and only once this year! Now the sheer diabolical, evil-genius of Ingrid is that she does this mental musical torture twice a day for three days running, and each set of electives is (mostly) different. To confound the students even more, instructor office hours are also scheduled during

Continued on A-13

Music Camp Summer 2011: A Sweet Cacophony of Bluegrass and Rap!

From page A-12

electives so not only do you have to choose between that delectable elective but you also have to choose whether or not to get some quality one on one time with an instructor. Ingrid's evil genius even schedules the ice cream break between early afternoon and late afternoon electives, I am sure to give students and volunteers alike a few minutes to cool down their feverish heads before being confronted with the painful decision of which afternoon elective to attend and the abrupt realization that you cannot attend all! This torture shows up with obvious symptoms of mental exhaustion that include uncontrollable laughter, panicked ice cream truck stampedes, frenzied students walking with multiple music cases searching for the ultimate elective, and students that can't cope just huddle together to share their solace in a jam. All fun and jokes aside, the point is that the menu of electives is almost more awesome than the morning classes.

Nap time, oh yes there is a scheduled nap time before supper, which is strictly enforced to allow students time to relax and recharge before having their senses overwhelmed, yet again, by the evening activities.

Speaking of evening activities, the pace doesn't slow down with sunset, but it changes a bit...rather than the afternoon's fastball schedule the pace becomes more like curve balls, sliders, and changeups with a few knuckleballs for good measure. Most evenings, starting Sunday, features a concert. Sometimes the "bands" are improvised like the Sunday evening instructor jam where Ingrid calls what seems to be random instructors to the floor to play, there's the staff concert where volunteers and instructors perform for the camp, there's the student concert where all the students (sometimes with not so

anonymous ringers sitting in) get to show their stuff, and finally the last evening features a touring band whose members are teaching at the camp. This year's closing band was the Foghorn Trio String Band with Alice Gerrard and Mike Comp-ton.

One of the more interesting performances happened during the staff concert where a group of the young volunteers (I don't remember the full stage lineup so I'll just point out that they are the usual suspects), with the help of an "unwilling" (which I don't believe for a minute) Sid Lewis pulled off a rap-grass piece complete with multiple key changes, tempo shifts, and the rest of the kitchen sink. It was wild, it was groovy, it was scary and edgy, and I sure don't want to follow those guys on stage.

Now that we're slowing down a bit and exhaustion is setting in, there are still more workshops, Contra dancing, and jams left to fill out the evening. If there is one thing that we do as a community that defines the CBA it is jam. Did I say jams? There is a music camp jam to fit just about everyone whether a beginner or lifelong picker. You have your Bill Monroe songs jam, your slow jam, fast jam, old time jam, slow old time jam, your fast jam in the Key of F, Jimmy Martin songs jam, bluegrass fiddle tunes jam, Carter family songs jam, Ken-ny Hall songs jam, vocal duets and trios jam and for the truly rookie, newbie, jamophobe, introverted shy jammer there is the infamous Sid Lewis Jamming 101 jam. Sid will definitely take you out of your skin and put you on the path to acquiring those jam chops that you wish you had. But a word of caution! Once you have that jam monkey on your back there's no way to go but jamward in search of that ultimate, in-the-moment break that exists in the perfectly in tune jam. I'm outta here....gotta find a jam.

2011 Cazadero Performing Arts Family Camp is Open for Signup!

Session A runs from August 8th to 14th. Session B runs from August 15th to 21st. Cazadero Family Camp is a very strong community of families, many of whom have attended Caz Family Camp for years, enjoying a vital and diverse offering of arts and music that have sparked lifelong commitments to performing arts. Caz Family Camp can rekindle a dormant passion for music in adults who used to pursue it as kids, or always wanted learn music but felt they never had the time.

The Setting

Cazadero Camp is situated in a gorgeous redwood grove sitting along Austin Creek, just a few miles from the Russian River. It's

about a 20-minute drive from Guerneville, and about the same distance to Jenner and the beach. The trees are so magnificent, and so many stars visible at night, I find that I get all the immersion in nature I need at camp. There is also a heated swimming pool at the camp. And a bakery across the street. Families stay in tent cabins (with electricity) or occasionally in dorm rooms. You can also bring your own tent if you prefer.

The Music

Each day there are four class periods offered in an incredibly diverse array of performing arts. Count on being able to take classes on: piano, guitar, congas, taiko drums, steel drums, violin,

harmonica, singing, and sometimes some very cool classes like Gamelan, Kulintang, didgeridoo, banjo, old time harmony singing, and many more. And for those who may already have some musical experience, there are ensemble classes: chorus, gospel singing, string band, chamber ensemble, rock band, jazz band, salsa band, and more. Many classes are geared only toward kids OR adults, but there are some classes you can take with your kids. Most classes are open to beginners, and others cater to varying levels of experience.

The Arts

In addition to the musical of-

Continued on A-25

Tradition! King's River Bluegrass Festival, September 23-25

From page A-1

weekly music events and gain a reputation that takes them to the festival tour.

This 12th year of the Central Valley's own bluegrass festival has changed through the years, it began as the King's River Bluegrass Festival, was renamed the Hobb's Grove Bluegrass Festival and is now returning to its roots as the King's River Festival. Don't let those name changes confuse you about the myriad talents that will be on display this September.

King's River has, from the beginning, been a showcase for the small known and unknown, up and coming bluegrass bands from around the state. It's a family oriented event held in a beautiful venue along the King's River in Sanger, California the last weekend of September each year. This year's dates are September 23, 24 and 25, 2011.

This year the line-up is, as always, exceptional! The organizers and brains behind the festival are Marcos Alvira and Kelly Broyles. The two of

them have combined their investigative talents and musical instincts and scoured the state for talent. This year's festival will showcase bands from the north to the south and points in between. Chico is sending us Rock Ridge Bluegrass Band, new to our festival and greatly anticipated. The mother ship of California Bluegrass Festivals, Grass Valley, lets us borrow the Anderson Family Bluegrass Band and the amazing kids with stringed instruments! Evie Ladin and Evil Diane will represent San Francisco with some awesome music and dancing too. Moving a little farther south we get the talents of south bay band Bean Creek, a staple on the bluegrass scene in that area. Moving inland to the central valley Turlock tops the list with Red Dog Ash; they've just gotten terrific reviews on their new CD from CountryChart.com. Coming down the highway to the south the valley is represented by Fresno area bands, The Central Valley Boys, Grassfire, Grasskickers, Uncle Ephus and little further south by Groundspeed. These central valley bands are well known in this area and a guaran-

teed good time. Once you cross the grapevine into the LA basin it's another whole world of bluegrass and we're lucky to have The Get Down Boys from Los Angeles on the line up for this year's festival. Wrapping up all that talent is a group that's been with the festival annually since the beginning, The King's River Gospelaires, their harmonies and uplifting music will make your Sunday morning a special event. And, not to be forgotten, there are the Kids on Bluegrass that give us hope for carrying on the tradition far into the future.

All in all, it's a festival with strong roots in the central valley, a strong commitment to preserving and sharing the bluegrass, old-time and gospel traditions we all love. Don't miss a chance to share in the festivities at the King's River Bluegrass Festival, September 23, 24 and 25, 2011 at The Grove, 14265 E Goodfellow Ave, Sanger, CA 93657. Tickets and more information are available online at www.cbaontheweb.com. Hope to see you there!



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Purchase the new special edition CBA 2011-2012 pictorial calendar. Photos by Mike Melnyk, Michael Sharps, and Dave Weiland include shots of stars, CBA youth, and a host of pickers at our many functions. Available at www.cbaontheweb.org



Remembering Kids On Bluegrass 2011

By Meg Good
KOB Volunteer, 2011

When Frank Solivan raises his right hand high in the air, it means that business is at hand. The raucous music-making at the Kids On Bluegrass (KOB) camp at the Father's Day Festival gradually recedes, and order falls. Kids convene in a half-circle around Frank, the Kids on Bluegrass maestro for the last twenty years. "It beats hollerin' and yellin' at them," Frank says, "and it works. A teacher taught me that." It's a good metaphor for how things operate at KOB: from the youthful, energized chaos and creativity, order must be injected. How else to get these kids stage-ready and show off their talents? That order and grooming of bluegrass-pickin' kids, primarily directed by Frank Solivan, is also an accumulation of efforts by many people in the California Bluegrass world: KOB volunteers (old and new!), musical directors, instrument-loaners, private donors, T-shirt makers, pin procurers, and extraordinary audience support. New musical director Vicki Frankel did a tireless job coordinating songs and line-up. Eli Arrigotti, from central valley band Red Dog Ash helped veteran Regina Bartlett groom the younger kids. Ruth Ellerton, also new this year, helped with stage direction and coordination. And Cindy Arrigotti also helped with the numerous other tasks that invariably arise with thirty-five kids in three days. But most of all, the success of the KOB program is due to the kids themselves, and all their hard work, on their own time, to love and learn this traditional music that we all hold so dear.

This year thirty-five kids participated in Kids on Bluegrass. They come from all over: from as far as Alaska and as near as Grass Valley. Not a "music camp" in the traditional sense, but a performance-oriented program that is hosted at the Father's Day Festival. KOB intends to show of young bluegrass pickers. Their bluegrass "bank of songs" ranges considerably, which presents

a challenge when trying to produce a show. Actually, make that two fifty-minute shows: Friday and Saturday evening—a prime spot at Father's Day Fest. Distilling that song range into short sets that allows, in Frank's words, "at least one moment for every kid to shine" is a Herculean task! Newcomers to KOB this year included Madelyn Smith (9), and Amanda Crouson (10), both on fiddle, who played an amazing version of "Cindy," which was featured both nights. Interestingly, both girls share the same fiddle teacher and not only knew many of the same songs, but played those songs with beautiful bow symmetry! Tessa Schwartz (7), also on fiddle, showed up for part of KOB, but understandably had other musical obligations: she is the youngest member of family band Oak Grove, who played on Vern's Stage this year on Saturday night! First-time KOB mandoliners Orion Cicoletti (9) and Skyler Fredson (10) both come from bluegrass families and showed incredible facility with their instruments. Also new this year on guitar was Emma Arrigotti (9), who, with second-timer Sophie Winfree (9, mandolin) belted out a version of "Winter's Come and Gone" [Gillian Welch.] Brother and sister Sophia (6) and Skylar (9) Tuma, both on fiddle also impressed the audience with "Angeline Baker."

Most kids at KOB camp were third and fourth year veterans. This group consists of an extraordinary array of talent. Some are from established bluegrass families where musical practice is jam and improvisation-focused, as with the Gooding boys—John (9) on guitar, Jacob (11) on bass and Josh (13) on mandolin. Together with Christian Schaffer (13) and Jesse Personeni (11) both on guitar, Townsend Anderson (13) on mando, Sawyer Olsen (12) on fiddle and Sarah Bartholomew (14), also on fiddle, impromptu jams on old standard bluegrass tunes were busting out! The latter two, Sawyer and Sarah, both from Alaska (but not related)

are incredible fiddle players who started with traditional Suzuki violin instruction but have embraced the bluegrass repertoire. Favorite moments at camp were invariably the unobserved, spontaneous jam circles that involved these older kids, so involved in making their music. At one point Amaya Dempsey (12, fiddle) took a break on "Old Joe Clark" during which she danced around in the circle while still playing her break—on fiddle! Add to that jam Helen Foley's (13) gifted tone on dobro, and heads are turning! Because of their comfort level with different chord progressions and different songs, many of these kids are utilized for back up on songs intended to feature other performers. This is especially the case for the two bass players, Jacob Gooding (11) and Isaac Cornelius (12), who provided much-needed steady rhythm for every song.

Some kids are less jam-focused but no less accomplished on their instruments. Joseph Felker (15, fiddle) belted out several pieces on stage but particularly shined in "Blackberry Blossom" as did Anna Spain (11), who pumped out a beautiful blackberry break. Nicholas Pierce (12, fiddle) featured in "Arkansas Traveller," played beautifully and Kyle Ledson (9, mandolin) led "Dooley" both in mandolin and in singing on both nights. Helen Lude (8), on mandolin and fiddle, played in both "Big Rock Candy Mountain" and "Wayfarin Stranger" with Sally Shilling (14, an up-and-coming mando player) and held her own! Other surprising voice talents were Amaya Dempsey on "Songbird" and "Wayfarin Stranger," and Chloe Johnson (10), who sang a beautiful duet with KOB graduate A.J. Lee, "Red Rose Bouquet" on Saturday night. And returning on the mandolin for his third year, Morgan Hertz (11), did a fabulous job with Angeline Baker. Sisters Kristina (fiddle) and Zhanna (guitar) McHaney belted out a great version of "Big Rock Candy Mountain."

Choosing an encore piece is an organic, somewhat last-minute process. The idea is, of course, to include all kids. This year we got the kids together at the end of the day (when they were exhausted) and shouted out "What do ya know?" Eventually a song that satisfied the kids, Vicki and Frank presented itself, and this year it was "Old Joe Clark," which was lead vocally by the Ellisman trio: Ada (9) and sister Shira (11) and firecracker brother Ezra (7), all on fiddle. Ezra's phrasing of the final line of "Old Joe

Clark" brought all attentive audience listeners to tears of laughter: "I will not go to Old Joe's house, and here's the reason why: He blows his nose in buttered bread and calls it pumpkin pie!"

The crowning moment for Frank Solivan and KOB history was when a little toe-head 8 year-old appeared unexpectedly on Friday with a guitar in hand. His name is Will Washburn and his father, Paul Washburn, participated in one of the very first KOB programs at Grass Valley twenty years ago. KOB's first 2nd generation kid! All the way from Utah! That

moment captures what the KOB effort is all about: offer a space for kids to play together and then to perform together, and you will subsequently nurture raw, hungry talent. And when those kids grow older and have kids of their own, the cycle will continue. The Carter Family, years ago, understood this continuous vein in the fabric of life when they re-worked and popularized the old hymn, "May the Circle Be Unbroken." I wish you could have seen the tears in Frank Solivan's eyes!

May you, too, enjoy many unbroken years of bluegrass music. . .



Amanda Crouson and Madelyn Smith harmonize.

Photo: Hal Finley



Morgan Hertz (11), Sophie Winfree (9), Emma Arrigotti (9) play one in the shade, while KOB Director Frank Solivan coaches Skyler Fredson (10). Photo: Hal Finley



Tessa Schwartz and Helen Lude, ages 7 and 8, are KOB veterans!

Photo: Hal Finley



On stage - an imposing bluegrass orchestra.

Photo: Bob Calkins

2011 Kids On Bluegrass at the CBAs Fathers Day Festival



KOB 2011: The whole bunch and volunteer leaders.

Photo: Hal Finley



Jesse Personini, Josh Gooding, and Townsend Anderson like their bluegrass on the traditional side.

Photo: Hal Finley



Founder and leader Frank Solivan celebrates young Will Washburn, a 2nd generation KOB member.

Photo: Hal Finley



All the way from Alaska! Sawyer Olsen returned to Grass Valley.

Photo: Hal Finley

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CBA Fathers Day Festival 2011 remembered



Top left: A living monument to California bluegrass, J.D. Rhynes.

Above: Kathleen Rushing and crew, shown here with the Music Camp kids, Fungrass, also presented activities for the Father's Day Festival children.

Right: CBA Music Camp Goddess, Ingrid Noyes invites you to be part of the fun at Wintercamp in February.

Below: Vern's stage was the place to see some great California bands like long time favorite Mountain Laurel.

Photos: Mike Melnyk



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CBA Fathers Day Festival 2011 remembered



Annie Staninec, amongst the sartorial splendor that is the Centra Valley Boys.
Photo: Mike Melnyk




Duet act Molly Tuttle and Luke Abbott
Photo: Mike Melnyk

Right: Jenny Lynn and Matt Dudman with Matt and George and Their Pleasant Valley Boys, a proud California Showcase act.

Photo: Mike Melnyk




The squaredance was popular, lively and a bit dusty.
Photo: Mike Melnyk

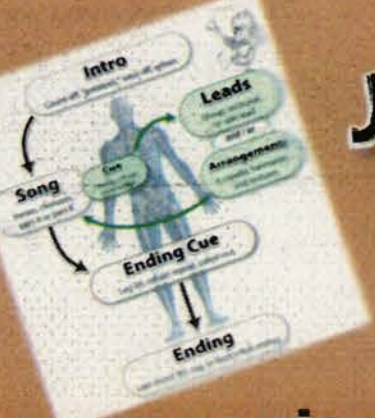


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CBA Fathers Day Festival 2011 remembered



Pleasant Valley Boy, Fiddlin' Jim Allison.
Photo: Bob Calkins



Bob Carlin plays a Hartford tune.
Photo: Bob Calkins

Top left: Mike Compton, Gene Libbea and Chris Sharp of the Hartford Stringband.
Top center: Rob McCoury looking chill, sounding hot.
Above: John Chapman and his dad and brothers were a big hit at Father's Day. Tyler Beckett on fiddle.
Right: Jack Tuttle and Wayne Erbsen - part of the Music Camp staff band.

Photos: Bob Calkins



PLOUGH & STARS

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

Howdy, Howdy, Howdy! Well folks, with this edition of the ol Bluegrass Kitchen, it marks the start of my 26th year of writing this fer all of you. Gee, I was a "young" 47 when this madness all started. That's a *lot* of grits and gravy under the belt, as one short look will tell. I never even thought fer one minute that 25 years later I'd still be doing this, but here we are. It's been a fun ride fer me and I hope fer you too. It's also got me a lot of free meals that I loved to sample ever chance I got. Not a bad meal in the bunch too! A few strange ones, but all in all, a great time indeed.

I'm writing this month's column on our great nation's birthday, July 4th, one of my most favorite holidays. The weather's hot as it's supposed to be on this day, and I've been thinking all day of that great big rib eye steak I'm gonna throw on the "far" jes after sundown, when it starts to cool down here on the mountain. So, I figured why not write about some of my favoritest summer BBQ recipes this month. Sooo, park yer ol Dodge truck in the shade out back, come on into my summer "outdoor kitchen", grab you a decently chilled Shiner Bock out of the cooler there, and kick back in shade here with me and we'll "make medicine" over some good vittles and their fixin's.

Now, when you're doin' a summer BBQ, one of my most favorite side dishes to accompany the meat is a great 'tater Salad. Now when I say "tater salad", I don't mean some boiled 'taters chunked up with some mayo and mustard rubbed

over 'em. Yuck! I mean a *tater salad* with lots of flavor and great dressing on it! I mean a tater salad that'll make you slap yer granny fer some of it, and this here recipe I'm gonna lay on you is jes that kind! I know yer family and friends are gonna request this one from now on, it's jes that durn good!

Bacon and Egg 'Tater Salad

6 cups cubed red potatoes
4 hard boiled eggs, sliced
1 small red onion, chopped
4 strips bacon, cooked and crumbled

1 Tbsp fresh minced parsley
1 cup mayonnaise
2 Tbsp dill pickle relish
4 tsp mustard of yer choice
1 Tbsp white vinegar
1 Tbsp lemon juice
1/2 tsp salt
1/2 tsp celery seed
1/2 tsp dill weed
1/2 tsp pepper

Boil the taters in salted water till tender. Cool real good. Place 'taters in a large bowl and add the eggs, onion, bacon and parsley. In a separate bowl mix up the rest of the stuff, pour over 'taters, toss gently to coat. Chill real good covered fer at least an hour.

Now there is how you make one of the bestest 'tater salads you'll ever wrap a lip around! That was about as easy as fallin' off of a peeled foot log over 'ol Piney Creek! This is even good fer breakfast too,

along with a couple of fried eggs and a big piece of fried meat, and some hot biscuits. Wow!

Another summer favorite of mine is that old American favorite, the chilidog! When I was a young 'un back in the late 1940's, there was a place on Weber Street in Stockton, CA, named of all things, Coney Island. They had the bestest chilidogs in the west, and they cost a whopping 35 cents. They were at least 10 inches long! They came in a long paper "boat" of a dish, and you had to eat 'em with a fork or spoon, because they were jes slathered with wonderful hot chili. Me and a couple of my buddies would go there after school at least once a week and have us a big chilidog and a coke fer the princely sum of 45 cents. Man oh man, what I'd give to be able to do that again with my two pals Richard and Lenny. Alas, those days are long gone, but I've got a real honest to God recipe fer some of the bestest chilidogs you'll ever taste in the west, so lets get to it. Now to make real good chilidogs, you have to use a quality brand of hot dog, and that means *all beef*. No "bargain" 69 cents a package, chicken, pork, kangaroo, [?] hot dogs allowed! This recipe calls fer some Chipotle chilies so here is some:

Chipotle Chilidogs

6 All Beef hot dogs
1/2 pound ground beef
1/4 cup chopped onion
1 clove garlic, minced
1 8 oz. can tomato sauce
2 1/2 tsp minced chipotle

peppers in adobo sauce
3/4 tsp chili powder
1/4 tsp salt
1/8th tsp pepper
6 hot dog buns, split and steamed.
3 Tbsp sour cream
3 Tbsp salsa
3/4 cup shredded cheddar cheese
2 green onions, chopped fine

I like to boil the hot dogs, then brown 'em a little on the grill fer the extra flavor it gives 'em.

The Chili Sauce:

Cook the beef, onion, and garlic till the meat's no longer pink. Drain, and add the tomato sauce, chipotle peppers, chili powder, salt, and pepper. Bring to a boil, reduce to a simmer, and cook uncovered fer 5 minutes to blend the flavors. In a small bowl, combine the sour cream and salsa. Place the hot dogs in the STEAMED buns, NO cold buns allowed! Spoon the chili over, then some of the cream/salsa mix and sprinkle with cheese and onions. Voila! The chilidog of yer dreams!

This makes the closest thang I've ever had to one of those "Coney Island" dogs of my youth. I can still hear my mom say, "Jerrell, why aren't you eatin' yer supper? I'll bet you and Lenny and Richard stopped at the Coney Island after school today, and had one of them big chilidogs, didn't you!" Of course them chili stains on my shirt front gave me away ever time. Ha ha ha! Momma's don't miss a thang.

Another of my favoritest thangs to have fer supper on a hot summer evening is a BBQ'd beef sandwich. Now we all know that to make a *great* BBQ'd beef sandwich, you have to cook the beef (preferably brisket) low and sloooooow fer a long time, usually 8 to 12 hours, and that is a loooooong time to tend a "far" so's it stays at the right temperature and don't ruin the meat. Well, dear hearts, not to fret, because the 'ol Mountain Man's got the right recipe fer y'all, rat 'chere! What yer gonna absolutley love is this. You cook this one in yer sweet ol slow cooker, or 'crock pot' to all of us old timers. No tending a hot "far" fer hours on end, jes hoping ever thang comes out all right, and the bestest part of all, is it comes out durn near perfect every time! Sign me up baby! I'm ready to ride! Here's how the 'ol Mountain Man fixes some of the...

Bestest BBQ'd Beef Sandwiches

1 3 to 4 pound, boneless beef chuck roast
1 1/2 cups Ketchup
1 small onion chopped fine



J.D. Rhynes

1/4 cup packed brown sugar
1/4 cup red wine vinegar
1 Tbsp Dijon mustard
1 Tbsp Worcestershire sauce
2 cloves garlic, minced
1/2 tsp salt
1/4 tsp celery seed
1/4 tsp paprika
1/4 tsp pepper
2 Tbsp cornstarch
2 Tbsp cold water
12 kaiser rolls split
Dill pickle slices

Cut roast in half and place in a crock pot. Combine ketchup, onion, brown sugar, vinegar, mustard, Worcestershire, garlic, salt, celery seed, paprika, and pepper, and pour over the roast. Cover and cook on low fer 8 to 10 hours till tender. Remove the meat, and skim fat from the cooking juices. Pour in a large saucepan, and bring to a boil. Combine the cornstarch and water in a small bowl, and gradually stir into the juices. Return to a boil and stir and cook till it thickens, about 2 to 3 minutes. Remove from heat. When the meat is cool enough to handle, shred with a fork. Return to crock pot, pour sauce over it and heat it through. Butter and toast the rolls and serve with the pickle slices.

Yahoo! The bestest BBQ'd beef sandwiches ever! One of my boyhood buddies, Bill Standley always called a sandwich a "sanrich" so this one's fer you ol pal. The bestest BBQ'd beef "sanrich's" ever!

Well folks, every thang has to come to an end in our lives, as much as we don't like to admit it. This crummy Parkinson's that has afflicted me is making it harder and harder every month fer me to write this column. This has been a labor of love fer me, because the Lord knows how much I love to cook and eat. Heck, one look at this ol country boy proves that point! Soooo, with that said, I believe that this will be my last year writing the 'ol Bluegrass kitchen on a regular basis. I've still got eleven more chances to spoil yer appetite, and I'm gonna give it my bestest effort to do jes that! I thank you all fer the love and encouragement you've shown me over the years, and fer all of them great meals too.

Remember all of our service men and women in yer prayers, and may GOD grant us all peace and health. GOD BLESS AMERICA! Yer friend, J.D. Rhynes

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Joe Weed's Studio Insider

Recording Workshop at the Grass Valley Festival

At my recording workshop, I answered questions from people who showed very different experience levels in recording themselves or their bands. Here, I'll present a few of their questions and my explanations, in the hope that you might find some benefits for your own recordings.

Click it?

One musician who is about to record his own band asked me if I use a click track (a studio term for a metronome) when recording bluegrass bands. I told him "The answer is a bit complicated," and then explained why. Using a click track can provide lots of benefits, but it isn't always the right way to go. When the rhythm section records the basic tracks for a multi-track project (bass, guitar and at most one more instrument for bluegrass; bass and drums and guitar or keys for country), the click track ensures that the tempo remains constant through the whole song. But in some performances, especially of individual, expressive artists, slavering to one tempo can be an artistic intrusion. Truly great players can work with the tempo in subtle but very expressive ways to enhance their performance.

Professional musicians are usually comfortable recording with a click track, while those who play as a hobby usually are not. When recording with a click, they usually drift from the tempo slightly.

If they're not seasoned pros, they often quickly correct to the click's speed when they realize they aren't with it. It is these sudden corrections, not the slow drift to a slower or faster tempo, that sound odd, as though the ground has just shifted.

If musicians are working with a click track, then all the parts of a tune will be at the same tempo. If a vocalist is having difficulty singing a harmony part in chorus 3, but nailed it in chorus 2, and if the tempo for both choruses is the same, then it might be possible to "copy" the performance from the earlier, better, chorus, and "paste" it into that cursed chorus 3, thus delivering a better recording. This type of work is done all the time today, since digital recording makes it so easy to create clean performances.

Should we do overdubs or a live performance?

Another workshop participant asked whether it's better to record a band in one complete pass, with everybody playing their parts as they do in a public performance, or better to record a basic track of bass and guitar and then overdub all the vocals and instruments. I responded that once more that there's no single right answer. What works best will depend on each band. When I was in Nashville recording "Pa's Fiddle," we had first-call session players in every chair, including Bryan Sutton, Dennis Crouch, Matt Flinner, Matt Combs, and

Shad Cobb. These seasoned veterans, all playing together, gave better and better performances on each take of every tune, and as I reviewed my ProTools sessions later for editing and mixing, I was reminded of how well they jived as a band, and what a great sense of life they gave the music.

When someone is recording a casual band of friends who play music as a hobby, another approach usually works better. Getting all the way through a tune with optimal performances from each player and each vocalist becomes a difficult challenge, and many less seasoned players find themselves tightening up with worry, rather than relaxing into the music and stretching for great performances. The fear of one out-of-tune harmony, or one wrong note in a banjo solo, keeps many players intimidated and tight. Having an opportunity to do overdubs allows players to have fun, stretch for something exciting, and not worry so much about a less than perfect performance.

Additionally, overdubbing the vocals at a later stage of recording usually works better for a couple of reasons. One, the vocals don't end up leaking onto the instruments' tracks, so everything sounds cleaner and clearer on the final recording. And two, many non-professional players find it easier to concentrate more fully on both their vocal and instrumental performances if they're not trying to do them simultaneously.

For bands who are relatively new to recording, I usually recommend a procedure like this (you

may find it better to vary this somewhat, depending on the skills of your players and the appropriateness of your recording facility): First, record a "basic track," which consists of the bass and guitar. Add markers to your recording session to denote "Verse 1," "Verse 2," "Chorus 1," "Banjo solo," etc. Next, record the lead singer. This can either be the keeper, ultimate performance, or just a scratch vocal track to be improved later. Then overdub the banjo, fiddle, mandolin, and Dobro parts. These parts can be improved with "punching in" or with editing multiple takes together into keeper takes. If you are working in a home or garage environment, recording these instruments one-at-a-time means they'll sound clean, and their tracks won't have other instruments' microphone leakage on them.

It's best to record and edit the keeper lead vocal before beginning to work with the harmony vocals, so that the harmony singers can match the timing and pitch of the final lead.

Go to your room!

Another question that several people asked was "How can I improve the sound of my home recording studio? I frequently write about the subject in this column, directing people to record fiddle and vocals in live rooms (like kitchens or dining rooms) and other instruments in more acoustically



Joe Weed

dead rooms, like living rooms and bedrooms. I'll continue to write about this topic, an important one to many readers who are recording in their homes and garages. For a good update on new materials to acoustically treat recording rooms, see the June, 2011 issue of Mix Magazine. Beginning page 66, there's an article called "Acoustical Materials To Go," about room treatment materials. Go to <http://www.mixonline.com/> to learn about subscribing to this important recording magazine.

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 joeweet.com.

The Old Time Rambler By Geff Crawford

Milliner-Koken Collection

Earlier this year, The Milliner-Koken Collection Of American Fiddle Tunes was published (Mudthumper Music, Box 791, Kennett Square, PA 19311, www.mudthumper.com), and is this baby ever a treasure. At 874 hardbound pages, it weighs in at about 5 pounds, and has just over 1400 tunes transcribed mostly from commercial recordings that are out of print, field recordings made by collectors, or home recordings made by musicians or their families and friends.

Everyone with an interest in old-time fiddling should have this book, or at least have access to it via a generous acquaintance. (Disclaimer: The Old-Time Rambler has no financial stake in the sale of "Milliner-Koken", as I suspect it will soon be nicknamed. This was a labor of love, and is certainly not a huge money-maker for Clare Milliner and Walt Koken either--grants and donations were required just to get it to see the light of

day.)

The way it all came about was that Clare, years ago, began writing out (by hand) transcriptions of recordings of fiddle tunes. She chose recordings that were not easily available commercially, with the idea of preserving these recorded versions of tunes in print, presuming that at some point the recordings themselves might deteriorate and be completely unavailable, and also to make these tune versions available more readily for learning.

For those who are familiar with the push among old-time musicians to learn tunes by ear, not from printed sources, I think that push is still foremost, but this book does at least give easily learned transcriptions of sometimes very obscure versions of tunes. The skill of learning by ear, which can be VERY difficult to acquire and maintain, is still the best way, because you pick up the feeling of the tune, the phrasing, many hints about the bowing, lots of stuff like that, when you learn by ear. But obviously, having the specific notes written down is a big boost when you first approach a tune. Although, to be good at old-time fiddling, you have to discard the printed page as soon as possible and

make the tune your own.

Walt is, of course, one of the members of the legendary Highwoods String Band, and is the subject of Old-Time Rambler #3. He and Clare transferred Clare's handwritten transcriptions into a computerized music printing program, and include in the book over 100 pages of profiles of the fiddlers represented, an index of the tunes by the key they are played in, another index of the tunes by the fiddle tuning used (see Old-Time Rambler #5 for more on that), another index listing all tunes played by each fiddler, and an alphabetical listing of the tunes which includes recording dates and recording information.

Lots of people are familiar with the various fakebooks, which are intended as printed versions of the most popularly played tunes. Well, this is more like a realbook. (Thanks to Masha for that term.) You can certainly learn the tunes from it, but they aren't for the most part commonly known. I suspect that little by little, because of this wonderful book, they will be played and passed around among old-time musicians in jams, and be added to the current old-time culture. I also suspect that would gratify Clare and Walt quite a bit.

One of the interesting choices Clare and Walt made in these transcriptions was not to include either bar (measure) lines or time signatures. Their reason is that many fiddle tunes are crooked (have extra beats or omitted beats) and notating them strictly accurately would clutter up the page and be unnecessarily confusing. They say that they made this decision despite "much criticism from some of our contemporaries." But they also say "We realize all this may be unconventional, but not unique. Around 1912, the French composer Eric Satie composed pieces without bar-lines for piano, and this certainly doesn't make them any harder to play than the compositions by Mozart. However, there may be folks who have problems with this unconventional approach, and they may want to use a pencil with a good eraser."

So, do yourself a favor and check out this amazing collection. To be sure, you'll find a lot of familiar tunes like "Arkansas Traveler" (two versions), "Billy In The Lowground" (five versions), and "Cluck Old Hen" (eight versions), but you'll also discover "Duck's Eyeball", "Here Comes Jack With A Fiddle On His Back Goin' To The Frolic", and "I'm Gonna Have



My Mustache Blacked As Soon As I Get There." After those, there are only 1386 more. Ready...go!

Two tunes are from Clare and Walt's album, "Just Tunes". "Cookhouse Joe" (page 124 in their book) comes from the playing of Estil Bingham, and "Walk Chalk Chicken" (page 699) comes from the playing of Melvin Wine (Old-Time Rambler #32 and #33). Both are in AEAE tuning (called "cross tuning" or "sawmill tuning"). Curious fiddlers will notice that since the two "coarse" strings (the lower two--named like sandpaper) are the same two notes as the two "fine" strings, but an octave lower, one part of "Cookhouse Joe" is played low sometimes with no change in fingering. And curious readers will notice that in this paragraph are SIX (no, SEVEN) sets of parentheses. No extra charge.

The Milliner~Koken Collection of American Fiddle Tunes

**Book review by
Karen Celia Heil**

Claire Milliner and Walt Koken, longtime stalwarts of the Old Time music community and members of the band, the Orpheus Supertones, have published their long awaited and very useful reference book; a precious collection and labor of love indeed.

Firstly, the size and scope of this book (large! extensive!) is commensurate with size and health of the community of musicians and musicologists it serves. Old Time fiddling is truly a vibrant, living breathing art form, and as such the authors declare in their first intro sentence that "This represents the large body of fiddle tunes currently being played". Contrastingly, these tunes reach as far back as the earliest years of recording, and most of the players are long dead. Represented are fiddlers that were popular in their day, and influential to early Country music and Bluegrass, including John Carson, Arthur Smith, Eck Robertson, Lowe Stokes, and Doc Roberts. Fiddlers primarily studied by Old Time players are very well covered, such as Tommy Jarrell, Marcus Martin, John Salyer, Clyde Davenport, Melvin Wine, Luther Strong, etc., plus countless gems from hundreds of more obscure, yet fortunately for us, recorded fiddlers.

Most everyone will have strong opinions of this book... Comments arise such as: How can one transcribe a tune when most fiddlers never play it the same way twice? This is the answer to all my problems! What about bowing directions? Much easier to learn from than a scratchy recording! Reading these tunes off the page will make 'em sound like crap... etc..

In response I suggest, and the authors suggest numerous times throughout, that in order to do these transcriptions justice, one must listen to the source recordings, which they have well indexed. (In fact, the indices are an excellent resource in and of themselves.)

Regarding variations within a tune...with the assistance of knowledgeable friends, a few transcriptions were put to test. A twisty Haley tune with notes (hopefully) not found on your parlor piano, a typically indecipherable Tommy Jarrell tune, and some tunes we know or thought we knew well. Many of Haley's significant variations were included, labeled as such, and a footnote suggested you nudge your notes. Transcribing Tommy Jarrell seemed a much harder proposition; all the more reason to glue your ear to the recordings, as suggested above! The transcription of a tune I thought I knew thoroughly revealed a note that I hadn't heard, and a trip to a source recording confirmed it. Sloppy this book is not. Purposefully, no measures are marked, due to "crookedness", and you are on your own with the bowing.

On another note, it is bitter-

sweet for me to think of the processes by which these tunes came into existence, through immigrations, generations, forgotten and remembered, morphed from one location and memory to the next, embellished upon, only to get nailed down here, and the authors do talk of this phenomenon. We can't stop the pace of our overly documented world, and I don't think the fact that so much of our repertoire is lovingly presented here will grind the folk process to a halt, changed as it is. It has been suggested that an open online version of this book be created where one could add, for instance, bowings, or additional transcriptions of tunes not included here, or further variations. This is the modern folk process!

Milliner and Koken state in

the intro that they believe these transcriptions have as good (or better) chance at survival into the future than our current musical storage methods. Walt Koken mentioned this to me in person, while I sipped a tall Gin & Tonic at the Book Release Party and signing I attended June 5th at the Mt Airy Fiddler's Convention campground. A basic power blackout is all it takes to prove them right, at least temporarily.

An informative 10 page introductory overview, 1404 highly accurate transcriptions, short bios on 347 fiddlers, cross-referencing by tune name, by fiddler, and exact information on the source recordings (did we mention that you should listen to these?) All in a large format, lay flat hardbound book. Well worth the \$90, this book is highly recommended.



Claire Milliner and Walt Koken.

The Allan French Column by Allan French

Thoughts on FDF 2011

On the CBA website, several people have told of their efforts to bring new folks into the fold. My best friend (and his extended family) lives in Auburn, and each year I visit him while I'm in the area. His teenaged nephew has been playing electric bass for several years. After several years of hearing about the festival, from me and his uncle, the nephew expressed an interest in attending. He has taken possession of his uncle's heretofore-rarely-used mandolin and has some interest in the music of Flatt and Scruggs; unfortunately he's the only true musician in the whole clan. So, I will claim credit for bringing two brand-newbies and one returnee.

As if I needed one more instrument, I tried a Dobro for the first time while at FDF. Specifically, Henry Zuniga's. Part of me says "yeah, that might be a lot easier than slinging a banjo over my shoulder," while part of me wants to continue with an instrument into which I have invested a lot of time. Regardless, I enjoyed trying it and I'll keep it in mind for future consideration.

Last year Max Schwartz got his bass to do some serious thumping during a KOB performance. At one point, the bass' bridge slipped out of place, due to the extreme flexing of the strings. As if Max wasn't already well-known, this mishap gave him added "street cred." This year I happened to be watching Jake Gooding, along with dad Dave, when he got his bass thumping too, eliciting a similar response from the instrument. Be careful what you teach the youngsters: They just might be paying attention to the really exciting stuff! Big Dave was able to quickly set the bridge back in place by applying brute force.

For the first time, KOB had a second generation musician in its ranks. Will Washburn, the son of KOB alumnus Paul, joined the group this year. He's the grandson of CBA's Legal Contract Advisor, Whit Washburn. I had the opportunity to help Frank Solivan and Regina Bartlett wrangle the younger KOB kids prior to their Friday afternoon show. This was my first time as a "back stage pass" holder.

Among the many readers of this column whom I met at Grass Valley, I had a nice talk with one named Tom, who's a banjo slinger. He wanted me to let everyone know what he thought was the coolest oddball gadget: Pick pouches made from the skin of cane toads, which Deering was selling. (Cane toads are an invasive species that has wreaked havoc in Australia.) I'd like to see an entire gig bag made from those critters! Forget alligator and cow leathers, get yourself a pair of cane toad cowboy boots! You can see this pouch at Wikipedia.Org under "Cane toads in Australia," or at Deering's website.

I met Rick and Cindy, representatives of the Northern Nevada Bluegrass Association. Rick recognized me as a CBA columnist and asked if I'd wear a NNBA T shirt to publicize their events. Sure; I'm a sucker for T shirts with cool sayings on them, and I can really relate to "So Many Tunes, So Little Time." After the Northern Departure "midnight campgrounds jam," I had a very long discussion with Cindy about every imaginable aspect of bluegrass, and music in general. If I recall correctly, her mother was a school music teacher, and she works for Steve Kaufman's music camp. She grew up in music-infused Tennessee, so she had plenty to say on the topic at hand.

Walking Over to the Whyte Laydie's Home

Most evenings I walk around my neighborhood for exercise and fresh air. One June evening, a man was putting stuff into his pickup truck as I walked by. His off-leash dog rushed me and barked. The man apologized for his dog, introduced himself, and told me he was heading to a friend's place for a guitar lesson. I learned that this guy had just begun to play the electric guitar, so I mentioned that I am a banjo player. He said he's got an old banjo and invited me to come over and try it sometime.

Some musicians fantasize about visiting a garage sale and finding a Stradivarius or a Loar or a Martin for sale. I'm hoping to walk into my acquaintance's home and find a Fairbanks Whyte Laydie or a Gibson Mastertone. The man did say it was missing a string, so there's a distinct likelihood that this is a worthless "beater banjo." He did not say that it was for sale, just that it was on the premises; it might not even belong to him, for all I know. I'll let you know next month what the outcome was.

Google as Promoter of Music Awareness

Bill Monroe was born 9/13/1911. The following was posted on the IBMA's Facebook page on June 9: "Guitar legend, Les Paul, was honored today with a Google Doodle. Worth a shot to write and ask Google to honor Bill Monroe for his 100th birthday. Here's the email: proposals@google.com Remember, please and thank you! (Thanks IBMA member Mary Burdette for suggesting!)"

The Les Paul doodle featured playable strings and the ability to record a short audio clip. Google



Allan French

received so much positive feedback that they left it up an extra day. (That's the first time I know of a doodle getting two days' recognition on their home page.) You can google-search (obviously) on "les paul doodle" for more info. It has been estimated that visitors spent 10.7 million hours playing with that doodle. If you agree that this would be a terrific way to honor Bill Monroe and promote bluegrass, please write to Google, as IBMA has suggested.

Music as a Networking Tool

One never knows when an off-hand comment can lead to something significant. I shared above how an off-leash dog led to my meeting a novice musician neighbor. Within a few days of that episode, I met with a recruiter at a staffing agency. (Some of you know that I am unemployed. That has been great for my progress as a musician, though not so good in other respects. Are you looking for an Accountant or Financial Analyst in the Silicon Valley area? Seriously, please let me know!) Anyhow, I told this recruiter about my interest in American roots music and how I have learned to play two stringed instruments during my down-time. It turns out that she is a choir singer in a performance group that includes many stringed instruments. Her specific genre is Arabian folk music, however.



Chuck Poling

Bluegrass Confidential By Chuck Poling

Taking the mandolin to new places: Mike Compton

As we celebrate the 100th anniversary of the birth of Bill Monroe, we can all reflect on the incredible contributions he made to American music and culture. As a bandleader, songwriter, singer, and musical visionary, he created a new musical genre. He has the distinction of being the only person honored with induction into the Country, Bluegrass, and Rock and Roll Music Halls of Fame.

But it is as an instrumentalist that Monroe has left his most enduring legacy. Generations of bluegrass enthusiasts have been inspired by his intricate, jazz-inflected mandolin breaks and have sought to imitate, incorporate, and expand upon the style. Foremost among today's disciples of the Monroe style is Mike Compton.

Mike appeared at this year's Fathers Day Festival as part of the John Hartford String Band. He's also worked two stints in the Nashville Bluegrass Band and achieved a new level of recognition with his playing on the "O Brother, Where Art Thou?" soundtrack. Above all, Compton is recognized as the premier practitioner of the Monroe mandolin style. He's not merely an imitator, but instead applies the spirit and the mechanics of the Monroe style to fit whatever music he's playing.

He's also become a student

and advocate of early string bands — both white and African-American — that featured mandolin in their 1920s heyday. I got to discuss Mike's musical influences with him at this year's Fathers Day Festival.

"The first stuff I heard on mandolin was the soundtrack on 'Deliverance,'" Mike recalled. "I was thinking, 'if I could learn to play like that I'd be pretty hot.'"

Born in Meridian, Mississippi, Mike grew up on a mixture of pop and country music during the 60s and 70s and didn't concern himself with how various styles were labeled.

"As far as distinguishing between old-time, bluegrass, and country, no [I didn't]. We had Hank Williams and Ray Charles sings country, Strauss, Mitch Miller, Herb Alpert, Ella Fitzgerald, and other stuff. I was listening to a potpourri of things," said Mike. "We listened to lots of different stuff in my house."

As a teenager, he enjoyed staying up late to watch "The Midnight Special," one of the few ways to see live concert footage of popular rock bands in the early 1970s. "That was a big deal to me and my friends because we stayed up late on the weekends and watch," he said. He also played trombone in high school marching band, until he realized that he would make better time with the girls actually playing football rather than serenading the team.

His interest in bluegrass and old-time music was stimulated through two streams, his relatives and his one-time co-workers. His family included several notable musicians, including his great-grandfather, a fiddler of some renown in the area.

"I was getting interested in my family history. Sort of a colorful figure came up, this guy who played the fiddle and everybody thought he was a good fiddle player. So I latched onto that," said Mike.

But he wasn't the only family member who wished to emulate

his musical ancestor. A cousin — he was both a second and third cousin, Mike explained — shared the same great-grandfather and the same inclination toward playing fiddle.

"[I] moved in next to a cousin of mine," recounted Mike. "He had an old Silvertone mandolin and had inherited great-grandpa's fiddle. I thought 'that's what I want to do.' He had the fiddle and I was jealous of him. I thought I'll just pick up mandolin because it's tuned the same. Eventually he'll get tired of the fiddle and I'll get it away from him. But he didn't, he's still got it."

"So initially I was looking toward being a fiddle player and took up mandolin because it's tuned the same." No doubt, there are many Mike Compton fans that are grateful to this cousin for steering Mike toward the mandolin.

No one in the family knows exactly what kind of music his great-grandfather played. There's a tradition in Mississippi string band music that is distinguished by tuning the fiddle below standard pitch, playing medium to slow tempos and lush, long-bowed passages. Having spent some time in Mississippi, it's occurred to me that this style may be influenced by the speech patterns of the state's residents. Even a fiddle speaks with a drawl in the Magnolia State.

Young Compton's other major influence came via co-workers who played bluegrass and old-time music. He didn't know much about the differences between the two, or the rich history of string band mu-



Mike Compton (second from right) and the Hartford String Band.

Photo: Mike Melnyk

sic, or even about Bill Monroe. But he knew he liked the sound.

"I was about 15. Working summer jobs about the time I got old enough to have a little bit of muscle to pick up a watermelon or a bale of hay," explained Mike. "I was working with a bunch of old guys who played string band music. They were primarily old-time flavored. They played what we called a 'tater bug' mandolin. Fiddle was probably the main instrument other than guitars."

It was not quite love at first sight but his interest was piqued. Learning to appreciate some of the nuances of the music was an acquired taste — Mike compared it to getting used to the taste of beer. "The singers sounded like they were singing out of tune. The instrumental stuff was pretty cool. It was hard for me to get past the vocals at first."

Mike first heard of Bill Monroe from one of his coworkers, who was in a bluegrass band. Soon he was listening to every Monroe record he could get his hands on, playing them over and over to deconstruct solos and fills. In a time before the internet, instructional DVDs and other resources we now take for granted, it took a bit of bird-dogging to track down specific recordings, and Mike spent many hours in thumbing through the bins at local record stores.

Even though he's widely regarded as the most faithful devotee of Bill Monroe's syncopated, staccato mandolin playing, Mike's a serious student of other styles. He cites John Hartford's influence for opening up his eyes — and ears — to new sounds.

"Working for John led me off into various string bands," said Mike. "What he wanted was a different style of playing. He loved Monroe, but he wanted other things that matched him better. Once in a while we played songs that Bill's style would work with. But when he was really heavy into that fiddle tune stuff at the end, a

bluegrass chop just wouldn't work with that. Really, I have to give credit to John for stretching out and looking other places."

Looking other places is just what Mike's been doing. And one good place just leads to another.

"Within the last ten years I've been investigating a lot of stuff. I'll follow tangents," said Mike. "I'll buy a CD that's got some kind of a black string band I've never heard before or maybe it was somebody mentioned in a book. I'll go chase it down and from there it leads me to someplace else."

When I mentioned California mandolin legend Kenny Hall and his eclectic repertoire of old-time tunes, parlor songs, novelty numbers and more, Mike's eyes lit up with recognition.

"That's the real deal. People used to do it that way. They'd pick up music from everywhere. That's what I've started doing. I've been listening to lots of different things. I like some African guitar players, some slack key guys I've been turned on to by Bruce Molsky. It comes from all over the place."

Mike Compton has earned his place as the "go-to guy" in Nashville for anyone looking for a traditional mandolin sound. Since his participation on the "O Brother" soundtrack, he's recorded with Elvis Costello, Sting, Willie Nelson, and others. Producer T-Bone Burnett, who put together the music for the Grammy Award-winning "Oh Brother," tapped Mike's talents to contribute to the Civil War drama "Cold Mountain."

Mike's taken the mandolin to places it hasn't been before and as much as any mandolinist in the last 20 years he's developed a signature sound and a loyal following. He's done all this without adapting his playing to appeal to a larger audience or resorting to the gimmickry of "fusion." His respect for tradition comes through loud and clear and to lovers of old school Monroe picking, that's music to our ears.

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

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

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



Frank Solivan, Sr.

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

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

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

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

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

www.kidsonbluegrass.com

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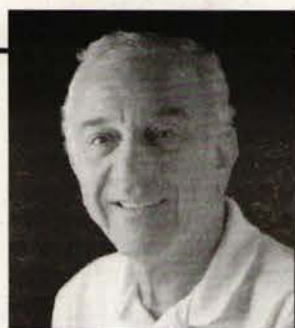
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The Luthier's Corner - Roger Siminoff



Roger Siminoff

Q: Arch-top guitars sound great, and flat-top guitars sound great. Why have I never seen a flat-top mandolin?

A: Both archtop and flattop guitars sound "great" but very different from each other because of the construction and stiffness of the soundboard and backboard, and because of the bracing patterns used in each instrument. Typically, arch-top guitars are fitted with two longitudinal tone bars that

run the length of the soundboard, somewhat parallel to the f-holes whereas flattop guitars typically are fitted with an X-brace pattern with additional tone bars below the bridge. (Nylon-string flat-top classical guitars have a "fan-brace" pattern in which five to seven braces are positioned in a fan pattern emanating from the bridge.) Actually, there have been many makers of flattop mandolins over the years (which sound very different from archtop mandolins) – it's just been chance and circumstance that you've not seen one.

Q: Last month, you showed an interesting drawing of a string vibrating sideways and then up and down. Does this happen on all instruments?

A: Basically, it does, and here is that drawing again from last month (Fig. 1). The only instruments that feature string orbits that are highly controlled and uniform are those in the violin family. On these instruments, the bow forces the direction of lateral vibrations to be consistently sideways (in the direction of the bow's motion).

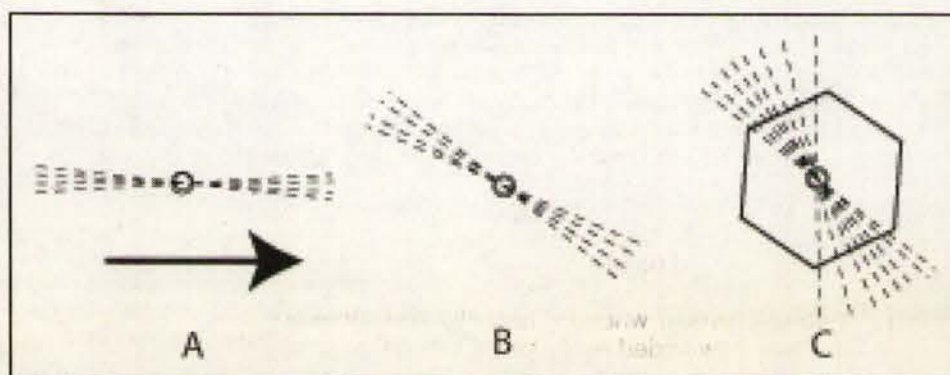


Fig 1: When a string is first picked (A), the first several vibrations are in the direction of the arrow, then the string begins to vibrate in numerous orbits (B, C). If the string is a wound string with a hex core (as most are, today), the string will tend to vibrate primarily in the direction of one of the flat faces of the core wire (C).

But, your question does bring up an interesting point; the lateral vibrations of a string are greatly affected by the type of core wire used. Years ago, before the development of hexagonal core wire, all "mandolin wire" (the industry name for wire used for guitars, mandolins, banjos, etc.) was round for both plain and wound strings. Wound strings with plain wire cores typically provided a warmer tone than wound strings with hex cores, but the round core wires were also more prone to having the wrappings come loose and the string go dead. Hex-shaped core wire was developed in the mid-1960s primarily to help lock the wrapped wire (the outside covering on wound strings) during the manufacturing process and keep it from unraveling. But the hex core wire also brought with it the problem that the strings tended to vibrate in specific orbits that favored the flat side of the strings. Think of securing a 2" x 4" x 8' board at both ends and then hitting the centermost point. The board would most probably spring back and forth in the 4" width direction, since it is easier for it to bend that way than in the 2" direction. This happens with hex-core strings as well, and there is really no way of controlling how the hex sides of the strings are facing when you put them on your instrument. So, to answer your question, this does happen on all instruments with the added caveat that strings vibrate in specific directions caused by the initial "attack" (when the string is picked) and by the natural shape of the wire itself.

Q: You answered a question about sideways vibrations of a string. I've noticed that when I tune pairs of strings on my mandolin, even after I spend a lot of time to get two strings in exact correct pitch, when I pick the lower one and then upper one, they sound different – it's the same note, but the tone is different. Is this the same thing you described?

A: Thank you for this great question. While both of the picking motions are lateral (side to side), what is happening in your situation is a bit different from the isolated discussion of the string's lateral vibrations.

On the mandolin, where you are tuning a pair of strings, both strings are of the same gauge, and they are at the same tension even though one string is slightly longer than the other (because one has to go further to the tuning post).

However, what makes them sound differently when you pick the lower one and then the upper one has to do with the direction of attack; the direction in which the string is hit. (There are four elements to how strings produce sound: direction of attack, method of attack, duration of attack, and intensity of attack). Typically, we pick in different directions when we try to isolate the strings of a pair (as on the mandolin); upwards and towards the treble post of the bridge when we hit the bass-side string of the pair, and upwards and towards the bass post when we hit the treble-side string of the pair. As you pick up on the

lower string, the angle of your string attack drives the bridge in a rocking motion, and the primary energy of the string is directed mainly to the bass tone bar. When you pick down on the upper string, the direction of attack causes the string to vibrate in a direction that primarily affects the treble tone bar. In doing so, it is not the strings themselves that sound different but the response from the instrument because of the angle of attack when you picked the string. Watch your pick closely, and you will see that the difference in picking action or picking motion between picking up and picking down is almost 90°. Each action causes a different orbit of the two strings that drives the soundboard and tone bars differently.

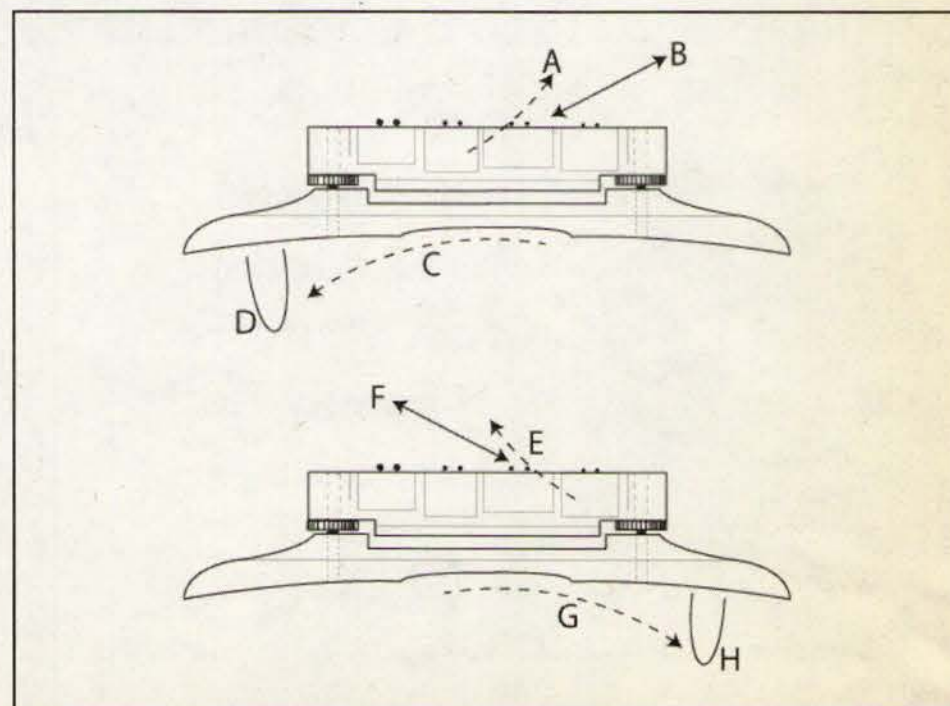


Fig. 2: When the bass-side A string is picked on the mandolin, the musician typically picks it in an upward direction as indicated by arrow "A" and the direction of attack causes the string to vibrate in direction "B". This causes the bridge to rock back and forth in the direction of arrow "C" which transmits a good deal of the string's energy to the bass bar at "D." However, when the treble-side A string is picked, the musician typically picks it in the opposite upward direction as indicated by arrow "E". This direction of attack causes the string to vibrate in direction "F" which causes the bridge to rock back and forth in the direction of arrow "G" which transmits a good deal of the string's energy to the treble bar at "H." Thus, the two directions of attack cause the two strings to sound differently even though they are both tuned to the identical note.

Fig. 2 shows how the direction of attack is different on the two A strings of the pair. Note how the energy from the strings motion is directed differently towards the bridge base.

The rocking motion and bowing direction (and this relates to the previous question as well) is critically important on the violin and Fig. 3 makes it easy to appreciate how the strings' energy is driven through the bridge to the bass bar. With the bridge's treble foot sitting almost directly over the soundpost, the soundpost acts as a fulcrum upon which the bridge can rock back and forth (side to side) driving a good percentage of its energy to the violin's bass bar (located beneath the bridge's bass foot).

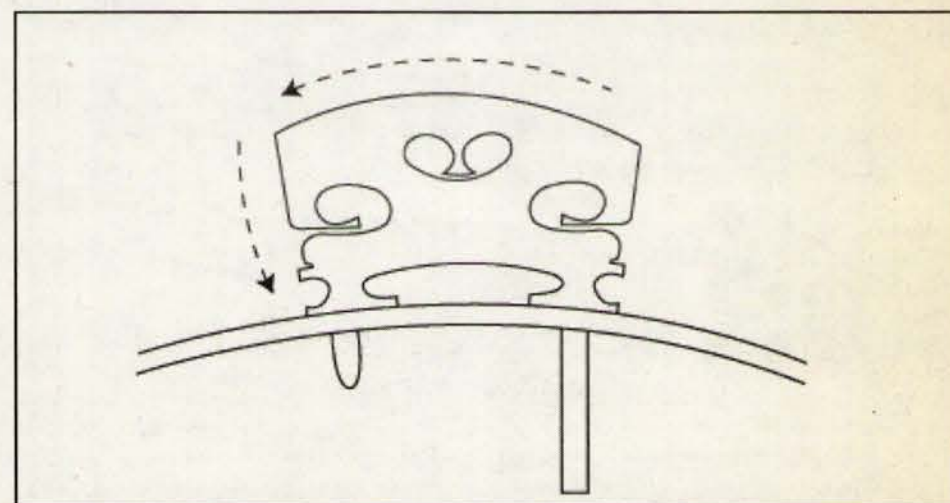


Fig 3. The direction of attack from the violin's bow forces the string to vibrate mainly in a sideways direction. The bridge, whose treble foot is sitting over the soundpost, rocks sideways driving a major portion of its energy to the violin's bass bar (below the bridge's bass foot).

The Luthier's Corner

From Page A-24

Q: Here's a photo of a mandolin bridge I replaced a while ago and it sounded pretty bad at first and then seemed to get better over the past five or six months. Do bridges break in?

A: Thanks for sending along a photo; it makes it much easier to evaluate the problem or question. Actually, bridges don't break in as the soundboard and backboard do.

However, as I studied your photo carefully, I saw something that concerned me a bit. It appears that the bottom of the bridge foot has a negative curve to it. That is, it doesn't match the curvature of the soundboard as it should. This leads me to believe that the bridge foot was not fitted to the soundboard at the outset and what you experienced was the bridge and soundboard mating to each other over time (which, actually, is a bad thing where the difference in shape is so severe).

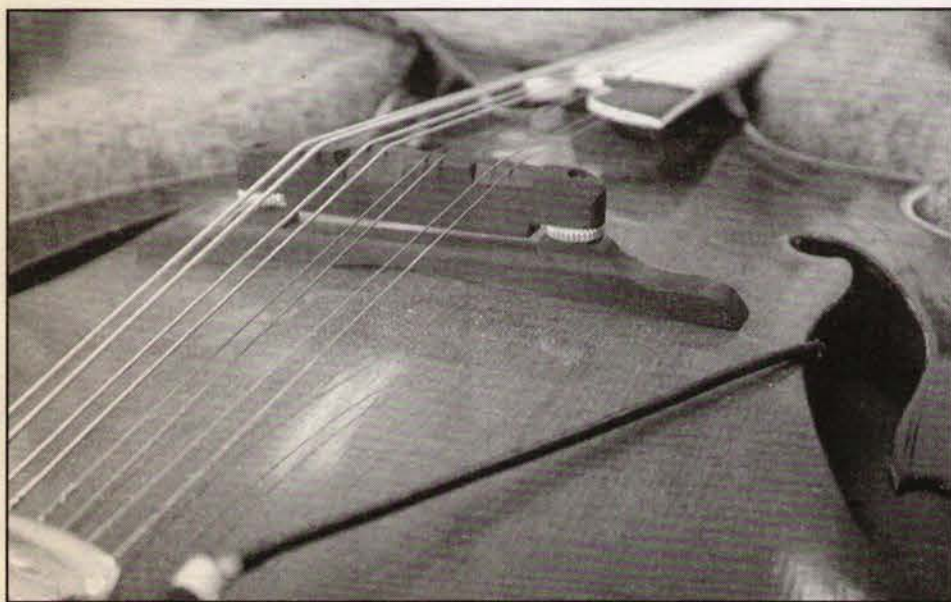


Fig 4. The foot of this bridge has a negative curve that does not fully follow the shape of the soundboard.

Movable bridges on mandolins and tailpiece-type acoustic guitars absolutely need to be carefully fitted to the soundboard so that the curvature of the bridge's feet match the curvature of the soundboard. This is important for tone as well as for structure. I can't tell if it is too late to re-fit the bridge, but it is possible that the soundboard could have taken on a slightly different shape. A permanent depression in the soundboard should be obvious if ever you remove the strings, clean the soundboard's surface, and look at it in good light.

See you next month.

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Roger Siminoff was the founder of Pickin' and Frets magazines and has written several books on instrument set-up and construction. His latest book, *The Art of Tap Tuning* (Hal Leonard Corporation) is a 56-page text that features an accompanying 50-minute DVD with acoustical tests, set up and use of electronic tuning gear, and an actual demonstration of the tap tuning process. The book is available at most music stores and luthier supply houses or directly from Roger's web site. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Gibson and Lloyd Loar history, visit his web site at: www.siminoff.net.

2011 Cazadero Performing Arts Family Camp is Open for Signup!

From Page A-13

ferings, there are also classes in dance, capoeira, storytelling, painting, photography, stone carving, print and jewelry making, crafts, kids' adventure class, writing, creativity, and more. And there is an early morning yoga class. There's also a theater production that is put on at the end of the week, with camper actors, camper-produced sets, and live camper band.

2.5-5 Year Old Program

For those of you with little kids (under 6), the camp offers child care in what's called "Kid City." It's a fenced-off area where a veteran Montessori teacher and her assistants run a program for kids during class periods. It's not just child care.

Dates

Family Camp runs for two discreet one-week sessions. The first session is from Aug. 8-14, the second session from Aug. 15-22. Both weeks have openings available.

Cost

The normal rates for a week of camp (Monday thru Sunday) are \$725 per adult, \$640 for 6-18, \$415 for 3-5 & seniors, and 2 and under are free. However, there are scholarships/discounts available to those who could use them. All lodging, meals and classes are included.

Please contact the Executive Director, Joelle Yzquierdo at atjoelle@cazfamilycamp.org. More information available at 510-658-3257 or online at <http://www.cazfamilycamp.org>

Bluegrass Bard

- Cliff Compton



Cliff Compton

Two days before the forth of July

I was playing a little bluegrass gospel
There in the shadow of the pines
Under that big old sign that's been hangin' up there for
about a hundred years
The sign that says "Jesus the light of the world"
On the face of that old tabernacle
Of the old campground on the corner of 52nd and Duke
Portland Oregon
Where yesterday looks like today
And tomorrow looks like heaven
And I'm comfortable here
With some old friends
And some I never met
And some I ain't seen since we were young and handsome
And that Newfoundlander, West Cull,
With a voice like a hearty Irish high tenor
Belting out familiar songs that I've never heard
With a power that'll make your liver quiver
Playing a borrowed accordion
Like Pat Calhoun
Only not anywhere near as good
But with gusto
And with an occasional fifth note slipped into the four/four time
To confuse us all.
And Joel McCarville, up from somewhere in Arkansas
Looking like Vince Gil, until he takes off his cowboy hat
And reminds me that neither one of us is as young as we used to be.
But man when he sings.....

The soul would have no rainbow
If the eyes had no tears...

And I remember when his cassette first came out,
and how I cried every time I heard that song
And I still do
A little

And Frode is finger picking a nylon string guitar because,
apparently they haven't discovered flat picks in Stavanger,
Norway where he lives
And I'm thinking "he does that pretty good" and
Last time I played with him, it was years ago,
And he was playing a trombone
And this is certainly an upgrade from that
In my little world

And Scott Ross grabs the bass and adds a little diversity to the group
Playing like an old pro, with just a hit of that Caribbean birthright
And it kind of came alive
There on that beautiful day
Two days before the fourth of July

And the saints were marching by
Gathering in little groups
Passing in and out
Clapping a little
Singing a little
And this brother from Nigeria, or Zambia
Or somewhere African
Pulled out his camera
And filmed a video for the folks back home

And we sang and played till I gave out
Or until they opened the camp restaurant
And West Cull, he was still going strong and I reckon he still would be
If someone hadn't come by to take him fishin'
And I'm thinking
I love the bluegrass
It warms my innards
And this bluegrass gospel
It lights up the dark
And brought us from all over the world
To sing a few songs
To spread a little love
Lifting up the almighty
Countin' our blessings

BRENDA and the Reviews

Bean Creek: Nightbird

www.beancreekbluegrass.com
©2011

Song list: Will You Be Lonesome Too?, Take a Message to Mother, I Love You and You Don't Even Know, Little Death, Keep My Skillet Good and Greasy, Satan's Jewel Crown, Cattle in the Cane, Wheeling, Pretending I Don't Care, Banjo Boy Chimes, Your Selfish Heart, If I Had My Life to Live All Over Again, Nightbird, When My Time Comes To Go.

With ten years of playing together, Bean Creek has become one of the South Bay's most popular bands and is a regular performing band at Phil's Fish Market and Sam's BBQ restaurants. Their combination of heartfelt vocals and sterling instrumental skills make each song a special moment in time. The band members are Billy Pitrone on guitar and vocals, Sarah Eblen on bass and vocals, Peter Hicks on mandolin, fiddle and vocals and Rob Horgan on banjo and dobro.

The songs include originals

written by Billy and some classic tunes from bluegrass and country singers. The rousing "Keep My Skillet Good and Greasy" features the rough hewn voice of Peter Hicks and his fast-picked mandolin matched with Rob's rollicking banjo. Rob plays banjo and Pete switches to fiddle in the band's performance of the traditional "Cattle in the Cane." Sonny Osborne's "Banjo Boy Chimes" has fiddle and banjo teaming up again.

Bean Creek's vocal palette is a fine mix of harmonies and solo performances. Pete starts the vocals in the Ruby Rakes song, "Your Selfish Heart," but the harmony vocals with Billy and Sarah just bring out the extra twinge of sadness in the song. Billy's original song, "Little Death," has the ominous drone of pestilence and it brings to mind Ralph Stanley's sonorous "O Death" performance. Billy also wrote the title song, "Nightbird" and its mournful minor melody matches Billy's heartfelt message of a bird that sings to his love long gone. Billy and Sarah have a wonderful vocal synergy and their duet singing on Jimmy Martin's "Pretending I Don't Care" has that mixture of

hope and despair that mark a relationship on the wane. "When My Time Comes To Go" is a powerful gospel song from Olabelle Reed and the band blends harmonies and instrumentation is a glorious end to the album. With its recent performances at the CBA's Father's Day festival, we can be pleased that this band won't be going away anytime soon!

John Duffey: The Rebel Years 1962-1977

Rebel Records
PO Box 7405
Charlottesville, VA 22906
www.rebelrecords.com
©2011

Song list: Girl From the North Country, The Young Fisherwoman, Reason For Being, Bringing Mary Home, 500 Miles, I Haven't Got the Right to Love You, Falling Leaves, The School House Fire, Heaven, Some Old Day, Silence or Tears, Small Exception of Me, This Morning At Nine, I'll Be There Mary Dear, I'm Working on a Road.

It's hard to believe that John

Duffey has been gone for 15 years. When you hear his voice singing these classic Country Gentlemen and Seldom Scene songs you can recall the first time that vibrant and powerful tenor voice soared out and touched your heart. John was a musical wonder for 40 years and he helped make bluegrass music for the urban audience in the Washington D.C. area. The two bands presented songs that weren't the tried and true songs from the mountains; they found folk, jazz and popular songs and gave them the bluegrass tone with sturdy instrumentals and impeccable vocal harmonies.

"Girl From the North Country" is an early Bob Dylan song recorded by the Country Gentlemen and this collection also features the folk classic "500 Miles" that John and Charlie Waller transform into a glorious vocal extravaganza. Other songs that feature John with Charlie are the Louise Certain (Scruggs) song "Some Old Day," and the Lester Flatt song, "I'm Working on a Road."

John also wrote songs; his



Brenda Hough

"Bringing Mary Home" was one of the Seldom Scene's signature songs and his delivery gives credence to the supernatural ghost story. His skill at storytelling is also displayed in "The School House Fire" that is presented here for the first time. John's vocal harmonies with John Starling were another magical pairing and their two voices blend magnificently in the gospel "Heaven" and the inspiring "Falling Leaves." If you haven't played your Country Gentlemen or Seldom Scene re-

Continued on A-31

Interview with Pam Brandon

By Brenda Hough

I caught up with Pam "Belle Monroe" Brandon at Parkfield, where she and her band, the Brewglass Boys, were part of a fine line up.

BH: Perhaps you can elaborate on your own musical perspective: What were your earliest musical influences and how does that flavor your approach to bluegrass and old-time music?

PB: My earliest musical influences were traditional folk and jazz music, closely followed by the Beatles! My two favorite albums when pretty young were "The Best of Louis Armstrong" the Greenbriar Boys' classic "Ragged But Right".

I grew up in a musical household in England, one filled with various instruments and live music. I was a classical pianist and also a flautist in the school orchestra, but at home I spent time with my folks (bluegrass musicians themselves), going to the weekly folk club, jazz club and picking sessions in pubs. Many touring bluegrass and musicians passed through our house and I attended folk and bluegrass festivals with my parents.

What does all this mean? Well, I wouldn't label myself as a bluegrass purist by any means, and my approach is often to take music from all kinds of sources and put it into a bluegrass context. By this I mean arranging the song using suitable instrumentation, harmonies, tempos etc. Also, it's hard to be a female singer in bluegrass. My vocals certainly are influenced by

singers as far apart as Ella Fitzgerald and Sandy Denny, and my love of jazz and blues can definitely be heard in my tone, phrasing and vocal attack.

The Brewglass Boys tend not to play much old-time music, leaning more to the rock and modern end of the bluegrass music spectrum.

Some other members of the band's influences that I am aware of: Ted and Tom played a lot of rock and roll and listened to a lot of Grateful Dead growing up, and Jordan's youthful bluegrass epiphany came from seeing Mark Vann perform with Leftover Salmon. Diana was into classical and pop music (she brought Doreen to the band), and Will is just too darn young to have any early influences other than Belle Monroe and Her Brewglass Boys (you'll have to ask him yourself)...

BH: What parts of traditional bluegrass have influenced you?

PB: The drive and the harmonies found in traditional bluegrass are



Pam "Belle Monroe" Brandon.

Photo: Don Dowell

what drew me to the genre in the first place. As I said, my earliest bluegrass influence was probably the Greenbriar Boys, also Reno & Smiley and a British banjo player named Pete Stanley. I didn't hear Bill Monroe, Flatt & Scruggs etc till later on.

BH: Do you have a "band sound" that you emphasize either by the instrumentation or the vocals?

PB: Yes, we definitely have a band

sound! The individual band members' playing and vocal style and song choices make up a huge part of our sound. With a dobro player we are one of the few bands with a full 6-piece instrumental lineup, and this gives us a fuller sound over a more traditional 5-piece band. We work very hard on our harmonies, mostly using 3 parts. Besides the vocals, most of our efforts go into creating interesting and dynamic arrangements, something we consider to be one of our main strengths. We want the audience to stay engaged in the performance because it carries them along and is interesting and full of surprises, like a good story. We are also known for being pretty high energy overall, but we've got some great slow numbers on the new album "Long Lonesome Day" (including the title track) as well as some barn burners. Material choice also contributes greatly to our band sound.

BH: How does each band member contribute to your overall sound?

PB: Well, we hope that the whole is greater than the sum of the parts! This is particularly obvious when we have someone either missing or subbed out for some reason. The most obvious example is our bassist, Tom Drohan. He plays with a rock drive, lots of slap and energy. There's nobody like him in the bluegrass scene and we have a hard time replacing him on the rare occasions we need to. Ted and I also play with a lot of drive, so our

rhythm section is very energetic and aggressive, something the rest of the band relies on as a foundation for their playing. Ted Silverman plays mandolin with a large amount of country blues and swing influence rather than a straight bluegrass background, so this flavors the sounds quite a bit. Diana's fiddling comes from a classical background but is heavily influenced by Jason Carter, Stuart Duncan etc. This creates some interesting mashups. Bach definitely meets Carter on our new album. We lost our long time dobro player, Rick Hendricks to cancer in 2009. Rick played dobro like a lap steel guitar player, which gave us a certain sound. Our current dobro player, Will Fourn joined the band in 2010 and his playing is more bluegrass and swing influenced so his sound fits us very well and he's gone from strength to strength in the year he's been with us. He plays some incredible stuff on the new album and is a huge part of its overall sound.

BH: Do you have a direction or goal for your next musical project - what do you want to incorporate or emphasize?

PB: We haven't started detailed planning yet, but the goal is for the next release to be next year and to feature mostly original music and to build on the full-bodied "Brewglass Sound". We've already started gathering the songs, starting with a great new one by Will called Anna Leigh. Stay tuned!

September 23-25, 2011

Kings River Bluegrass Festival

At The Grove, 14265 E Goodfellow Ave. in Sanger, CA 93657

Featuring:

Evie Ladin and Evil Diane

The Central Valley Boys

The Anderson Family

The Get Down Boys

Bean Creek

Red Dog Ash

Rock Ridge Bluegrass Band

Grassfire

Grasskickers

Groundspeed

Uncle Ephus

Kings River Gospelaire

Kids on Bluegrass!



Kings River
Bluegrass Festival
at The Grove

Sponsored by the California Bluegrass Association

For more festival information and online ticket purchases

see the CBA website at www.cbaontheweb.org

Ticket prices:

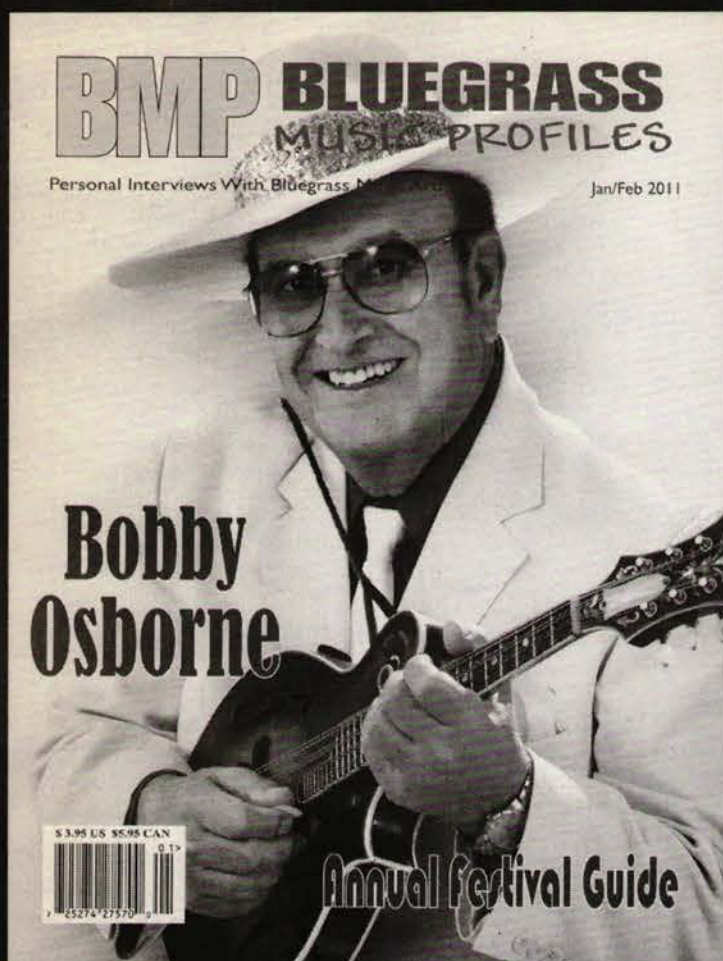
Free camping included in 3 day pass purchase

Early bird tickets purchased before August 15, 2011
CBA member 3 day pass \$45.00
Non-CBA member 3 day pass \$50.00

Regular price tickets after August 15, 2011
CBA member 3 day pass \$55.00
Non-CBA member 3 day pass \$60.00

Children under 18 are free

One day passes: Friday - \$25, Saturday - \$30, and Sunday - \$20



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CBA Calendar of Upcoming Music Events

BAND GIGS & CONCERTS

August

08/04/2011 - Oak Grove, will play at Firehouse Arts Center, 4444 Railroad Avenue, Pleasanton - The Grascals with opening act Oak Grove The Grascals are among the most beloved and acclaimed bands on today's bluegrass scene. They've recently added the SPBGMA's 2010 Bluegrass Band of the Year award to a string of others, the International Bluegrass Music Association's Emerging Artist of the Year award in 2005 and the association's Entertainer of the Year honors in both 2006 and 2007. Whether being light-hearted and jovial or soul-searching and reflective, The Grascals are at the very top of their game, honoring the past and forging into the future, bringing fresh-yet-familiar sounds to the bluegrass world and beyond. Don't miss them! For more information, call Box Office at 925-931-4848 or email mrusso@ci.pleasanton.ca.us or visit www.firehousearts.org.

08/06/2011 - Max Lax and Nearly Beloved, will play at Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco - For more information, call 415-751-1122 or visit <http://www.theploughandstars.com>.

08/06/2011 - The Hi*Beams 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>.

08/07/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

08/12/2011 - Pine Hill Haints, will play at Cafe Du Nord, 2170 Market St., San Francisco - For more information, call (415)-861-5016 or email shelby@shelbyashpresents.net or visit <http://www.cafedunord.com>.

08/12/2011 - Savannah Blue will play at Murphy's Irish Pub, 464 First St. East, Sonoma - For more information, call Shawna Rinehart at 909-595-4147 or email norfun3@yahoo.com or visit <http://www.sonomapub.com>.

08/14/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

08/19/2011 - Blue & Lonesome will play at French Garden

Restaurant & Brasserie, French Garden Restaurant & Bistro 8050 Bodega Avenue Sebastopol, CA 95472, Sebastopol - For more information, call 707-824-2030 or visit <http://www.frenchgardenrestaurant.com>.

08/19/2011 - Houston Jones will play at New Music Expression, 4434 30th Street, San Diego - For more information, call or email bb_info@buffalobros guitars.com.

08/19/2011 - Snap Jackson & the Knock on Wood Players will play at Murphy's Irish Pub, 464 First St. East, Sonoma - For more information, call Shawna Rinehart at 909-595-4147 or email norfun3@yahoo.com or visit <http://www.sonomapub.com>.

08/20/2011 - Houston Jones will play at Anaheim Downtown Community Center, 250 E. Center Street, Anaheim - For more information, call .

08/21/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

08/21/2011 - Houston Jones will play at Coffee Gallery Backstage, 2029 North Lake Blvd., Altadena - For more information, call (626) 794-2424 or visit <http://www.coffeegallery.com>.

08/22/2011 - 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 <http://www.amnesiathebar.com>.

08/27/2011 - High Country will play at Murphy's Irish Pub, 464 First St. East, Sonoma - For more information, call Shawna Rinehart at 909-595-4147 or email norfun3@yahoo.com or visit <http://www.sonomapub.com>.

08/27/2011 - Houston Jones will play at Armando's, 707 Marina Vista Martinez, CA 94553, Martinez - For more information, call Eloise Cotton at 925-229-1989 or visit www.armandosmartinez.com.

08/28/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

08/28/2011 - Houston Jones will play at Mission City Coffee Roasting Co., 2221 The Alameda, Santa Clara - For more information, call Dick Brundle at 831-479-1399 or email brundle@attglobal.net or visit <http://www.fiddlingcricket.com>.

dle@attglobal.net or visit <http://www.fiddlingcricket.com>.

September

09/04/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

09/10/2011 - David Grier will play at Schoenberg Guitars, 106 Main Street, Tiburon - For more information, call 415-789-0846 or visit <http://www.om28.com>.

09/11/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

09/12/2011 - David Grier will play at Mission City Coffee Roasting Co., 2221 The Alameda, Santa Clara - For more information, call Dick Brundle at 831-479-1399 or email brundle@attglobal.net or visit <http://www.fiddlingcricket.com>.

09/13/2011 - Bill Monroe Birthday Tribute will play at Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704, Berkeley - Bill Monroe Birthday Tribute For more information, call Freight Box Office at 510-644-2020 or email lisa@freightandsalvage.org or visit <http://www.freightandsalvage.org>.

09/16/2011 - Tony Holt & The Wildwood Valley Boys will play at Plough and Stars, 116 Clement St. (between 2nd & 3rd Ave.), San Francisco - For more information, call venue at 415-751-1122 or visit <http://www.theploughandstars.com>.

09/18/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

09/23/2011 - Michael Cleveland and Flamekeeper 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 email lisa@freightandsalvage.org or visit <http://www.freightandsalvage.org>.

09/25/2011 - Dusty Shoes Gospel Band will play at Station Grill, 170 W Grand Ave, Grover Beach - Every Saturday from 5 to 7 p.m. Dusty Shoes Gospel Band plays bluegrass at the Station Grill. This is a free event! For more information, call .

CAMPOUTS

08/05/2011 - 08/07/2011 Fort Klamath, OR - Crater Lake

Resort, Crater Lake Resort (not Crater Lake National Park). Exclusive use of grounds. Only 10 cabins and 14 RV spots available. Tent sites also. Beautiful location, big trees, green grass, creek with canoes. Near Crater Lake National Park and other outdoor museums. For more information or reservations, call Ben & Fran Coker at 541-783-3478 or email leftybassgal@gmail.com.

08/15/2011 - 08/22/2011 Isleton - Lighthouse Marina, Resort & Restaurant, 151 Brannan Island Road located in the heart of the Delta Loop Recreation Area on the 10-mile scenic drive just north of Stockton off Interstate 5. The Fourth Annual Bluegrass Camp-Out will be held at the Lighthouse Marina, Restaurant & Resort. This is a private membership resort located on the Scenic Delta Loop next to the Mokelumne River. This lovely resort offers activities for all to enjoy; such as volleyball, basketball, miniature golf, horseshoes, tetherball, fishing, swimming, clubhouse, boat launch, convenience store, barbeques and a fine restaurant located right on the river. The Lighthouse Marina, Restaurant & Resort is reserving 50 campsites with water and electricity for this year's Bluegrass Camp-Out. So give us a call NOW at (916) 777-5511 to reserve your space, or fax your reservation form to us at (916) 777-5386, as RESERVATIONS ARE REQUIRED and NO DRIVE-UPS will be allowed without reservations. Campsites \$25 per Night per RV, one Tent with no more than 6 people allowed per site. GATE OPENS 8 AM Monday, August 15, 2011 For more information or reservations, call Walt Jamieson at (916) 777-5511 or visit <http://lighthouseresortandmarina.com/>.

WORKSHOPS & MUSIC CAMPS

10/22/2011 - 10/22/2011 Palo Alto - Gryphon Stringed Instruments, Gryphon Stringed Instruments 211 Lambert Ave Palo Alto, CA 94306. Mandolin Workshop Come learn from one of the living legends of mandolin! Frank will cover special topics including, right hand technique, getting good tone, playing breaks, playing behind vocals, tremolo, special tunings and split-string technique. Frank will also teach many of his special techniques. Students of all levels are welcome. Frank is both a living master of Monroe-Style playing as well as a great innovator who has created a unique style of his own. His enthusiasm and love of playing the mandolin is contagious and has a way of inspiring students and bringing out their playing potential. Time 12 noon - 3 pm Cost: \$50 For more information

tion or reservations, call 650-493-2131 or visit <http://www.gryphonstrings.com>.

10/24/2011 - 07/02/2011 Berkeley - Fifth String Music Store, 3051 Adeline St. (Cross street is Ashby). Next to the Ashby BART station.. Come learn from one of the living legends of mandolin! Frank will cover special topics including, right hand technique, getting good tone, playing breaks, playing behind vocals, tremolo, special tunings and split-string technique. Frank will also teach many of his special techniques. Students of all levels are welcome. Frank is both a living master of Monroe-Style playing as well as a great innovator who has created a unique style of his own. His enthusiasm and love of playing the mandolin is contagious and has a way of inspiring students and bringing out their playing potential. For more information or reservations, call 510-548-8282 or email timothy.c.hicks@gmail.com or visit <http://www.5thstringberkeley.com>.

10/24/2011 - 10/24/2011 Berkeley - Fifth String Music Store, 3051 Adeline St. (Cross street is Ashby). Next to the Ashby BART station.. Come learn from one of the living legends of mandolin! Frank will cover special topics including, right hand technique, getting good tone, playing breaks, playing behind vocals, tremolo, special tunings and split-string technique. Frank will also teach many of his special techniques. Students of all levels are welcome. Frank is both a living master of Monroe-Style playing as well as a great innovator who has created a unique style of his own. His enthusiasm and love of playing the mandolin is contagious and has a way of inspiring students and bringing out their playing potential. Time 6 pm - 9 pm Cost: \$50 For more information or reservations, call Tim Hicks at 510-548-8282 or email timothy.c.hicks@gmail.com or visit <http://www.5thstringberkeley.com>.

FESTIVALS

August

08/05/2011 - 08/07/2011 Willets - Dead on the Creek, . Bands Include: Rita Hosking and Cousin Jack, Grascals, Red Molly, Dehli Low, For more information, call Uncle John Phillips at (707) 459-3015 or email john@deadonthecreek.com or visit <http://www.deadonthecreek.com/>.

08/12/2011 - 08/14/2011 Hollister - Good Old Fashioned Bluegrass Festival, Bolado Park near Hollister San Benito County Fairgrounds 8 miles south of Hollister. Our largest event, the Good Old Fashioned has been

Continued on A-29

CBA Calendar of Music Events

From Page A-28

held each summer since 1994. It features three wonderful days of California bands on the main stage, as well as hot campground pickers on the side stage between main acts. The GOF is also legendary among festival fans for both the quality and quantity of campground jamming. The festival takes place on the second weekend in August at Bolado Park, just south of Hollister. There is a tree-filled, shady campground for tent camping and a spacious meadow for RVs. The weather in August is typically comfortably warm during the day, with nights that range from mild to cold (pack layers!) The GOF is kid friendly, with a Kids on Stage program for budding bluegrass musicians and a wonderful volunteer-staffed crafts and activities corral next to the audience area. Please note that there are absolutely no dogs or pets of any kind permitted at Bolado Park, except for service dogs, which must be in uniform at all times. Any ticketholders or volunteers who arrive with a pet will not be allowed to enter the festival grounds. To avoid unpleasantness and enjoy your festival, please respect this policy and make other arrangements for your pet. Handicapped camping spots are available. Please contact Mike Fisher at 831-336-2185 to reserve a spot. Bands Include: Sherry Austin Band, Windy Hill, Snap Jackson & The Knock On Wood Players, Sidesaddle & Co., Circle R Boys, Dark Hollow, Page Brownnton & Sidetrack, Stoney Mountain Ramblers!, Abbott Family Band, Houston Jones, Jimmy Chickenpants, OMGG, Susie Glaze & The Hilonesome Band, Still Searchin', Bean Creek, Alhambra Valley Band, Kitchen Help, South County Special, Pearly Blue, Rogue River, Border Radio, JEDD Brothers, Kids on Stage, Rock Ridge. For more information, call Karl Franzen at 650 856-6445 or email peak@zyztemix.com or visit <http://www.harmonsspeak.com>.

08/19/2011 - 08/21/2011 Reno - Bowers Mansion, Bowers Mansion Hwy 395 between Reno and Carson City. 9am-6pm. August 20 Bands, workshops, vendors. Bands Include: Code Bluegrass, Piney Creek Weasels, HomeMade Jam - Bluegrass and Beyond, Wild Horse Drive, Hick'ry Switch, Anderson Family Bluegrass, Wild Creek. For more information, call Rick Rinehart at 775-849-7988 or email rvinhart@charter.net or visit www.bowersbluegrassfestival.org.

08/26/2011 - 08/28/2011 Hemet, 92543 - Golden Village Palms RV Resort, Hemet, CA, 3600 W Florida Ave. Bands Include: Lost & Found, For more in-

formation, call Tickets at 951-551-9963 or email wego87@hotmail.com.

September 2011

09/10/2011 - 09/10/2011 California - Anderson Marsh State Historic Park, On Hwy. 53 Anderson Marsh State Historic Park in Lake County. Bands Include: The Stairwell Sisters, Fur Dixon & Steve Werner, Pat Ickes & Bound to Ride, Laurie Lewis and the Right Hands. For more information, call Gae Henry at 707-995-2658 or email bluegrass@anderson-marsh.org or visit <http://www.andersonmarsh.org>.

09/23/2011 - 09/25/2011 Sanger - Kings River Bluegrass Festival, The Grove 14265 E Goodfellow Ave. Wrap up the festival season with a visit to The Grove in Sanger, California. This festival will feature some terrific California bands and some outstanding chances for jamming round the clock. The grounds at The Grove provide plenty of room for free camping and there's room for RV's and lots of shade for tent campers (dry camping only). For early arrivals camping is available for a \$10 per night fee. Electrical hookups will be available Thursday evening through Sunday afternoon for \$60 and, by reservation only, in limited quantities, so sign up early! The Grove is close to Kings Canyon and Sequoia National Parks and there are many wineries in the area to visit, a perfect opportunity for a relaxing fall trip. Bands Include: Evie Ladin & Evil Diane, Grass-Fire, Anderson Family Bluegrass, Uncle Ephus, Kids on Bluegrass, GrassKickers, Bean Creek, Red Dog Ash, Groundspeed, Kings River Gospellers, Rock Ridge Bluegrass Band, The Central Valley Boys, The Get Down Boys. For more information, call Marcos Alvira or Kelly Broyles at 559-977-3598 or email mercedbluegrass@sbcglobal.net or visit www.cbaon-theweb.org.

JAM SESSIONS SUNDAY

Berkeley - Freight and Salvage Coffee House, 2020 Addison Street Berkeley, CA 94704. First and third Sundays, from 1 to 4 p.m. --- \$14.00 Drop in --- This jam is open to anyone that wants experience playing and singing classic and contemporary songs from American folk, country, rock, and bluegrass traditions at moderate tempos in a supportive, educational, fun jam setting. Songs could be played from Hank Williams, the Carter Family, Old Crow Medicine Show, the Louvin Brothers, Gram Parsons, Allison Krauss, and many others. The instructor, Ran Bush, will help to avoid "jam buster" songs and act as the Jam Life-

guard; for example, the Grateful Dead's "Friend of the Devil" would fit well with this format, but probably not "Uncle John's Band". Many Emmylou Harris songs would work, but Joni Mitchell or Tori Amos songs, probably not. Attendees are encouraged to bring songbooks, chord charts, and tablature; if you're going to introduce a song for us to play, please bring at least a few chord charts to share with other players. We can also write the chords out on a white board in the class room, and go over the chords before we play the song if we need to. *Prerequisites: you should have a sense of humor, and be able to play basic chords on your acoustic instrument smoothly, at 120-140 beats per minute (quarter note beats). Guitar and banjo players should have a capo, and every player should bring a tuner and use it often. Singers should know what key they sing in, and/or bring chord charts for other players to use if possible. Note: although this session is not meant to be a beginner-level jam, it is also not a full-speed jam. If you have any questions about whether this would be a good session for you to attend, please email Ran Bush at ranbush@gmail.com. For more information or reservations, call Freight Box Office at 510-644-2020 or email ranbush@gmail.com or visit <http://www.freightandsalvage.org/workshops>.

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>.

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

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 <http://www.augiescafe.com>.

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

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

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

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.

Madera Ranchos - Madera Ranchos Pizza Factory, 37184 Avenue 12 Madera Ranchos, CA. First Sunday of every month from 2-5 p.m. ----- 1st hour is a slow jam and then it's full speed. For more information or reservations, call Kelly O'Neill at 559-283-6093 or email kellyoneillappraisals.com.

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

Modesto - Ingram and Brauns Musik Shoppe, 503 Bangs Ave. #A. Bluegrass jam session from 3 - 5 pm every Saturday. For more information or reservations, call Gary Vessel at 209 238-3098 or email gvessel@earthlink.net or visit <http://www.ibmusik.com>.

Paso Robles - Matt's Music, 617 12th St. Second Saturday of each month - open acoustic jam for folk, bluegrass, blues or other acoustic music. 11 AM to 1 PM. Matt's Music is at 617 12th Street, Paso Robles, CA. Call (805) 237-0054 or see the website at www.mattsmusicinpaso.com. For more information or reservations, call 805-237-0054 or visit <http://www.mattsmusicinpaso.com>.

Pleasant Hill - Smokin' Okies BBQ Joint, 1941 Oak Park. 3rd Sunday jam at 6:30 p.m. For more information or reservations, call (925) 942-0149.

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

yahoo.com.

San Jose - Hoover Middle School, San Jose, 1635 Park Ave.. Santa Clara Valley Fiddlers Association Jam session, 1 to 5 pm on 1st Sunday of every month. \$5 adult admission; children under 16 and visitors are free. For more information or reservations, call Paul Clarke at 408-749-0184 or email events@scvfa.org or visit <http://www.scvfa.org>.

Sunnyvale - Heritage Park Building, Sunnyvale Community Center 550 East Remington Drive (southwest corner near the orchard). 3rd Sunday of each month from 1 to 5 pm. This is a great location near the orchard. Play outside in the shade or inside. All levels welcome. \$5 fee per person pays the City for the space. If you have questions, contact Paul or Sue, 408-737-2521 or 775-720-2400. For more information or reservations, call Paul or Sue at 408-737-2521 or 775-720-2400.

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 Jam 5:30 to 8:30 pm. For more information or reservations, call Roger Siminoff at 805-474-4876 or email siminoff@siminoff.com.

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

Berkeley - Freight and Salvage Coffee House, 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/bluegrass-slow-jam-w-ran-bush>. 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 ext 4 or visit <http://www.freightandsalvage.org/bluegrass-slow-jam-w-ran-bush>.

Columbia - Columbia Kate's Teahouse, 22727 Columbia St. Every 2nd Sunday Irish jam from 2 to 6 p.m. For more information or reservations, call 209-532-1885.

La Grange - LaGrange Saloon and Grill, 30048 Yosemite Blvd La Grange, CA 95329. Canceled until the fall according to Bill

Continued on A-30

CBA Calendar of Music Events

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

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

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

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 <http://www.cbaontheweb.org>.

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

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

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 - Amnesia, 853 Valencia St. (between 19th & 20th). 2nd and 4th Mondays at 6:30 p.m. - The Pick Jam - precedes the Bluegrass Monday Show. For more information or reservations, call (415) 970-0012 or visit <http://thepicksf.com/>.

TUESDAY

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>.

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.

Santa Clara - Santa Clara Train Depot, 1005 Railroad Ave. 4th Tuesday from 6 to 9 p.m. For more information or reservations, call (408) 243-3969 or visit <http://www.scbcs.org/>.

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 churdley@comcast.net.

WEDNESDAY

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.

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

Martinez - Armando's, 707 Marina Vista Martinez, CA 94553. Hosted by Bruce Campbell and Red Rick Horlick from 7 to 10 p.m., with sign up at 6:30 p.m. The house band, led by Bruce Campbell, will be there to back up any pickers and singers. Are you a bluegrass musician that hasn't hit the big time yet? Then, come on down to Armando's and get on stage with some of the hottest bluegrass players in the Bay Area. Are you a bluegrass fan? 3 hours of music for \$3! For more information or reservations, call Eloise Cotton at 925-229-1989 or visit www.armandosmartinez.com.

Petaluma - Aqus Cafe, 189 H Street. 4th Wednesday Bluegrass and Old Time open jam from 7 to 9 p.m. For more information or reservations, call 707.778.6060 or visit <http://www.aquscfe.com>.

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

Santa Clara - Bluz By-you, 1240 Coleman Ave., Santa Clara, CA 95050. 1st, 3rd and 5th Wednesdays for jamming. For more information or reservations, call 408.588.1111 or email dcfiddles@gmail.com or visit <http://www.bluzbyyou.com/>.

Vacaville - Vacaville Winestyles, Vacaville Winestyles 11-B Town Square Place Vacaville, CA 95688. Regular Jam, 3rd Wednesday of each month, from 7 to 9:00 pm. Jam is intermediate and above. Each participant needs to be able to lead three songs. For more information or reservations, call John Erwin at (707) 447-9463 or visit <http://www.winestyles.net>.

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

Alameda - The Frog and Fiddle,

1544 Webster Street. Jam starts around 7:30 p.m. and is open to both beginners and experienced players alike. For more information or reservations, call Peter Barnato at 510-522-FROG (510-522-3764) or email frogandfiddle@gmail.com or visit <http://www.frogandfiddle.com>.

Berkeley - 5th String Music-Berkeley, 3051 Adeline Street. Free bluegrass jam, most Thursdays from 7:30 to 9:30 p.m... not a slow jam, all levels welcome. Contact Emery for more information or reservations, call Emery Barter at or email emery.barter@gmail.com or visit <http://www.5thStringBerkeley.com>.

Corte Madera - Marin Bluegrass Jam, Marin Lutheran Church 649 Meadowsweet Corte Madera, CA. Bluegrass jam 1st and 3rd Thursdays from 7:30 to 10:00 p.m. For more information or reservations, call Pat Palmer at 415 305-4250 or email everevolving@earthlink.net or visit uimfamilyministry@earthlink.net.

Morgan Hill - Morgan Hill Grange Hall, 40 East 4th St. 1st, 2nd and 4th Thursday night jam. For more information or reservations, call Tim Edes at (408) 779-5456 or email tim.bei@charter.net or visit <http://www.cbaontheweb.org>.

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.

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

Auburn CA - Auburn Library, Auburn Placer County Library, 350 Nevada St., Auburn, CA 95603. 4th Friday each month, 6 to 8 p.m. at the Auburn Library. *Acoustical instruments only* For more information or reservations, call Roy West at 530-367-3414 or email rwest@fctnet.net.

Corte Madera - Marin Lutheran Church, Marin Lutheran Church 649 Meadowsweet. For more information or reservations, call Larry Carlin at or email l_carlin@hotmail.com or visit <http://www.carlone.com/jam.html>.

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

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

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

Clovis - Clovis Senior Center, 850 Fourth St. Every 1st and 3rd Saturday from 7 to 10 p.m. All levels welcome, open jam, bring your instruments and join in the fun. For more information or reservations, call Kelly Broyles at 559-977-3598 or email kelly.broyles@sbcglobal.net.

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

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

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

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

Sebastopol - Coffee Catz, 6761 Sebastopol Ave #300 Highway 12 just east of Sebastopol by the Sebastopol Inn. Every Saturday afternoon jam from 2 to 5 p.m. --- This is not a slow jam or beginner's jam, intermediate and above players are expected and new additions are always welcome. For more information or reservations, call 707-829-6600 or visit <http://www.coffeecatz.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 candy.sponhaltz@att.net

Shelby Ash presents in San Francisco

August 6

AMERICANA JUKEBOX

A night of alt-country and hillbilly folk.

Tiny Television (SF) vs. Matt Lax & Nearly Beloved (SF)

@Plough & Stars, 116 Clement St, SF. 415-751-1122

9pm doors / 9:30 music / \$6-\$10 sliding scale / 21+

August 12

TWANG BANG

A night of alt-country, acoustic-punk & dirty bluegrass!

Featuring: Trainwreck Riders (SF) + Pine Hill Haints (Alabama) + Pops (SF) + Mahgeetah (SF)

@Cafe du Nord, 2170 Market Street, SF. 415-861-5016

8pm doors / 8:30 show / \$12 / 21+

BRENDA and the Reviews

From Page A-26

cord albums in a long time, get this newly issued CD and thrill again to the voice of John Dufey.

NewFound Road:
Live at the Down Home
Rounder Records (Concord Music Group)
100 N. Crescent Drive
Beverly Hills, CA 90210
www.newfoundroad.com
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Song list: Try To Be, These Days, Blackadders Cove, Ruben, If You'll Pretend, Room at the Top of the Stairs, Lonesome River, That's How I Got To Memphis, We Ain't Going Down Without a Fight, Please Come to Boston, Houston, Ain't No Sunshine.

When a band records a live album, the audience participation can inspire an exceptional performance and this December 4, 2010 recording at the Down Home lets the band showcase their most popular songs to a delighted audience.

Band members are Joe and Jamey Booher on mandolin, bass and harmony vocals, Josh Miller on guitar, banjo, harmony and lead vocals, and Tim Shelton lead vocals and guitar. While all the band members contribute to the vocals, their instrumental skills are not neglected: Earl Scruggs' "Ruben" has Josh's sparkling banjo coupled with guest Jim Van Cleve's fiddle and a powerful rhythm provided by Joe, Jamey and Tim. Tim has one of those powerful heartfelt solo voices and he gives a memorable performance in three "geography" love songs on the album: Tom Hall's "That's How I Got to Memphis," Dave Loggins' "Please Come to Boston" and the Glen Campbell hit song, "Houston (I'm Comin' To See You)." The opening song, "Try To Be," has the band powering through a heavy rhythm backdrop of guitar and mandolin pushed along by fiddle and banjo and a strong vocal presence. Another album highlight is Josh's original song, "Blackadder's Cove" with its strong rhythm and an old man's memories and secrets of long ago. The band takes Bill Withers' "Ain't No Sunshine" and gives it a spit-and-polish with a innovative mandolin solo introduction by Joe followed by Tim's bluesy vocal. If you've never heard NewFound Road before, this would be a great introduction to their brand of bluegrass.

The Knuckle Knockers
Studio Bob
San Francisco, Ca
www.knuckleknockers.com
©2010

Song list: Georgia Blues, Shipping Port, Little Black Train,

Stacker Lee, The Cyclone of Rye Cove, Christmas Time in the Morning, Soldier Girl, Can't Feel At Home, Step in a Hole, In The Pines, Wildcat Rag, Dinah, Cannonball Blues, Brushy Fork of John's Creek & Little Bobby, All Night Long, The Hometown Waltz.

San Francisco may not seem to be a beacon for old-time music, but many of the West Coast's most popular bands seem to come from the streets and hollers of this city that claims to be the most cosmopolitan. This trio of performers gives an excitement to The striking thing about this album is the high energy and joy that transcends the songs. The vocals and instrumentals have the traditional sound and cadence but the band manages to make the songs sound brand new like some just blossomed flower. Band members are Bill Foss on vocals, mandolin, banjo, Karen Celia Heil on vocals, fiddle and guitar and Martha Hawthorne on vocals, guitar and banjo. Also joining the group are Brendan Doyle on banjo and Maxine Gerber on banjo.

"Georgia Blues" opens the album with a fiddle and banjo pairing that has your feet moving and Karen and Martha's duet vocals blend seamlessly. "Shipping Port" is a song from Johnny Johnson's String Band and its lively fiddle combined with a high-spirited banjo rhythm is sure to please. The delightful "Christmas Time in the Morning" is a melodic romp with strong fiddle and banjo. The band features several Carter Family songs including "The Cyclone of Rye Cove," the story of a tragic disaster, and "Cannonball Blues," a classic train escape song. With two female and one male voice, the Knuckleknockers have the same configuration as the Carter Family and their harmonies and sparse guitar rhythm captures the Carter sound perfectly with Bill's mandolin adding an extra bonus. Karen wrote "Step in a Hole" and her fiddle has the dramatic bounce that one might expect when falling down a hole. Martha wrote "Soldier Girl" in honor of all those brave soldiers who put themselves in danger for the sake of those at home. Adding to the musical enjoyment is the band's liner notes that construct a story web for the song progression. Great fun, great harmonies and a real delightful introduction to a fine ensemble!

Red Dog Ash
Valley Heat Records
www.reddogash.com
©2010

Song list: Rambler's Mind, Hey Little Boy, Clock on the Wall, It's A Hard Road, Red Dog Ash,

Long Shot Girl, Bella's Bedtime Waltz, Valley Heat, On the Run, Hello Florence Thompson, Once Is Good As Never, Sweet Rain Redemption.

Red Dog Ash is a Central Valley band with roots in traditional bluegrass music but tendrils stretching into country, gospel and blues. The four band members are talented musicians and songwriters. Dixon Smith has been a full time musician for most of his life and he has performed with his Gibson Mastertone banjo on Prairie Home Companion. Gary Vessel has been a violin and mandolin maker since 1991 and his mandolin skills and vocals are an important part of the band's sound. Eli Arigotti is the band's bass player and lead singer. Jason Winfree also sings lead vocals and his guitar playing drives the rhythm in the band.

Jason's "It's A Hard Road" features some fine band vocal harmonies and some of Gary and Dixon's instrumental licks. In coal mining, the red dog ash is left after a hot coal fire so it's fitting that his "Red Dog Ash" tells the tale of a family that for generations can "dance beneath the rock with the devil's flame." Gary's instrumental "Bella's Bedtime Waltz" showcases the melodic instrumentation of the band with guitar and banjo passages gently carrying you off to dream land. Folks living in the Central Valley may relate to "Valley Heat" with its hot days that "sing my head and scorch my feet." Dorothea Lange took the classic photograph of migrant mother Florence Thompson and Jason's "Hello Florence Thompson" is a tribute to the woman and the times she endured. Red Dog Ash has a sound all its own with a nod to the bluegrass musical forms and a soul searching for the special meaning in lives on the farm and in the mine.

Audie Blaylock and Redline: I'm Going Back to Old Kentucky

Rural Rhythm Records
Box 660040
Arcadia, CA 91066
www.ruralrhythm.com
©2011

Song list: I'm Going Back to Old Kentucky, You'll Find Her Name Written There, In Despair, On The Old Kentucky Shore, Out in the Cold World, When the Golden Leaves Begin to Fall, My Little Georgia Rose, Mighty Dark to Travel, Cry Cry Darlin', I Was Left On the Street, Lord Lead Me On, Tall Timber.

In this centennial year of Bill Monroe's birth, it's surprising that there aren't more tribute albums featuring Bill's many songs. It's

perhaps fitting that Audie whose career includes working with Jimmy Martin, Rhonda Vincent and Michael Cleveland, is involved with a salute to the traditional sounds of bluegrass. Audie's strong guitar playing and stout hearted vocals are the strong foundation of his Redline band, and he is joined on this collection of songs by some original Bluegrass Boys, Del McCoury and Glen Duncan. Also adding to the marvelous tribute are Bobby Osborne, Lou Reid, Russell Moore and Ronnie McCoury. Audie's band members are Russ Carson on banjo, Patrick McAvinue on fiddle and Reed Jones on bass. All three players have mastered that special bluegrass sound and rhythm and Patrick and Russ are particularly talented with the fiddle and banjo interaction that is a bluegrass hallmark.

The opening song, "I'm Going Back to Old Kentucky," is a Bill Monroe original and features Lou Reid on the vocals and Ronnie McCoury on mandolin. It's performed with extra gusto, and Patrick's fiddle and Ronnie's mandolin have an extra sparkle. The other Kentucky song on the album is "On the Old Kentucky Shore" and Del McCoury's duet with Audie have that special haunting quality found in many Monroe songs. Bobby Osborne joins Audie on "Mighty Dark to Travel" and the two voices have that special brother duet quality.

Audie's vocal solo on "Cry Cry Darling" has that soaring high lonesome tenor that will send shivers down your spine. Patrick and Reed form a powerful vocal trio with Audie as they perform the stirring gospel song, "Lord Lead Me On." Bill Monroe's bands excelled at high speed instrumentals and Redline pours on the power as they perform the instrumental "Tall Timber" aided by fiddle power from Glenn Duncan and Jason Carter. The legacy of Bill Monroe continues with this outstanding tribute!



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

CBA
CLASSIFIED
ADS

LESSONS

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

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

WANTED

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

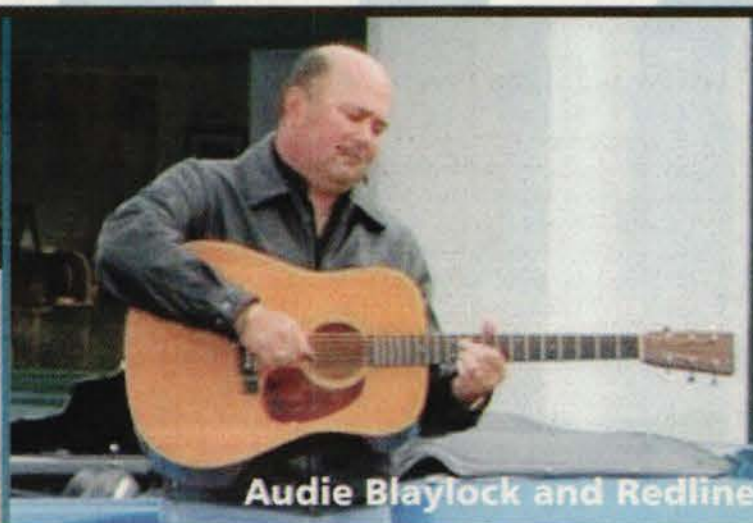
Thank you, CBA members. You are the music!

· ninth annual ·

PLYMOUTH

BLUEGRASSIN' IN THE FOOTHILLS

Larry Stephenson Band



Audie Blaylock and Redline



The Larry Gillis Band



Darrell Webb Band

**MUTT
STRUTT**
· Sat Only ·

**Kids
On Stage**

**Craft and
Food Vendors!**

**Sound by
PAUL
KNIGHT**

MUSIC FESTIVAL

Sept 16-18, 2011

Amador County Fairgrounds

Plymouth, CA

· OTHER BANDS ·

The Cleverley's · Tony Holt & the Wildwood Valley Boys
Brand New Strings · Windy Hill (2010 Plymouth Emerging Artist Winner)
....and More Bands To Be Added!

EMERGING ARTISTS:

Bay Island Ramblers · Thick Soup · South County Special · Red Dog Ash

A SPECIAL THANKS TO OUR SPONSORS!



POKERVILLE MARKET
Highway 49 · Plymouth, Ca



SAGEBRUSH REALTY
Carl & Diana Newberry
775-482-9739 775-482-4009



EARLY BIRD TICKET ORDER FORM

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

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

All Assoc. Bluegrass Member Early Bird 3-Day Ticket

1 ticket per member ~ Assoc. number

Assoc. 3~Day Adult x \$95 per person = \$

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

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

Single Days purchase at Gate ~ Absolutely NO Discounts at Gate ~ NO REFUNDS

Advanced Reservations REQUIRED for Handicapped Campers by Sept. 1st.

Placard # ~ Cash & Checks ONLY, at Gate

Name _____ Mail this order form and "Self Addressed
Address _____ Stamped Envelope" with check or money order
City _____ payable to ~ L & S Promotions ~
State _____ Zip _____ P.O. Box 444, Copperopolis, Ca. 95228
Phone _____ 209-785-4693 ~ e-mail: roaddog@earthlink.net
E-Mail _____ Credit Card Ticket Orders ~
www.landspromotions.com (service charges apply)