



**Holiday time**

**Christmas, Hannukah, and just plain old gift giving: Ideas from Bruce Campbell and Darby Brandli**

By Bruce Campbell and Darby Brandli

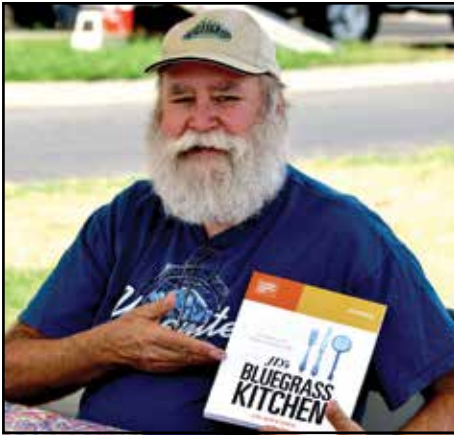
Looking for holiday gift ideas? Don't forget the Bluegrass Cookbook and CBA event tix!

Musicians and music fans can be tough when it comes to gift giving. Both tend to buy themselves the things they want, and the stuff musicians really want are about as expensive as a Lexus. So, how can you find thoughtful gifts for these people that won't break the bank, or elicit an "Oh, yeah, thanks, I already have one.." type of response?

The CBA rushes to the rescue with some sure-

*Continued on A-10*

CBA spokes-model Jim Ingram shows off the cookbook. Get one!  
Photo: Randy Shelton



**Big indoor jamming event**

**THE GREAT 48 - JANUARY 7-10**

By Larry Phegley

Here we are in December already, roaring toward the Great 48. It will be January 7-10, 2015 at the DoubleTree in Bakersfield. Hopefully you have already taken advantage of our room rate with the hotel if you are attending. . Other organizations who have established a presence are: the Bluegrass Association of Southern California (BASC), Bluegrass Music Society of the Central Coast (BMSCC), San Diego Bluegrass Society (SDBS), and the

Southwest Bluegrass Association (SWBA). Beside the incredible opportunity to jam with others from around the region, we have four organized events we will be offering.

Thursday night the CBA will be hosting two bands in the Presidential Suite. Stop by. There will be a tip jar.

Friday Sideline will perform in the ballroom.

*Continued on A-4*

**CBA announces 2016 Father's Day artists**



Headliner Rhonda Vincent.

*See page A-16*

**Michael Cleveland and Flamekeeper**



The CBA presents two opportunities to see the best fiddler in bluegrass (according to the International Bluegrass Music Association's 2016 awards) and his hot band Flamekeeper: February 26th in Alameda and February 27th at the Morgan Hill Grange.  
See page A-10 for details.

**CBA Festival**



Gene Parsons.

**Sonoma County Bluegrass & Folk Festival 2016**

By Mark Hogan

This is usually the time when we start talking about the Sonoma County Bluegrass & Folk Festival coming up Saturday March 12, 2016. As usual it will be held at the Sebastopol Community Cultural Center at 390 Morris St. in

*Continued on A-6*

**CBA presents**

**The Edgar Loudermilk Band featuring Jeff Autry - Shingle Springs Community Center January 31**

Bluegrass in Shingle Springs? You bet!  
The CBA is proud to announce a new area VP covering the Amador/El Dorado Counties. John Staiti has been attending CBA events, i.e. The Father's Day Festival, and concerts for the past 10 years. And, as has happened so often to so many of us, he has contracted the "Bluegrass Bug". He is even taking guitar lessons! Not only has John stepped up

*Continued on A-11*

**CBA house concert**

**Megan Lynch Chowning & Mary Sue Englund - Folsom Opry House**

By John Hettinger

Megan Lynch Chowning and Mary Sue Englund will perform a house concert at the Folsom Opry House, 113 Puffer Way, Folsom, on December 4, 730 PM (door at 700 PM). Megan and Mary Sue met years ago when Mary Sue had to explain all the complicated vocal harmony parts to Megan during Megan's first rehearsal with their

*Continued on A-10*

**Special C tours California - CBA show in Fresno**

By Maria Nadault

Special Consensus returns to California in January. Formed in the Chicago area in 1975, The Special Consensus is a four-person acoustic bluegrass band with a repertoire that features traditional bluegrass standards, original compositions by band members and professional songwriters, and songs from other musical genres performed in the

*Continued on A-11*

**Time to renew your membership? Check out the date on mailing label below.**

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Seaside, CA 93955  
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**Full hook-up reservation lottery for the 2016 CBA Father's Day Bluegrass Festival**

*Details on page A-9*



2015/2016

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Monday—3rd—Bert Daniel  
Monday—4th—Rick Poling  
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Tuesday—2nd—Ted Lehmann  
Tuesday—3rd—Nate Schwartz  
Tuesday—4th—Rick Cornish  
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Thursday—1st—Dave Williams  
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Thursday—3rd—James Reams  
Thursday—4th—J.D. Rhynes  
Friday—1st—Brooks Judd  
Friday—2nd—Cliff Compton  
Friday—3rd—Regina Bartlett  
Friday—4th—Bill Evans  
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Saturday—2nd—John Karsemeyer  
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**YOUR DONATION IS TAX DEDUCTIBLE.**

**Info at: kidslendinglibrary@gmail.com**



**This paper would not be possible without the volunteer columnists who bring us their expertise and experiences. Be sure and let them know you appreciate them. Comments: mrvarner@ix.netcom.com.**

# California Bluegrass Association Membership Application

Name: \_\_\_\_\_ Spouse or 2nd member: \_\_\_\_\_

Address \_\_\_\_\_

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

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

Single membership (\$25/yr) \_\_\_# of years With Spouse/other added (\$30/yr) \_\_\_# of years Teens 16-18, voting (\$5/yr) \_\_\_# of years

Life-long membership (\$750) \_\_\_\_\_ Life-long membership, couple (\$1000) \_\_\_\_\_

Birthdate (if senior citizen): \_\_\_\_\_

Credit card info (if paying by check, attach to form) **Visa M/C Discover** \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

Security code \_\_\_\_\_ Expiration date \_\_\_\_\_

Additional donations (Tax deductible)

\$ \_\_\_\_\_ Youth Program

\$ \_\_\_\_\_ Youth Academy

\$ \_\_\_\_\_ CBA Music Camp Scholarship

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 Membership Total \$ \_\_\_\_\_  
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 Please make checks payable to California Bluegrass Association (CBA).  
 Mail to: **CBA Membership Vice President Larry Phegley**  
**P O Box 1143**  
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Membership includes the Bluegrass Breakdown, and discount prices for all CBA sponsored festivals and concerts. **Prices subject to change without notice. Out of United States? Postal rates may be higher, please inquire.**

For information, call 831-233-0448 or email cba.membership14@gmail.com



**Looks like a membership application!**

## California Bluegrass Association Bluegrass Breakdown

is published monthly as a tabloid newspaper at PO Box 152, San Ramon, CA 94583, 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 152 San Ramon, CA 94583. 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 209-588-9214 for information and directions.

*Please send all contributions and advertisements to:*

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TERMS OF TICKET SALES FOR CBA EVENTS. Festivals, concerts, and other events sponsored by the CBA are held rain or shine, and there will be no refunds or rain checks. In the event a festival, concert, or event is cancelled due to natural disaster, fire, or act of God, CBA will not give refunds but will allow valid ticket holders to have admission to the following year's event free of charge. Artist schedules and performance times are subject to change without prior notice.

## Bluegrass Breakdown Advertising Rates

Display Advertising	Black & White ads	Four color ads
Full Page- 10" wide X 12.75" high.....	\$255.00	\$320.00
Half Page - horizontal -- 10" wide X 6.5" tall .....	\$144.00	\$180.00
Half Page - vertical -- 4.5" wide X 12.75" tall .....	\$134.00	\$170.00
Quarter Page 4.5" wide X 6.5" tall .....	\$70.00	\$90.00
Business Card - 2 columns wide (3 7/8") X 2" tall ..	\$35.00	\$45.00

Flyer insertion is available. Inquire for cost.

Other sizes of advertising are available. Discount pricing is applied to pre-paid ads running 3 months, 6 months or 12 months. Please call 831-338-0618 or email: mrvarner@ix.netcom.com for further information.

Advertisements should be submitted as PDF (or other approved format) files either on disc, CD or via e-mail. Advertisements can be produced by the editor upon request if artwork and photographs are submitted in advance.

Advertising proofs can be FAXed or e-mailed upon request if typesetting and/or layout is required. Please allow at least 5 extra days for production.

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.

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 Mark Varner, Editor *Bluegrass Breakdown*  
 P.O. Box 1245, Boulder Creek, CA 95006  
 Phone 831-338-0618 or email mrvarner@ix.netcom.com

Santa's #1 pick this Christmas is  
Rick Ednie's new CD

# White Turtle Dove



WWW.RICKEDNIE.COM



## The Great 48 - January 7-10

From page A-1

Advance tickets can be purchased on line for \$20 or calling Craig Wilson at 661-809-5622 (Please notice this change) This deal is in place until Jan 1. Tickets will be \$25 at the door.

Sideline consists of: Steve Dilling – Banjo/Vocals, Skip Cherryholmes – Guitar/Vocals, Jason Moore – Bass/Vocals, Brian Aldridge – Mandolin/Vocals, and Brian's brother Nathan Aldridge – Fiddle/Vocals. You should check Sideline out on YouTube or Facebook. You will see for yourself what an incredible experience it will be to get to see them in person. Don't miss the chance.

Saturday brings an opportunity for kids to go on stage, a band scramble, and open mic. This will start at 8PM in the Ball Room at the DoubleTree

There will be a teen jam suite again this year. Ask at the welcome table its location if you want to join with that group.

We will offer a Great 48 T-Shirt this year. You may purchase your shirt in advance on-line and have it reserved for your pick up at the DoubleTree. Shirts will be \$12. Many festivals include the line-up on the back. You are the line-up for the Great 48. So we'd like to create a special T-Shirt with our names and instruments on it. Pre-order this option for \$17. So get your personalized shirt today. Don't be left out. We'd like a really long list. We will cut off orders before the event in order to get the shirts printed. So order early.

This is developing as one of the best Great 48's yet. So come out and support live music. Bring a friend with you. It's the best way to introduce new people to the live performance experience.



performing live!  
**MEGAN LYNCH CHOWNING**  
and **MARY SUE ENGLUND**

**Wednesday 12/2/15**  
**Le Bateau Ivre - Berkeley, CA**  
7:00 to 9:00 p.m.  
donations accepted  
Info: [www.lebateauivre.net](http://www.lebateauivre.net)

**Friday 12/4/15**  
**Folsom Opry House**  
7:30 p.m. (doors at 7:00)  
\$15 in advance for CBA Members.  
\$20 at the door for everyone.  
Reservations: [bluegrass@shaunv.com](mailto:bluegrass@shaunv.com)  
or call: 916-990-0719

**Saturday 12/5/15**  
**Silicon Valley House Concerts**  
**in Mountain View**

Megan's Workshop from 2:00 to 4:00.  
Megan and Mary Sue Concert: 8:00 p.m.  
W/S - \$40 & limit 10.  
Concert: Suggested Donation \$20  
Reservations: [SGoodis@gmail.com](mailto:SGoodis@gmail.com)

**Sunday 12/6/15**  
**Greens on Tenth - Modesto, CA**  
3:00 p.m. (doors at 2 p.m.)  
\$20 in advance or at the door  
tickets: 209-543-5306  
[www.modestounplugged.com](http://www.modestounplugged.com)

Sideline tours California. Members are (left to right) Skip Cherryholmes; Jason Moore; Steve Dilling; Brian Aldridge; and Nathan Aldridge.

## Opportunities to see Sideline

Friday January 8 – The Great 48 Bakersfield. [www.cbaweb.org](http://www.cbaweb.org)

Saturday January 9 – The Palms Playhouse, Winters, CA  
<http://www.palmsplayhouse.com/>

Sunday, January 10 – The Big Easy in Petaluma  
<http://www.bigeasypetaluma.com/>

Monday January 11 – The Studio Cottonwood [www.thestudiocottonwood.com](http://www.thestudiocottonwood.com)

Thursday January 14 – The Coffee Gallery Backstage, Altadena – [www.coffeegallery.com](http://www.coffeegallery.com)

Friday January 15 – Blythe Bluegrass Festival – [www.blythebluegrass.com](http://www.blythebluegrass.com)

**THE PLOUGH AND STARS**  
116 Clement Street, SF  
**CBA sponsored jam every 1st Wednesday**

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



Darby Brandli

Thank you to the CBA Board for reelecting me President of the CBA. The role of President is to be a liaison between the Board and the Membership. Board membership is not required for the position. The monthly column written by the President is to inform the membership what the Association is doing and as time goes on, the CBA is doing more and more.

First a comment or two about the annual election. This is your Association and your vote counts. The voter turnout was very low this year. We must have 10% of the membership voting in order to have a valid election and we did meet that quota but I expected there to be much more interest since this time there were more candidates than open seats on the Board. All incumbents kept their seats: David Brace, Tim Edes, Montie Elston, Steve Goldfield, Dave Gooding, Mark Hogan, Jim Ingram, Larry Phegley and Geoff Sargent. Mikki Feeny was elected to fill the empty seat. This is a strong Board of Directors and they have hit the ground running. The

By-law Amendment passed unanimously. Directors will be able to electronically attend some meetings under some circumstances. I was in support of this amendment and I believe only about 7 people cast ballots opposed.

There are also some new Officers/Coordinators selected and approved by the Board to serve this next year. In no particular order they are: Campout Coordinators: Glenda and Von Lew, Mercantile Coordinators: Dennis and Julie Lawson. Vern's Stage Coordinator: Ron Esparza. FDF Backstage Manager: Theresa Gooding. FDF Workshop Coordinator: Steve Hogle. FDF Ice Coordinator: Drew Davidson. FDF Handicap Coordinator: Gene Kirkpatrick. Two new Area Activities VPs were selected: Kim Smith, Nevada County and John Saiti, El Dorado/Amador Counties. Please say thank you to everyone who volunteers to serve you. It is amazing what our group of dedicated volunteers can accomplish.

The Doubletree Hotel in Ba-

kersfield is filling up for the Great 48 Hour Jam. The Thursday night concert will feature Sideline from North Carolina. Sideline played the CBA Suite again this year to a packed house and tickets to this concert in Bakersfield should be purchased in advance. (See advertisement in this issue). We reserved our hotel room over a month ago, we would not miss this (essentially) free event. Every year more and more people from all over our State attend. Watch the website for more information as we get closer to the first full weekend in January.

Michael Cleveland and Flamekeeper is coming to California in February. Michael just won Fiddle Player of the Year again for the 10th time and the band won three other awards as well. Tim Edes is presenting the band SATURDAY night, February 27th in Morgan Hill at the 13th Annual Night at the Grange and a group of us is presenting the band FRIDAY night, February 26th as a fundraiser for the CBA Youth Program at the Elks Club in Alameda. Early Bird tickets for

both events will soon be available on [www.cbaweb.org](http://www.cbaweb.org)

It is time to donate to the CBA Youth Program to get your 2015 deductions (we are a 501(c)(3)). The Scholarship Fund is open for your donations as is the Instrument Lending Library. Because of our CBA members, we were able to issue \$6000 in scholarships to our youth in 2015 and the need is there for 2016 as well. Registration for the ACADEMY (4 day music camp for 8-16 year olds) will open soon and we are building the Scholarship Fund now. You may donate on line at [www.cbaweb.org](http://www.cbaweb.org) or at [www.cbayouthprogram.com](http://www.cbayouthprogram.com) (all credit card fees are waived for online contributions). The Lending Library desperately needs good mandolins and ¼ AND ½ sized basses. We have a waiting list for both mandolins and basses and we will purchase quality instruments if people are generous enough with donations. Scott Tichenor is setting up a donation campaign again on [www.mandolincafe.com](http://www.mandolincafe.com) for mandolins. For donations of actual mandolins

and basses, you may donate through Mandolin Café or contact Randy January at [kidslendinglibrary@gmail.com](mailto:kidslendinglibrary@gmail.com). For questions about any donations or to send checks, please contact me at [cbayouthprogram@gmail.com](mailto:cbayouthprogram@gmail.com) and I will direct you. Please consider sending cash donations in the direction of the next generation. We count on you as do the kids. Checks can be sent to me: Darby Brandli, 2106 9th Avenue, Oakland CA 94606. Checks should be made out to CBA Youth Program and you may designate where you want your money spent on the check. We will send tax letters for all donations before taxes are due.

## Minutes of the September 20, 2015 - California Bluegrass Association Board Meeting

### CALL TO ORDER

Tim Edes, called the meeting to order at 10:00AM at the Brace River House, 2608 Paradise Road, Modesto.

### ROLL CALL

#### Board Members Present:

David Brace, Tim Edes, Steve Goldfield, Mark Hogan, Jim Ingram, Maria Nadauld, Geoffrey Sargent

#### Board Members Absent:

Montie Elston, Dave Gooding, Larry Phegley

#### Officers Present:

Stan Allen, Colleen Hogan

#### Members Present:

Aaron Rowan, Debra Clover

### SETTING OF THE AGENDA

The board approved the agenda with one addition.

### APPROVAL OF THE AUGUST 2015 BOARD MEETING MINUTES

The minutes of the August 9, 2015 meeting were approved as written.

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

Aaron Rowan attended the meeting and talked about upcoming concerts for Modesto Unplugged.

### OLD BUSINESS

#### Elections:

Election results will be announced at the dinner Saturday night, Oct. 24 at the CBA Fall Campout.

#### IBMA Update:

The board reviewed the showcase schedule for the CBA suite at IBMA 2015, as submitted by Lucy

Smith.

#### Fall Campout:

--The price for the campout dinner was increased to \$10 to cover costs and raise money for the Youth Program.

--Volunteers will get one night of free camping for every two (4 hour) shifts they work.

--David Brace thinks he found someone to take over running the campouts in the future. This may be separated from the duties of the Statewide Activities VP.

#### New Website:

Overall feedback on the new website is good, although traffic on the message board has been slow. There have been some problems with the admin side of the site. Anyone having a problem needs to report the specifics to Rick Cornish.

After work on the main site is complete, we may develop a separate message board for Directors to use instead of email, which will have the added benefit of archiving the content.

### NEW BUSINESS

#### 2015 FDF Retrospective:

David Brace stated that he did not have many written reports and had not compiled a full Retrospective Report. The board discussed some of the key areas that can be improved upon for the next festival.

#### Bluegrass Camps for Kids Contract:

The contract for the 2016 Bluegrass Camps for Kids was approved.

#### East Bay Bluegrass Venue:

One of our members recommended a venue in Alameda that

may be available for large and small concerts and workshops.

#### 2015 Golden Old Time Campout Report:

Overall the old time campout was a big success with only a few minor issues. The group camp location is ideal except that showers are 4 miles away. Director Steve Goldfield will look into the possibility of purchasing solar showers for next year.

#### CBA Youth Program Re-Branding:

The board approved changing the name to "CBA Youth Program Scholarship Fund".

#### Kings River Update:

Stan Allen reported that the Kings River Festival was a success. He asked to form a committee to explore repeating the festival next year, on a Saturday instead of a Sunday if possible to encourage overnight camping.

#### Lending Library Storage Unit:

Randy January is taking over management of the lending library instruments and was approved to rent a climate-controlled storage locker for the instruments. A small group of board members will go to Bruce Long's house in October to help sort and move everything.

#### Ticket Price Change for FDF 2016:

It was agreed that the CBA needs to raise ticket prices for FDF 2016. A committee will work on developing a pricing scheme that will go to the Executive Committee for approval.

### REPORTS

#### Executive Committee Report:

There was no activity by the

committee other than the storage unit decision made by Tim Edes.

#### Membership Report:

The September report showed 2805 members, which is up from prior years at this time.

#### Treasurer's Report:

Montie Elston was absent and no report given.

#### Music Camp Report:

Geoff Sargent stated that he will give a Music Camp report once he gets the final P&L.

#### Area Activities VP Reports:

Mark Hogan (North Bay) – Mark announced the lineup for the 2016 Sonoma County Festival on March 12 in Sebastopol: The Roustabouts, Blue & Lonesome, T-Sisters, Gene Parsons & Mike Beck, Sourdough Slim, Evie Ladin. He is working on the Cloverdale Fiddle Festival to be held Saturday April 2, 2016.

#### Stan Allen (Central San Joaquin)

--The Bluegrass in the Park series is wrapping up for the summer. Stan feels it needs better advertising next

year to make it more successful. He continues to work on jams in his area.

#### President's Report:

Darby Brandli was not present and did not send a report.

#### Chairman's Report:

Tim Edes reported the following: --Edgar Loudermilk has upcoming shows in Morgan Hill and Willits. Adkins & Loudermilk received an IBMA nomination for Emerging Artist of the Year.

--The CBA is currently recruiting for three crucial offices: Statewide Activities VP, Mercantile Coordinator, and Treasurer. We are looking into hiring a CPA but will still need a treasurer.

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

The next meeting will be held at 10am on Sunday October 25 at the Fall Campout, Lodi Grape Festival and Harvest Fairgrounds, 413 E. Lockeford Street, Lodi, CA 95240.

### ADJOURNMENT

Meeting adjourned at 12:45 PM.

Minutes compiled by Colleen Hogan, CBA Secretary

SEE PAGE 6 FOR THE OCTOBER CBA MINUTES

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# Minutes of the October 25, 2015 - California Bluegrass Association Board Meeting

## CALL TO ORDER

Chairman Tim Edes called the meeting to order at 10am, Sunday October 25 at the Fall Campout, Lodi Grape Festival and Harvest Fairgrounds, 413 E. Lockeford Street, Lodi, CA 95240.

## ROLL CALL

### Board Members Present:

David Brace, Tim Edes, Montie Elston, Steve Goldfield, Dave Gooding, Mark Hogan, Jim Ingram, Maria Nadauld, Larry Phegley, Geoffrey Sargent

### Board Members Absent: none

### Officers Present:

Stan Allen, Bruno Brandli, Darby Brandli, Valerie Cornejo, John Hettinger, Colleen Hogan, Lucy Smith

### Coordinators and Members Present:

Chris Avilla, Jeane Avilla, Debra Clover, Diana Donnelly, Mikki Feeney, Josh Gooding, Dennis Lawson, Rodney Lee, Deb Livermore, Josh Micheals, David Pitman, Betsey Riger, Charlene Sims, Stuart Sims, Kim Brian Smith, John Staiti, Mark Varner

## APPROVAL OF ELECTION RESULTS

Upon motion and duly seconded, the board approved the results of the 2015 election, as confirmed by Josh Micheals, Election Coordinator. The following is the list of elected directors, in rank order by vote:

**2015-2016 Board of Directors:** Mark Hogan; Mikki Feeney; Tim Edes; David Brace; Dave Gooding; Steve Goldfield; Montie Elston; Jim Ingram; Maria Nadauld; Larry Phegley; Geoff Sargent.

The bylaw change allowing for electronic attendance at Board of Directors meetings passed by majority vote.

## SETTING OF THE AGENDA

The meeting agenda was approved with four additions.

## APPROVAL OF THE SEPTEMBER 2015 BOARD MEETING MINUTES

The minutes of the September Board Meeting were approved as written.

## Election for CBA directors for 2015/2016 session

At the recent CBA Fall Campout and Yearly Association Meeting, our election for the California Bluegrass Association's Board of Directors was held. Our Election Coordinator Josh Michaels tallied the votes, which were received by mail and in person at CBA events. The votes represented a quorum of our members, to make the vote valid. Thanks to all who participated.

The results were read by Josh at the Saturday meeting. Here are the results, including the number of vote received:

Elected to the CBA Board of Directors:

Mark Hogan (242)  
Tim Edes (237)  
Dave Gooding (233)  
Montie Elston (231)  
Maria Nadauld (207)

Geoff Sargent (203)  
Mikki Feeney (189)  
David Brace (188)  
Steve Goldfield (186)  
Jim Ingram (185)  
Larry Phegley (184)

Also ran:

Yoseff Tucker (177)  
Kim Brian Smith (126)

Write in votes:

Darby Brandli (3)  
Paul Brewer (1)  
Diana Donnelly (1)  
Steve De Haas (1)  
Keith Little (1)  
J.D. Rhynes (1)  
Paul Shelasky (1)

## CBA instrument raffle winners

By Charlene Sims

The winners of the instrument raffle are:

Fiddle: Sue Lee of Old Town, Idaho  
Bass: Bob Palasek of Livermore, CA  
Mandolin: Faunus Lucas of Albany, CA  
Banjo: Shelley Covey of Livermore, CA  
Guitar: Marion Mooney of Woodlake, CA

Many thanks to those who helped in getting the instruments to the winners: Deb Livermore, Stan Allen, Darby Brandli, Bruce & Nancy Seguine (who are not even CBA members, but members of the RV Escapees and he plays the banjo), so it was fate that they delivered the banjo) and UPS. All went above and beyond as far as I am concerned. CBA has the best folks!! Three of the winners purchased their tickets at the Father's Day Festival, one was purchased at the Kings River Festival and one was purchased at the Lodi Camp Out.



Winner Faunus Lucas.

## PERSONS DESIRING TO ADDRESS THE BOARD ON UNAGENDIZED ITEMS

Josh Gooding thanked the Board for the financial support to help send him to IBMA with the Kids on Bluegrass program. He said he was proud to be part of the California contingent and to represent the CBA. He thanked CBA leadership for fostering a community of musicians to grow up in, and expressed what a profound influence this musical community has had on his life.

## APPOINTMENTS

### Election of New Chair:

Tim Edes was re-elected as Chairman of the Board for the 2015-2016 term.

### Approval of Officers and Coordinators:

The board unanimously approved appointment of the following officers and coordinators:

Position	2015/2016 Appointments
Chairman of the Board	Tim Edes
Assistant to the Chairman	Geoff Sargent
President	Darby Brandli
Director of Operations	Rick Cornish
Secretary	Colleen Hogan
Treasurer	Montie Elston
Assistant Treasurer	Valerie Cornejo
Executive Committee	Edes, Elston, Hogan, Sargent
<b>Area Activities VPs</b>	
Amador/Eldorado County	John Staiti
Central Coast	Kali Nowakowski & Amy Sullivan
Central San Joaquin	Stan Allen
Contra Costa	Bruce Campbell
East Bay	Bruno Brandli
Marin County	Larry Carlin
Nevada County	Kim Smith
North Bay	Mark Hogan
Sacramento	John Hettinger
San Bernadino/Riverside	Tony Pritchard
San Francisco	Ted Kuster
San Mateo County	Vicki Frankel
Solano/Yolo	Jenny Williams
South Bay/Monterey Bay	Larry Phegley
So San Joaquin	Jack Pierce
Stanislaus/Merced/Mariposa	Marcos Alvira

### Coordinators / Year Round Jobs

Audio Archive Project Co-Coordinator	Mark Hogan
Audio Archive Project Co-Coordinator	Dave Nielsen
Bluegrass Breakdown Editor	Mark Varner
Campout Coordinators	Vaughn and Glenda Lew
Comp Tickets Coordinator	Bill Meiners
Contract Legal Advisor	Whit Washburn
Corporate Sponsorship Coordinator	Lisa Burns
DJ Kids Lending Library	Randy January
E-Commerce Manager	Alicia Meiners
Elections Coordinator	Josh Micheals
IBMA Liaison	Lucy Smith
Instrument Raffle Coordinator	Charlene Sims
Insurance Advisor	Lee Hardesty
Investment Advisor	Kelly Senior
Member Giving Coordinator	Bob Thomas
Membership Coordinator	Larry Phegley
Membership Recruitment Coordinator	Steve & Kathy West
Mercantile Coordinator	Dennis and Julie Lawson
Music Camp Liaison	Geoff Sargent

Official Photographer	Bob Calkins
Official Photographer	Mike Melnyk
Official Photographer	Randy Shelton
Old Time Music Director	Steve Goldfield
Online Ticket Sales	Gary Mansperger
Publicity Director	Bruce Campbell
Sonoma County Festival Director	Mark Hogan
Volunteer Coordinator	Deb Livermore
Web Team Leader	Rick Cornish
Youth Program Coordinator	Darby Brandli

CBA members make this  
paper happen.  
Thank you!

# Minutes of the October 25, 2015 - California Bluegrass Association Board Meeting

## Grass Valley Festival Positions

Festival Director	David Brace
Assistant Festival Director	Tim Edes
Entertainment Coordinator	Jim Ingram
Vern's Stage Beer & Wine Manager	Deb Livermore
Vern's Entertainment Coordinator & Stage Setup	Ron Esparza
Advance Mail-In Ticket Sales	John Erwin
Backstage Hospitality Coordinator	Jennifer Kitchen
Backstage Manager	Theresa Gooding
Concession Coordinator *	Larry Baker
Dance Coordinator	John Lonczak
Electric Only Camping Coordinator	Mark Hogan
Electrical Coordinator	Randy Morton
Full Hookup Lottery Coordinator	Craig Wilson
Gate Ticket Sales	Debra Clover
Handicapped Camping Coordinator	Gene Kirkpatrick
Handicapped Taxi Coordinator	Mike Martin
Ice Booth / Ice Wagon Coordinator	Drew Davidson
KidFest Coordinator	Kathleen Rushing
Kids on Bluegrass	Frank Solivan
Safety & Hospitality	Chris Bockover
Shuttle Coordinator	Jim Evans
Signage Coordinator	Cameron Little
Slow Jam Coordinator	Dan Martin
Stage Lighting	Adam Brace
Telephone Coordinator	Dorothy McCoy
Transportation & Communication Coordinator	Alex Cameron
T-Shirt Booth Coordinator	Dagmar Mansperger
Utility Coordinator	Patty Thorpe
Water Booth Coordinator	Carol Canby
Workshop Coordinator	Steve Hogle

## Permanent Appointments

Ambassador At Large	Bob Thomas
Ambassador At Large	Frank Solivan
Board Member Emeritus	J. D. Rhynes
Chairman Emeritus	Carl Pagter

## Set 2015-2016 Board Meeting Dates and Locations:

DATE	LOCATION
Sunday November 22, 2015 – 10am	Brandli home, Oakland
Saturday December 19, 2015 – 10am	Brandli home, Oakland
Saturday January 9, 2016 – 11am	The Great 48, Bakersfield
Saturday, February 13, 2016 – 10am	Nadauld home, Hayward
Sunday, March 13, 2016 – 11am	Lagunitas Brewery, Petaluma
Saturday, April 16, 2016 – 10am	Spring Campout, Turlock (to be confirmed)
Saturday, May 14, 2016 – 10am	Brandli home, Oakland
Saturday, July 16, 2016 – 10am	Brandli home, Oakland
Sunday, August 14, 2016 – 10am	Hollister (to be confirmed)
Saturday, September 10, 2016 – 10am	Brandli home, Oakland
Sunday, October 23, 2016 – 11am	Fall Campout, Lodi (to be confirmed)

## OLD BUSINESS

### Outstanding Retrospective Reports:

David Brace stated that he has not received any additional reports for the FDF Retrospective. A few points from the September meeting were discussed and clarified for a director who could not attend.

### Budget for Great 48:

A small budget was approved for the CBA hospitality suite at The Great 48.

### Instrument Raffle Update:

The results of the 2015 instrument raffle were reviewed. Overall sales were up from last year. Charlene Sims acknowledged her staff of volunteers. She was thanked by the Board for her efficient handling of the raffle.

## NEW BUSINESS

### Bluegrass Unlimited Advertising:

The Board agreed to advertise in the free 2016 Festival Edition of Bluegrass Unlimited and fund one ad to run in the January edition.

### Alameda Concert Series:

Michael Cleveland & Flamekeeper have agreed to do a show at the Elks Lodge in Alameda on February 26th. This is the first of a series of concerts the CBA hopes to hold at this venue.

### Great 48 T-Shirts:

The board approved the cost to print a small quantity of t-shirts for The Great 48. These will be generic shirts that can be sold for several years.

### Preliminary IBMA Report:

IBMA Liaison Lucy Smith reported another positive experience at IBMA. She thanked her volunteer crew, board members who pitched in, and the many sponsors who helped provide an outstanding experience in the CBA Hospitality Suite. A total of 35 artists showcased, with 70-80 people packing each set. In addition there was an open jam every afternoon in the suite.

### Band Memberships:

The Board agreed to eliminate new band memberships completely as of this date. Existing band memberships will stand until they expire, but cannot be renewed moving forward.

### 5-year plan for FDF:

The Board may seek professional advice to help develop a 5-year plan for the Fathers' Day Festival. Brian Tucker (DVT Marketing) will attend a future meeting to provide information about his services.

### Festival Ticket Prices:

The Board reviewed and approved a proposal to raise ticket prices for FDF 2016 by \$5-\$10 per ticket.

### Spring Campout:

The spring campout is tentatively set for April 17-23 in Turlock. Vaughn and Glenda Lew will run it in their new capacity as Campout Coordinators.

### Shingle Springs Concert:

A concert with The Edgar Loudermilk Band featuring Jeff Autry is tentatively set for Jan 31 at the Community Center in Shingle Springs. The budget will be presented at the next meeting.

## REPORTS

### Executive Committee Report:

Tim Edes reported there were no actions of the Executive Committee between meetings.

### Membership Report:

Larry Phegley reported there were 2,693 members on October 1st.

### Treasurer's Report:

Montie Elston distributed an updated Balance Sheet, FDF P&L and Music Camp P&L. He pointed out that a large percentage of the revenue from these events goes to cover the cost of the Bluegrass Breakdown, which no longer pays for itself through advertising. The Board is looking for someone to sell advertising for a 25% commission.

### Music Camp Report:

Music Camp 2015 was a success with a total of 260 paid students. Geoff Sargent is still looking into locations for a winter camp and is considering the possibility of piggy-backing onto The Great 48.

### Area Activities VP Reports:

- Dave Gooding on behalf of Jenny Williams (Solano/Yolo) – Dave reported that there are 4-5 Bluegrass bands playing at Lamb Town Days in Dixon
- Mark Hogan (North Bay) – No new items to discuss.
- John Hettinger (Sacramento) – John has 12 jams going in his area. He sends out an electronic newsletter to about 800 people. Part of his current area will be carved out with the formation of new areas.
- Larry Phegley (South Bay/Monterey Bay) – Everything is stable in his area. He had nothing new to report.

### President's Report:

- Darby Brandli reported that she's been talking to the Freight & Salvage about a joint fundraising concert for Youth Academy this winter.
- The Scholarship fund paid out \$6K in scholarships last year. Her goal is to match that much in fundraising this year. About \$1K of that was raised at the campout this weekend.
- The CBA sent six kids to IBMA this year. They are the best ambassadors for what we do out here.

### Chairman's Report:

Tim Edes has no additional items that weren't already covered in the agenda.

## CONFIRM TIME AND PLACE FOR THE NEXT BOARD MEETING

Next meeting will be held on Sunday, November 22 at 10am at the home of Darby & Bruno Brandli, 2106 9th Avenue, Oakland, CA

## ADJOURNMENT

Meeting adjourned at 2:40 PM

# CBA Music Camp 2016

By Geoff Sargent and Peter Langston

"Know what I mean? Know what I mean? Nudge-nudge. Wink-wink. Say no more"

Some of you might know that at least one of the authors (and I suspect both) have a fondness for Monty Python and an overactive imagination for all things irreverent. I can only imagine what kind of fertile ideas that comedy troupe could find in our little Music Camp and Festival, but instead I challenge you to create something special for 2016 at our gathering under the pines in Grass Valley, CA from June 12-19. Oh my, I can imagine flying killer rabbit drones targeting banjo pickers, a bureau of funny bass player walks, the infamous dead parrot...err dead fiddle skit, the "Is your dobro a goer, Know what I mean? Know what I mean? Nudge-nudge. Wink-wink. Say no more." skit and grassified rearrangements of the lumberjack song (Oh I am a guitar picker and I'm ok.....) and philosophers song (Aristotle, Aristotle got his wisdom from a Mando, Renee Descartes was a merry old fart, I pick therefore I am...).

So, yes ladies and gentlemen, musicians, campers, and even banjo players, it is that time of year where we start thinking about things like the 2016 Father's Day Festival and our most excellent music camp. To tease you a bit for 2016 I want to ask you to look at the announced bands for the 2016 festival and imagine just who you would like to take a class from at Music Camp. So far the bands we have announced for the festival are Danny Paisley & the Southern Grass, Crary, Evans, and Spurgin, Rhonda Vincent and the Rage, Frank Solivan and Dirty Kitchen, Jeff Scroggins and Colorado, Rocky Neck Bluegrass Band, Barwick and Siegfried, and The Roustabouts.

Ok now, close your eyes, click your heels three times (sorry wrong musical genre) and imagine yourself at Music Camp, sitting under the pines and maybe in a mandolin workshop with FRANK SOLIVAN (!) ....just maybe. Imagine it. Oh you could go down the list of bands and have a good old time with this exercise. We will be teasing you with additional possibilities and certainties over the next few months. Hee hee I'm going to have fun with this (of course Peter is shaking his head and saying "now Geoff...").

The 2015 camp was a smashing success. It seems like Peter and Janet outdid themselves and we can look forward to an even more interesting camp for 2016. Apparently the success of 2014 was not a fluke in that 2015 was similarly successful. Once again, the 2015 roster of instructors was of extremely high quality, and consisted of both perennial teachers and long-time favorites such as John Reischman, Sally Van Meter, Bill Evans, Molly and Jack Tuttle, Laurie Lewis, Jim Nunnally, Kathy Kallick, Carol McComb, and Keith Little, and newer favorites such as Bruce Molsky, Sam Grisman, Mike Witcher, John Mailander, Mike Compton, Joe Newberry, and Chris Henry. All the instructors received glowing praise and some of these favs

will hopefully return for 2016, it just wouldn't be the same without them!

Every year we help out some of our students and in 2015 twelve full or partial scholarships were given out to students who would not have been able to attend otherwise. The CBA has a strong mandate for education as part of our mission to promote bluegrass, old time music and gospel and this is just one way we get to help. Overall, we try to keep the number of camp attendees at just over 200, 225 to be precise, but in 2015 somehow we ended up with 260 students. I was gob smacked when I heard that, but from my perspective the camp vibe didn't feel crowded and had a good energy.

So start the countdown, mark your calendars, set your alarms because registration for the 2016 CBA Music Camp will open on February 7. The music camp website <http://cbamusiccamp.com> will contain new information as the teachers are hired.

And we would like to remind you that you can give CBA Music Camp as a gift for Thanksgiving, Hanukkah, Christmas, Kwanzaa, Graduation, Birthdays Valentine's Day, and even April Fool's Day. Check it out at our web site.

We'd like to leave you with a sampling of quotes from the evaluation for the 2015 music camp. Keep the batteries fresh in your tuners, keep your strings clean and polished, and keep your picks close at hand because we're gonna be kicking up some sand come June 12.

"Wonderful job! Thank you so much! See you next year."

"Thank you for all your hard work to make the music camp such an enjoyable experience!"

"Mealtime was such a luxury, made it a real vacation for me, and I loved eating all together – had many lovely conversations with other students and teachers."

"Thank you Janet & Peter...You both get a 10. You might not be from Nashville but you're the only Tenn....I see!"

"The instructor for old time banjo was excellent! He included everyone; he made everyone feel good about what they were doing; he taught the tunes well; he played each phrase over and over while we played along until we got it. He was also a genuinely nice guy. Thank you for a superb camp!"

"I like the increased number of electives. I liked the range of offerings. Also the themed jams."

"Everything ran very smoothly. The staff at check in were very kind and helpful, both Peter and Janet are so nice and enthusiastic. There was so much to choose from. I liked the singing electives, too. I loved the gospel singing elective on the last day; it's just what I needed. It was very well organized. Just great, thanks!"

"I think the camp does a good job of providing instruction and opportunity to improve jamming skills. Keep up the good work"

"You folks do a great job running this camp. I've never been to another camp, but see no reason to do so!"

"Let's do it again next year!"

# Banjo great Bill Keith dies

By John Lawless

[www.bluegrassstoday.com](http://www.bluegrassstoday.com)

Bill Keith, among the very few three-finger banjo players to discernibly widen the scope of the instrument in bluegrass music since Earl Scruggs, has died at the age of 75.

He had been suffering of late from the effects of a cancer that had sapped his energy, though he did manage an appearance at the 2015 International Bluegrass Music Awards in Raleigh, NC to accept his induction into the bluegrass Hall of Fame. Bill delivered a heartfelt address on that occasion which his friends in the industry recognized as his last farewell.

In his youth, Keith introduced a radical concept to the five string banjo by seeking to play linear melodies much as the fiddle does while still employing the three finger technique Scruggs had pioneered. But where Scruggs' method had allowed the banjo to mix a vocal melody into a banjo roll, Keith showed how to accurately perform more complicated fiddle tunes note-for-note on the banjo.

Bill Monroe hired the young banjo picker in 1963, recognizing this new approach as a benefit to his band, and during less than a year as a Blue Grass Boy, Keith left a mark on the music that started a new chapter in bluegrass banjo. Soon banjo players across the country were pursuing his lead, incorporating this "melodic style" into their playing.

Over the years, Keith explored jazz and classic banjo, recording brilliant versions of Night In Tunisia, Nola, Caravan, Mood Indigo and many others along with a variety of fiddle and banjo tunes. His innovations paved the way for contemporary banjo wizards like Béla Fleck, Noam Pikelnny, and Ryan Cavanaugh.

Bill also served an important role in the banjo world with his Beacon Banjo Company, which manufactured and distributed high-quality banjo tuning pegs, including his stop-action Keith Tuners which allowed players to set the pegs to quickly tune from one preset pitch to another, much like the pedals on a steel guitar. Keith had created these tuners after Earl Scruggs had developed a cam system to achieve the same effect. Bill's pegs, though, were able to achieve this effect without the need to drill additional holes in the banjo headstock.

His family shared a statement this morning.

"Dear music friends far and wide,



The late, great Bill Keith.

We are much saddened to have to announce that Bill Keith left us in the early hours of October 23. Wherever he is now, I know that he has only one regret: that his diminished energy made him postpone, one day too many, the message of infinite gratitude that he very much wanted to post on this forum to all of you.

Your joyful sharings, photos, support, musings, memories, and above all, devotion to music warmed every one of his days, and he never ceased to wonder at the fact that his modest self could inspire so much cheerful devotion.

Bill's music will live through you all – and as Bill wanted, the Beacon Banjo tuners will also continue their proud tradition, now in the hands of his son Martin.

On his behalf, we thank you all with all our heart.

- Claire, Charles and Martin Keith

R.I.P., Bill Keith. You left this world a much finer place than you found it.

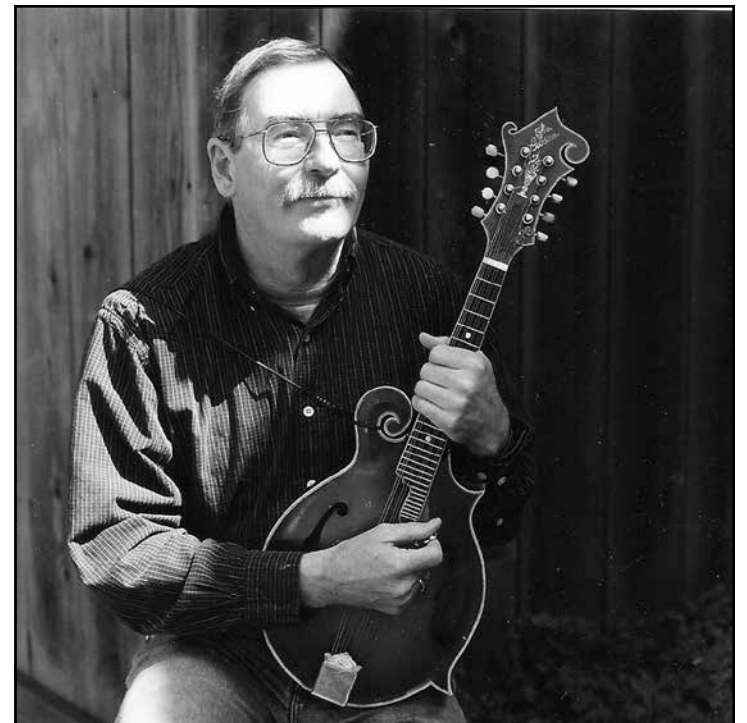
# Sonoma County Bluegrass & Folk Festival 2016

From page A-1

Sebastopol. Doors will open a noon and the show begins at 1pm.

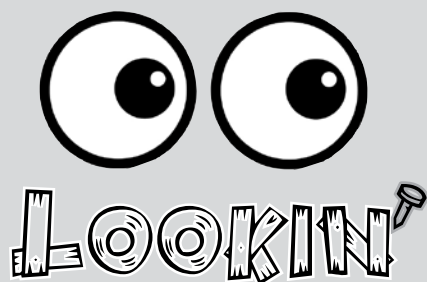
This year's line up in order of appearance are: Roustabouts, Evie Ladin, with Keith Terry & Erik Pearson, Sourdough Slim, Blue & Lonesome, the T Sisters and Gene Parsons & David Hayes with Mike Beck.

Tickets will go on sale January 15, 2016 at [www.cbaweb.org](http://www.cbaweb.org), and Peoples Music in Sebastopol and the Last Record Store in Santa Rosa. Member tickets are \$27 advance, \$30 door. Nonmembers are \$33 advance, 35 door. For more information on line go to [www.socofoso.com](http://www.socofoso.com) or call Mark Hogan at 707-479-5529 or Steve DeLap at 707-861-9446.



California bluegrass hero Ed Neff brings his band Blue & Lonesome to the Sonoma festival.





*If you are a CBA member musician looking for a band or vice versa send your notice to [mrvarner@ix.netcom.com](mailto:mrvarner@ix.netcom.com) We're here to help!*

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## CBA Father's Day Festival full hook-up (FHU) lottery for 2016

**By Craig Wilson**

Obtaining FHU reservations for our annual Grass Valley gala has long posed a challenge. With only some 38 such spaces (approximate) available, and with a first-come/first-served system determining who gets reservations, anyone who failed to call on the very day reservations opened – some seven months prior to the festival – stood little chance of reserving a FHU site. Starting with the 2008 festival the CBA's board moved to improve the FHU reservation system. It adopted the below-outlined policy to insure fairness and convenience in awarding FHU reservations to future festival attendees.

In brief, this policy requires every member wanting to reserve a FHU space to first enter a qualifying lottery. To so enter, one need only mail his/her name, address, phone no. and CBA member number or submit that information via e-mail to the FHU Lottery Coordinator by January 15, 2016 – no multiple entries permitted. Those who place sufficiently high in the lottery to qualify for a reservation must tender their FHU fee of \$230 plus purchase or possession of (comp eligible) at least one 4-day festival pass to CBA by the date given in the notification of lottery results.

The remaining lottery entrants will be placed, in order, on a waiting list for notification whenever a reservation opens up. Anyone who might want to reserve a FHU space next June is strongly encouraged to read through the CBA's FHU lottery policy:

### FATHER'S DAY FESTIVAL FULL HOOK-UP (FHU) RESERVATION POLICY

1. Reservation Lottery System: Reservations for FHU sites at Father's Day Festival (FDF) will

be determined strictly by lottery. Lottery placement will govern assignment of specific reservable FHU sites (where requested by reservation holders).

2. Determining Reservable FHU Sites: By the December board meeting of the year preceding FDF, the Festival Director will submit to CBA's board the number of FHU sites to be made available through lottery, along with a list of FHU sites to be preemptively reserved for entertainers and for specific festival personnel.

3. Exemptions from Lottery:

(a) Every lifetime CBA member will be exempt from the lottery process, and entitled to one FHU reservation, so long as s/he (1) requests a reservation before December 15th of the year preceding FDF, and (2) complies with deadline for payment of FHU fees. (Note: some electrical hook-ups are available in the handicapped camping sections with some closer to the stage area.)

(b) Any CBA member with disability requiring FHU amenities will be exempt from the lottery process, and is entitled to one FHU reservation, so long as s/he (1) provides his/her DMV placard no. and requests a reservation before December 15th of the year preceding FDF, and (2) complies with deadline for payment of FHU fees.

(c) The board may authorize additional exemptions for good cause at any duly noticed board meeting prior to January 1 of each year.

4. Lottery Eligibility: Every CBA member in good standing who intends to buy a 4-day FDF

ticket (or who is the holder of a 4-day volunteer comp FDF ticket), and who will not have a reservation through exemption, is eligible to enter the FHU reservation lottery. Each CBA membership number is restricted to just one lottery entry. No lottery entry may be transferred.

5. Reservations Non-Transferable: No FHU reservation may be transferred, whether obtained through exemption or through lottery. If a reservation holder is compelled to cancel his/her reservation, CBA will refund the amount paid consistent with existing refund policy, and will offer that reservation to the next person in order on the FHU waiting list.

6. Lottery Procedure:

(a) Each participating CBA member will mail (or e-mail) his/her entry, without payment of any fee, to the FHU Lottery Coordinator, beginning November 1 of the year preceding FDF. Each entry must list entrant's name, address, phone no., and CBA no. Applications by e-mail must be directed to: [cbahookups08@gmail.com](mailto:cbahookups08@gmail.com) to insure processing. Should applications be directed to any other private e-mail address, including the FHU Lottery coordinator's, there is no guarantee they can or will be entered into the lottery process. Entries may be in any legible format which includes all requisite information. If confirmation of entry receipt is desired, SASE must accompany mail entry; all e-mail entries will be confirmed by reply e-mail.

(b) Entries will close January 15th – entries postmarked after January 15th will be added to the

bottom of the waiting list, in order of postmark dates.

(c) The FHU Lottery Coordinator will confirm eligibility of all entries received. S/he will then assign sequential numbers (beginning with 1) to each valid entrant, and prepare confidential listing of this data.

(d) Within three days following close of entries, the FHU Lottery Coordinator will telephone or e-mail CBA Chair, Director of Operations, and Festival Director to convey the number of valid entries received. These three will thereupon select (by majority decision) a procedure for prioritizing each entrant's number by a wholly random method.

(e) The selected procedure will be completed in the presence of at least two disinterested board members or officers not later than January 25. When completed, the FHU Lottery Coordinator will then match results with entrant's names, to compile a prioritized list for dissemination to concerned staff.

(f) The FHU Lottery Coordinator will convey the prioritized list not later than January 30th to Festival Director, and E-Commerce and Advance Ticket Coordinators. Each coordinator will retain this list through June of the following year.

(g) The FHU Lottery Coordinator will then notify all entrants of their placement in the lottery, that is, numerical position on either the reservation holders list, or the waiting list.

(h) Notification of lottery results will be made by post card to every entrant, unless s/he requests otherwise. Notification to "winners" will include BOLD-FACE UPPER-CASE advisory of deadlines for (a) payment of

FHU fees, and (b) for purchase of at least one 4-day festival ticket, together with advisory that failure to meet either deadline will cause reservation to be forfeited [with return of fee tendered, consistent with CBA's refund policy].

(i) Deadline for payment of FHU fees will be set at least 10 business days after notification. Deadline for reservation holders' payment of 4-day FDF ticket fees will be set at least one month after the FHU-fees deadline at Early Bird ticket prices.

(j) Should any of the above-noted intermediate deadlines be extended in conducting the lottery, subsequent deadlines (e.g. for payment of FHU fees and purchase of 4-day FDF tickets) will likewise be extended.

(k) Any member desiring to appeal lottery results must so notify CBA's board within 10 days of receipt of notification of such results. The board will decide such appeal consistent with its written procedures, and within 45 days, unless good cause exists for continuance.

7. Policy Revision: This policy, adopted Sept. 2007, will be subject to board review after each festival, whereat the board will consider input from any interested CBA member. Revision of this policy may be effected consistent with CBA's by-laws.

### Contact information:

**Craig Wilson**  
 FDF FHU Coordinator  
 11119 Academy Avenue,  
 Bakersfield, CA 93312  
 661-589-8249  
[cbahookups08@gmail.com](mailto:cbahookups08@gmail.com)

## Christmas, Hannukah, and just plain old gift giving: Ideas from Bruce Campbell and Darby Brandli

From page A-1

fire items - first and foremost is the legendary JD Rhynes Bluegrass Kitchen Cookbook - available on Amazon. Drawing upon his family's cooking traditions along with his own experience as a chef at home and at countless bluegrass festivals, J.D. not only conveyed the ingredients and instructions for each recipe but also provided the reader with a little folklore behind it - be it a story from his childhood or a mostly-true tall tale about a road trip gone awry. This book contains dozens of those recipes and stories, plus a CD featuring original songs about J.D. Rhynes and his legendary cooking by some of California's foremost bluegrass performers. Tracks: **J.D.'s Kitchen** by Leroy Mack McNeese; **Buttermilk Lemon Pie** by the Kathy Kallick Band; **Starved to Death** by Russell Moore and IIIrd Tyme Out; **Sour-dough Cowpoke Hotcakes** by the David Thom Band; **Slow Like Molasses** by Megan Lynch Chowning; **Old Fashioned Tater Salad** by 35 Years of Trouble; **I Like American Food** - Ron Thomason and Heidi Clare; and **J.D.'s Guarantees** by Laurie Lewis and the Right Hands. You can find it at Amazon.com - just search for "JD Rhynes Cookbook" - at \$32, it's a steal!

Eventually most gifts will wear out, so why not give a gift that will provide memories that will last forever? Give the gift of a great time, by giving tickets to the Great 48 Jam in Bakersfield this January, or to the CBA's annual Father's Day Bluegrass Festival in June? You can actually change lives with thoughtful gifts like that - and they're easily purchased through the CBA Website at [www.cbaweb.org](http://www.cbaweb.org).

You say the folks on your list already have JD's Cookbook, AND their tix for Grass Valley AND the Great 48 Jam? Well, the look to the CBA's online store! From the CBA website, click on the CBA Logo items in the "About the CBA" menu. It's a cornucopia of choices, and for the most part, they've been a strangely well-kept secret.

We all come to a point where we have on our gift lists some people we just can't figure what to get. In ONE online session, you could hit Amazon, and the CBA website and take care of every single one of those people, and then brag to your friends how you finished your Christmas shopping before December 1st - it'll annoy them even more than turning vegan! Do the right thing for your friends, and the CBA!

*But that's not all.....*

### And CBA President Darby Brandli suggests:

The CBA Youth Program is kicking off the 2016 season and has some ideas for your tax deductible holiday giving. The Scholarship Fund is actively seeking donations NOW. Donations may be made on the website and no fees will be charged on PayPal/Credit Card Donations. Checks may be sent to me made out to the CBA Youth Program (memo: scholarship fund): Darby Brandli, 2106 9th Avenue, Oakland 94606. We were able to give \$6000 in scholarships in 2015 because of your generosity. We collected close to \$1000 at the Fall Campout (Donation, Raffle, Dinner) and we will need more money in order to meet our 2016 goals.

The Kids Instrument Lending Library has a good friend in Kansas: Scott Tichenor of Mandolin Café. Scott is requesting donations of mandolins for our Library for the third time in the last decade. We have a waiting list for good mandolins (and small basses). We have "adopted" two public school programs and their directors tell us that they have kids who have graduated from the "starter" instruments we have already loaned them. The musicians in the Carrillo Stringband in Pacifica (Jared Katz) and Golden Grass in Visalia (Erik Johnson) are waiting for our quality instrument inventory to increase. For donations of instruments contact Randy January at [kidslendinglibrary@gmail.com](mailto:kidslendinglibrary@gmail.com). All checks/money donations can be made via the website or made out to me (memo: Lending Library).

We also are producing a CBA

Youth Program Fundraising Concert on Friday, February 26th at the Alameda Elks Lodge. Michael Cleveland & Flamekeeper will play for our audience at this new (for us) historic venue. Paul Knight will be doing sound so you know it will be great. The newest (and youngest) youth band in our stable is opening 6:30-7:30. The Rambling Minors (Daisy Kerr, D'jango Ruckrich, Miles and Teo Quale) are a perfect example of why supporting musical youth is so valuable. Tickets will be available on [www.cbaweb.org](http://www.cbaweb.org) December 1st. Advance Tickets: \$20 Adult/\$10 Teen/Family members under 13 FREE. Purchase tickets for a family to attend as a holiday gift!

The Academy registration will open February 15, 2016 on the website or through me. We have sold out the last three years and there are only 49 spots for 8-16 year olds for this four day camp held on the Nevada County Fairgrounds during the Festival. Dates are Wednesday June 15 through Saturday June 18 this year. For information contact me at [cbayouthprogram@gmail.com](mailto:cbayouthprogram@gmail.com).

Please consider a gift for the CBA Youth Program this holiday season. Early bird tickets for the February concert would also be appreciated. If you have any questions at all I am ready to answer them.

## Megan Lynch Chowning & Mary Sue Englund - Folsom Opry House

From page A-1

mutual employer, the country music star Pam Tillis. Megan, ever grateful, showed Mary Sue a few things on the fiddle.

Then they did a little shopping together and a little laughing together, and a lifelong friendship was born. Over the last decade Megan and Mary Sue have traveled the world together, sharing stages in many countries and just about all the states, and their friendship has only gotten stronger. In 2015, Megan and Mary Sue are taking things to another level - stepping into the middle of the stage and singing and playing their own music together.

Megan, a seven time National Champion fiddler (including 2015), and Mary Sue, an award-winning singer/songwriter, have put together a charming, meaningful show full of songs Mary Sue has written and songs Megan has written and songs they both just love that other people have written. Mary Sue has a special knack for writing what people call "healing music". These are songs that stay with you and continue to impact your life, long after the show is over. Megan is a little more quirky and finds and writes things that help you see the world in a little different way. Their duo show is a beautiful combination of all these parts of their personalities, and just

wait until you hang out with them after the show. They're pretty hilarious and awfully kind and they just can't wait to meet you.

Come enjoy an evening of memorable music in the intimacy of a house concert as well as some of Loretta's delicious pies. Your donation of \$15 for CBA members or \$20 for non-members all goes to the artists. Seating is limited; make your reservations at 916-990-0719 or [bluegrass@shaunv.com](mailto:bluegrass@shaunv.com), and send your check payable to Megan Lynch to John Hettlinger, 113 Puffer Way, Folsom, CA 95630.

You may also see this tour at the following:

## The CBA offers two chances to see the amazing Michael Cleveland and Flamekeeper

South Bay.....

### Michael Cleveland and Flamekeeper planning to burn down the 14 annual Grange!

By Tim Edes,

Yes, you read correctly! And, if you have ever heard this band you will know exactly what I am talking about. Michael Cleveland and Flamekeeper are coming to the Morgan Hill Grange, 40 E. 4th Street, on February 27, 2015.

What a show it will be and why shouldn't it? Michael has only won the International Bluegrass Music Association Fiddle player of the year 10 times, the most by any fiddle player in the history of the IBMA! That's pretty incredible given the fact that this young man is without eyesight. In addition, Michael Cleveland and Flamekeeper received 4 IBMA Award nominations for 2015! The categories for which the bands were nominated were:

**Instrumental Group of the Year**

**Song of the Year**

"Fiddlin' Joe" (written by Mark "Brink" Brinkman)

**Instrumental Recorded Performance**

"Come Along Jody"

**Fiddle Performer**

Michael Cleveland

The Michael Cleveland and Flamekeeper band is one of the most sought after acts in bluegrass today. Rich harmonies, wonderful instrumentals, and a stage presence that makes you feel they are playing in your living room, just for you.

Of course part of the fun is the Grange hall. The Morgan Hill Grange hall was built in 1907 as a grammar school. However, as the

town grew the need for a bigger school forced the sale of the school to the Grange Organization. It has remained as such ever since. The old Grange with its wooden floors, stairs, kitchen, and all around old nostalgic feel, is perfect for a bluegrass concert. You just get a good feeling when you walk up the creaky stairs to the auditorium.

Tickets go on sale December 1, 2015. CBA members \$27 and non-members \$30. Seating is limited and we expect another sellout, so don't delay. Tickets may be purchased by going to [www.cbaweb.org](http://www.cbaweb.org), clicking on tickets and follow the prompts. If you have any questions, you can contact Tim Edes at (408) 595-4882, or [t.edes@verizon.net](mailto:t.edes@verizon.net).

I look forward to seeing you all.

East Bay.....

### Michael Cleveland and Flamekeeper perform in Alameda CBA youth program benefit show

By Darby Brandli

There will be a fundraising concert at the Alameda Elks Lodge, 2255 Santa Clara Ave., on Friday, February 26th. Michael Cleveland & Flamekeeper will perform beginning at 7:30. The youth band, Rambling

Minors, will perform 6:30-7:30. Tickets go on sale via the website on December 1. Advance tickets: \$20 adult/\$10 teen/FREE to family members under 13. We are anxious to open up this musical world to the each and every young person we can reach!



Michael Cleveland and Flamekeeper perform two Bay Area CBA shows.

## Special C tours California - CBA show in Fresno



Greg Cahill and Special Consensus.

bluegrass format. The band has released 17 recordings and has appeared on numerous National Public Radio programs and cable television shows, including The Nashville Network and the Grand Ole Opry at the historic Ryman Auditorium in Nashville, Tennessee.

International tours have brought the band to Canada, Europe, South America, Ireland and the United Kingdom. The Special C has appeared in concert with

in the band North Country.

"Country Boy: A Bluegrass Tribute to John Denver" (the band's 17th recording, released by Compass Records in March of 2014) was honored in October 2014 by the International Bluegrass Music Association with two major awards: Instrumental Recorded Performance of the Year for "Thank God I'm A Country Boy" and Recorded Event of the Year for "Wild Montana Skies".

Info at [www.specialc.com](http://www.specialc.com).

symphony orchestras nationwide and has brought an informative in-school presentation to schools nationally and internationally since 1984.

Band leader/banjo player Greg Cahill is the former President/Board Chair of the Nashville-based International Bluegrass Music Association (IBMA) and the former Board Chair of the Nashville-based Foundation for Bluegrass Music. He was awarded the prestigious IBMA Distinguished Achievement Award in 2011. The 2012 band release Scratch Gravel Road (Compass Records) was GRAMMY nominated for Best Bluegrass Album. Other band members are bass player Dan Eubanks and Rick Faris. The January 2016 tour will feature new band member, Nick Dumas on mandolin. Rick Faris moves back to guitar – his first love. Nick is from the state of Washington and was most recently

### Special Consensus tour:

Thursday January 14, 2016 – Bluegrass Association of Southern California (BASC) The Mission Theatre at Rancho Cordillera del Norte. 9015 Wilbur Ave., Northridge, CA [www.socalbluegrass.org](http://www.socalbluegrass.org) or [www.thebluegrassituation.com](http://www.thebluegrassituation.com)

Friday January 15, 2016 – The Firehouse, Pleasanton. [www.firehousearts.org](http://www.firehousearts.org)

Saturday January 16 – The Westside Theatre, Newman, CA with Red Dog Ash opening. [www.westsidetheatre.org](http://www.westsidetheatre.org)

Sunday January 17 – Fiddlers Crossing, Techachapi – [www.fiddlerscrossing.org](http://www.fiddlerscrossing.org)

#### CBA presents:

Wednesday January 20 – United Unitarian Church in Fresno – CBA sponsored event – [www.cbaweb.org](http://www.cbaweb.org)

Thursday January 21 – House Concert in Morgan Hill – [prattb136@aol.com](mailto:prattb136@aol.com) for reservations

Friday January 22 – San Diego Bluegrass Society [www.sandiegobluegrass.org](http://www.sandiegobluegrass.org) – 1st Baptist Church of Pacific Beach, 4747 Soledad Mountain Road, San Diego

Saturday January 23 – Clark Center, Arroyo Grande – [www.clarkcenter.org](http://www.clarkcenter.org)

## The Edgar Loudermilk Band featuring Jeff Autry - Shingle Springs Community Center January 31

From page A-1

to volunteer his time, he has agreed to promote his first bluegrass concert, and as far as we know, the first bluegrass concert ever in Shingle Springs! John isn't taking this job lightly because his first show will present The Edgar Loudermilk Band featuring Jeff Autry. Here is Edgar's bio. You only need to read this if you are new to Bluegrass. If you know your way around the genre, he needs no introduction....

Influenced greatly by his father and grandfather, Edgar Loudermilk cut his teeth on bluegrass by learning to play bass to the legendary record, "Bluegrass Album Band Volume 1" record. Surrounded by music at an early age, he was only nine when he began playing bass in his family's band, Loudermilk was also exposed to the great music of some of his famous relatives, The Louvin Brothers. He continued to play in his family's band until he was 20 years old when he joined a group called Carolina Crossfire. The band had quite a following in the Georgia area and it wasn't long before he decided to expand his options and try his hand at playing professionally, a decision that has made him a staple for elite artists in bluegrass music. In 2001, Loudermilk auditioned for, and was hired by Rhonda Vincent. About a year later, he was encouraged to audition for one of the greatest voices in country music who he had heard was making a move to bluegrass. In December of that year, Loudermilk became the bass player and tenor singer in the newly formed group Full Circle and would back up Marty Raybon for

almost five years. "I really enjoyed playing with Rhonda and Marty," stated Loudermilk. "My first professional job was with Rhonda and I learned so much from her. Working with Marty was really a great experience because we not only played bluegrass, but we got to play some of the old Shenandoah music, too."

In 2006, Loudermilk heard that Ray Deaton was leaving IIIrd Tyme Out and that opened up a whole new prospect for the bass-playing singer. "I'd been singing tenor for Rhonda and Marty and knowing that Ray was a great bass singer, I practiced really hard for that audition with Russell." Loudermilk became the newest member of IIIrd Tyme Out, replacing Deaton in July, 2007. "I really love the music of this band," stated Loudermilk. "Singing with Russell Moore is the compliment of my life because I don't believe there's a better singer anywhere."

Edgar's solo album, Roads Travelled, not only showcases his vocal talents and his sold bass playing, but also his songwriting skills, having written or co-written each of the 12 tracks on the project. In addition, he calls on the talents of his musician friends and bosses, former and current, as well. Accompanied by Tim Crouch; fiddle, Randy Kohrs; Dobro, Scott Haas; banjo and former Full Circle band-mates Ashby Frank; mandolin and Shane Blackwell; guitar, the musicianship on the CD is second to none. Guest vocalists include Marty Raybon, (duet on "Roads Travelled"), Cia Cherryholmes (duet on "It Just Might"), Rhonda Vincent (duet on "Can't Live Life"), Russell Moore, Randy



Edgar Loudermilk brings his band to California.

Kohrs and another former Full Circle band-mate, Glenn Harrell.

Edgar's also wrote all 15 songs on his October 2013 Mountain Fever Records' release, My Big Chance Tomorrow. The album appeared on numerous radio charts and also appeared on the Roots Music Report's Top 100 Bluegrass Albums of 2014 chart. His strong, confident bass playing, and vocal prowess is the foundation for this solid record.

The concert will be held at the Shingle Springs Community Center on January 31, 2016. Tickets go on sale December 1, 2015....members \$20, non-members \$22 and are available on line at [www.cbaweb.org](http://www.cbaweb.org). The music starts at 6:30pm and doors open at 5:30 pm. Look for more information in next month's Bluegrass Breakdown. For more information contact John Staiti (916) 837-8671 or email [johnstaiti@gmail.com](mailto:johnstaiti@gmail.com)

Great Christmas gift!

## CBA CLASSIFIED ADS

### LESSONS

**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.



We'll have t-shirts with this logo for sale in Bakersfield. Get yours!

## 2016 Northern California Bluegrass Awards Nominees Are Announced

The Northern California Bluegrass Society has announced the nominees for the 2016 Northern California Bluegrass Awards:

1. Bluegrass Band: 35 Years of Trouble; Abbott Brothers; Alabama Bow Ties; Anderson Family; Bangers & Grass; Barefoot Quales; Barwick & Siegfried; Bean Creek; Blue & Lonesome; Brookdale Bluegrass Band; Central Valley Boys; Cliff Compton & Mountain Top; Dark Hollow; Dim Lights; Dave Earl & Friends; Earl Brothers; Grasskickers; High Country; Hilltown; Jeanie & Chuck's Country Roundup; Jimmy Chickenpants; Kitchen Help; Mighty Crows; Naked Bootleggers; Old Belle; One Button Suit; Red Dog Ash; Rogue River; Sidesaddle & Co; Carolyn Sills Combo; Slide Road; Snap Jackson & The Knock On Wood Players; Stoney Mountain Ramblers; Sugar By The Pound; True Life Troubadours; Wendy Burch Steel & Redwood; Windy Hill

2. Male Vocalist: Luke Abbott; Eric Antrim; Ryan Breen; Eric Burman; Larry Chung; John Cogdill; Cliff Compton; Glenn Dauphin; Bill Evans; David Field; Avram Frankel; Bob Garcia; Pete Hicks; Rob Horgan; Snap Jackson; Travis Jones; Jack Kinney; John Kornhauser; Simon Linsteadt; Jim Mintun; Billy Pitrone; Chuck Poling; Jan Purat; Joe Readle; Pete Siegfried; Victor Skidanenko; Chris Smith; Yoseff Tucker; Sullivan Tuttle; Thomas Wille; Robert Zeien

3. Female Vocalist: Paige Anderson; Kathy Barwick; Jean Butterfield; Amber Cross; Joni Davies; Amaya Rose Dempsey; Diana Donnelly; Sarah Eblen; Kim Elking; Patti Finney; Helen Foley; Dana Frankel; Penny Godlis; Elida Ickes; Dalisay Johnston; Jennifer Kitchen; A. J. Lee; Melissa Lincoln; Samantha Meyer; Louise Mintun; Tonya Newstetter; Angela Personeni; Hailey Pexton; Jeanie Poling; Gail Reese; Betsy Riger; Tessa Schwartz; Carolyn Sills; Wendy Burch Steel; Chris Stevenson aka Prairie Flower; Suzanne Suwanda; Karen Wilhoite

4. Guitar: Luke Abbott; Eric Antrim; Kathy Barwick; Brian Burke; Eric Burman; Dore Coller; Glenn Dauphin; David Field; Avram Frankel; John Gooding; Norm Green; Glenn Houston; Travis Jones; Jack Kinney; John Kornhauser; Alex Mayers; Rob Morris; Tonya Newstetter; Christopher Quale; Victor Skidanenko; Matthew Songmaker; David Thom; Yoseff Tucker; Sullivan Tuttle; Marty Varner; Yvonne Walbroehl; Mike Wilhoite; Thomas Wille; Robert Zeien

5. Mandolin: Kyle Abbott; Tom Bekeny; Rachel Bennett; John Cogdill; Ashley Conrad; Dave Earl; Kim Elking; Bob Garcia; Josh Gooding; John Gwinner; Pete Hicks; Shane Kalbach; Jack Kinney; Dan Large; A. J. Lee; Wendy Molin; Ed Neff; Steve Pottier; Matteo Quale; Nate Schwartz; Tom Shevmake; Pete Siegfried; Victor Skidanenko; Michael Tuttle; Butch Waller;

6. Banjo: Luke Abbott; Ryan Breen; Paul Clarke; Larry Cohea; Robert Cornelius; Scott Dailey; Dave Guarente; Rob Horgan; Pat Ickes; Snap Jackson; Jack Kinney; Dave Magram; BanjerDan Mazer; Don Mackessy; Billy Moore; Jesse Personeni; Mitch Polzak; Max Schwartz; Sonia Shell; Avram Siegel; Dixon Smith; Victor Skidanenko; Michael Small

7. Fiddle: Luke Abbott; Tom Bekeny; Cactus Bob Cole; John Croizat; Amaya Rose Dempsey; Dennis English; Dana Frankel; Margaret Green; Pete Hicks; Shane Kalbach; Jack Kinney; A. J. Lee; Melissa Lincoln; Helen Lude; Ed Neff; Jan Purat; Miles Quale; Niki Savage; Tessa Schwartz; Alex Sharps; Matthew Songmaker; Jack Tuttle; Mark Wardenburg; Lee Anne Welch

8. Dobro: Leslie Abbott; Daisy Anderson; Kathy Barwick; Gary Anwyl; Tomas Enguidanos; Helen Foley; Will Forte; Avram Frankel; Ted Garber; John Gwinner; Dave Magram; Jim Mintun; Virgil Stanford; Charlie Wallace

9. Bass: Charlotte Allen; Lisa Burns; Pat Campbell; Brian Clark; Isaac Cornelius; Glenn Dauphin; Matt Dudman; Sarah Eblen; David Field; Vicki Frankel; Penny Godlis; Dave Gooding; Dan Hildebrandt; Elida Ickes; Jennifer Kitchen; Paul Knight; Bruce Lacey; Ryan Lim; Jerry Logan; Bruce Maurier; Louise Mintun; Ron "Bear" Murray; Rory O'Neill; Angela Personeni; Ron Rose; Max Schwartz; Chris Stevenson aka Prairie Flower; Suzanne Suwanda; Barb Swan; Allegra Thompson; Cory Welch; Karen Wilhoite

The Northern California Bluegrass Society's 9th Annual Bluegrass On Broadway Festival will be held in Redwood City January 29-31, 2016, with the Northern California Bluegrass Awards Show set for Saturday, January 30. See [www.ncbs.us](http://www.ncbs.us) for details.

The FREE festival is made possible with principal financial support from the Redwood City Civic Cultural Commission, the Redwood City Department of Parks, Recreation, & Community Services, the Redwood City Public Library, John Dabney, and other Redwood City area businesses and individuals.

## 2015 26th Annual International Bluegrass Music Awards

By Bob Cherry,  
Cybergrass Bluegrass Music News

As Hurricane Joaquin races towards the East Coast and Raleigh, North Carolina, it was the International Bluegrass Music Awards that was the focus on the excitement for the evening. During the week, the IBMA elected new board members, assigned a new chairman to the board and many mentoring and educational sessions also took place. It is, however, the Awards Show that brings the entire bluegrass community together for the season's Grand Finale. This year was certainly no exception. The Earls of Leicester were the Earls of Raleigh last night. Capturing the coveted Entertainer of the Year, the group also won the trophy for Instrumental Group of the Year and Album of the Year.

Becky Buller captures many songwriting awards and an award for the Recorded Event of the year for "Southern Flavor". Jerry Douglas also captured his fair share. Rhonda Vincent took home the Female Vocalist of the year and Shawn Camp the Male Vocalist of the year. The full list of award winners is below.

Performances by Steep Canyon Rangers and Edie Brickell, Flatt Lonesome, Larry Sparks, Frank Solivan and Dirty Kitchen and appearances by Bryan Sutton, Michael Cleveland and Becky Buller and performances by all five Entertainer of the Year nominees highlighted the show with award presenters that included N.C. Governor Pat McCrory, Alison Brown, Garry West, and Noam Pikely. If this was the wrapping, you know what was inside was sure to be even better. It was.

### 2015 Hall of Fame Inductees

Bill Keith and Larry Sparks are the newest members to be inducted into the association's Hall of Fame. The induction took place during the IBMA's annual Awards Show in Raleigh, North Carolina. Both Keith and Sparks have left a permanent impression in the music we call Bluegrass. Both are also still active in the music and bring a long tradition of their respective styles as they helped shape the sound of today. While each are significantly different in their contributions, there is no denying that without them much of what we listen today would have been shaped differently.

Bill Keith is probably best known with the banjo instrument. Bill Keith tuners being just one piece of the puzzle. The tuners, widely accepted in their use today are, however, a minor contribution by Keith. Keith's greatest impact was his modern banjo style which became pronounced with the advent of Newgrass. His early Dixieland work is reflected in his melodic, chromatic Keith style today. Many a student still tries to follow the "Bill Keith Style" of picking.

Keith was exposed to and participated in a wide variety of styles during the 60s and 70s folk and bluegrass junction. The two music forms were frequently blended together and Keith was certainly right there in the middle with Earl Scruggs and Pete Seeger. The third name being Bill Keith. His famil-

arity with the bluegrass style of Earl Scruggs became firmly established when Earl Scruggs asked Keith to write the tablature for Scruggs' Earl Scruggs and the 5-String Banjo. That volume has become the essential starting point for anybody wanting to learn the Scruggs Style of 3-finger picking.

As a member of Bill Monroe's Blue Grass Boys, Keith introduced the world to his melodic-chromatic style. During this part of his career, he was also notably the first member of Monroe's band that wasn't from the south. The banjo player from Boston brought a whole new sound to bluegrass. Keith and Scruggs are the two banjo players that helped define the bluegrass sound. Both had their unique styles named after them and both certainly helped make bluegrass music the genre that it is today.

Larry Sparks will also join the distinguished Hall of Fame which includes many of the names of the founders, legends and artists that have not only created the style but also have secured bluegrass as a style that has proven to endure the test of time. Sparks falls into the "legends" category and has been involved with bluegrass since his start with the Stanley Brothers & The Clinch Mountain Boys to today, where he fronts his own band, The Lonesome Ramblers.

Guitarist, vocalist, songwriter, Larry Sparks has found his work on over 60 albums and has won numerous IBMA awards including Album of the Year, Recorded Event of the Year, and Male Vocalist of the Year twice. Like Keith, Sparks found his roots in the '60s. He replaced Carter Stanley with Ralph Stanley's band after Carter's passing. His lead guitar was a solid foundation with Ralph as they ventured out with Ralph's solo career.

After a while, Sparks began his own career with a great deal of professional, high exposure experience under his belt. It was during this era that he recorded "John Deere Tractor" which ultimately became his unofficial identity song. Over the years, he recorded many influential songs that became synonymous with his name. Today, Larry Sparks and the Lonesome Ramblers are a draw at any festival or concert they perform at. He hold tight to the roots of tradition while having the ability to stray off the beaten path. The ability to venture out yet remain true to the style is an important part of the Larry Sparks success story.

The Hall of Fame inductions will be one of the high points of the International Bluegrass Music Awards, which took place Thursday, October 1 at the Duke Energy Center for the Performing Arts, Memorial Hall in Raleigh, NC. The IBMA Awards are part of a bigger event, the World of Bluegrass trade show, convention, awards show, showcases and music festival.

The complete list of award recipients for this year including the Hall of Fame inductees, Momentum Awards and the recipients of the Distinguished Achievement Award are:

### Distinguished Achievement Award recipients:

Alison Brown; Murphy Henry; International Bluegrass Music Museum; "Bashful Brother" Oswald Kirby; Steve Martin

### The International Bluegrass Music Awards

ENTERTAINER OF THE YEAR  
The Earls of Leicester  
VOCAL GROUP OF THE YEAR  
Balsam Range  
INSTRUMENTAL GROUP OF THE YEAR  
The Earls of Leicester  
SONG OF THE YEAR  
"Moon Over Memphis" – Balsam Range (artist), Mark W. Winchester (writer)  
ALBUM OF THE YEAR  
The Earls of Leicester – The Earls of Leicester (artist) Jerry Douglas (producer), Rounder  
GOSPEL RECORDED PERFORMANCE OF THE YEAR  
"Who Will Sing for Me" – The Earls of Leicester (artist), The Earls of Leicester (album), Carter Stanley, Ralph Stanley (writer), Jerry Douglas (producers), Rounder Records  
INSTRUMENTAL RECORDED PERFORMANCE OF THE YEAR  
"The Three Bells" - Mike Auldridge, Jerry Douglas and Rob Ickes (artists), The Three Bells (album), Jean Villard, Bert Reisfeld (writers), Mike Auldridge, Jerry Douglas and Rob Ickes (producer), Rounder Records  
RECORDED EVENT OF THE YEAR  
"Southern Flavor" – Becky Buller, with Peter Rowan, Michael Feagan, Buddy Spicher, Ernie Sykes, Roland White and Blake Williams (artists), Stephen Mougins (producer) Dark Shadow Recording  
EMERGING ARTIST OF THE YEAR  
Becky Buller  
MALE VOCALIST OF THE YEAR  
Shawn Camp  
FEMALE VOCALIST OF THE YEAR  
Rhonda Vincent  
INSTRUMENTAL PERFORMERS OF THE YEAR  
BANJO  
Rob McCoury  
BASS  
Tim Surrent  
FIDDLE  
Michael Cleveland  
DOBRO  
Jerry Douglas  
GUITAR  
Bryan Sutton  
MANDOLIN  
Jesse Brock  
2015 International Bluegrass Music Special Awards:  
  
BLUEGRASS BROADCASTER OF THE YEAR  
Chris Jones, Bluegrass Junction, Sirius XM  
BLUEGRASS EVENT OF THE YEAR was a tie  
A Lester Flatt Celebration 2014, Sparta, Tennessee  
42nd RockyGrass Festival, Lyons, Colorado

*Continued on A-15*

# World of Bluegrass 2015 - the CBA takes Raleigh



**By Darby Brandli**

Another fabulous week has ended for the California Bluegrass Association (CBA) at the Annual International Bluegrass Music Association (IBMA) weeklong conference called the World of Bluegrass (WOB). Located again in Raleigh, NC the last week of September, the week begins with a Business Conference and finishes up with a music celebration and giant open air street fair. The location for everything is the Downtown Marriott Hotel, the Raleigh Convention Center, The Red Hat Amphitheatre, the Raleigh Memorial Auditorium and the historic downtown center. A Bluegrass Ramble occurs in the evening all week and bands play in multiple downtown clubs within walking distance. Yes, it is as large and complex as it sounds and the City of Raleigh is enormously involved. The CBA has been attending for a couple of decades and this year the CBA team was again led by Lucy Smith from Chico. We are especially grateful to the Rumiano Cheese Company (and to Pat Rumiano for food preparation each night), The Sierra Nevada Brewing Company and Guglielmo Winery for providing us all the cheese, beer and much of the wine. We treated everyone to California products in our hospitality suite.

The CBA is an official sponsor for the WOB and co-hosts an Awards Luncheon and opens a hospitality suite in the hotel for the week beginning on Tuesday night and ending with a bang Saturday night. The CBA Team provides hospitality, shops for and prepares snacks, bartends, cleans up and performs these jobs pretty much all day and night. Joyful and grueling are the chores. CBA attendees help out throughout the week. The reward is to be able to meet and greet everyone in the international bluegrass universe: fans, musicians, publicists, agents, songwriters, record producers, venue owners and festival producers, equipment and instrument makers and distributors, radio hosts and bluegrass fan club members from all over the world.

The CBA was also especially excited to attend because we had several members up for some awards this year at the 26th Annual International Bluegrass Music Awards Show. We

were crossing our fingers that Front Country, Frank Solivan, Randy Pitts, Rob Ickes, Annie Staninec, John Mailander and Molly Tuttle would win an award or two. Of course being nominated in one or many categories is a HUGE honor and recognition of talent. Annie Staninec did win the Momentum Award for Instrumentalist of the Year. (For exemplary efforts to further the careers of a new generation of musicians and industry professionals) and I was honored to accept the award for her at an Awards Luncheon.

Lucy had scheduled 37 bands to play 30 minute sets in the Suite throughout the week and we were treated to an enormous amount of incredible and varied music in our own living room. Standing room only was the order of each night for an always enthusiastic crowd. Our own California bands attending the event all were offered performance slots timed to get them the most industry coverage.

Six of our CBA Youth Program participants were invited to attend and perform with the IBMA Kids on Bluegrass Program directed by Kim Fox. This is an incredible honor and recognition of the skill and talent of our youth. This year's invitees were: Helen Foley, Josh Gooding, Jake Gooding, John Gooding, Daisy Kerr and Helen Lude. Our six were among the less than three dozen young people invited from all over the world to be presented to the WOB audience at two performances and our participants ranged in age from 10 to 17 years old! We should all be proud of them for their talent and their ambassadorship. They all performed and interacted beautifully at the WOB.

I encourage all of you who love Bluegrass Music to attend this event at least once in your life. The IBMA is a professional organization, our trade organization, and represents all facets of the music we love. Lucy would love to have you on her team next year so contact her now. Special thanks go to our sponsors and especially Charlene Sims who handles the instrument raffle which provides the funds for our presence in Raleigh. Without Charlene's hard work and dedication we could not afford to attend this event. We do not fund this through our CBA General funds.



Top left: The heroic CBA IMBA team. Top right: Frank Solivan and the contingent of the CBA's Kids On Bluegrass: (left to right) Josh and John Gooding; Helen Lude; Daisy Kerr, Helen Foley and Jake Gooding. Above: Rob Ickes, formerly of Blue Highway and Trey Hensley. Above right: CBA webmaster and long time leader, Rick Cornish, and CBA member number 1, Carl Pagter. Right: the trade floor offers goodies and chances to meet performers. Bottom right: CBA President Darby Branbli. Below: Sir Walter Raleigh is very happy to have the IBMA convention in his namesake city.

*Team photo by Corbin Pagter. All other photos: Whit Washburn*



# The Luthier's Corner - Roger Siminoff



Roger Siminoff

**Q: Are there any guidelines for tensioning a banjo head using a torque wrench to arrive at the target D# note? Will it work for all kinds of banjo heads?**

A: As a general rule, I do not recommend the use of a torque wrench to adjust the tuning of banjo heads. I know there has been a lot of discussion about this on some chat sites, but I have also added my concerns to those posts.

First, I should explain that a torque wrench is a tool used to measure a twisting or turning load. Common torque wrenches are rated in foot pounds or inch pounds. These tools are designed to measure how many pounds of force is required to turn an object along an arc that is either one inch (inch pound) or one foot (foot pound) from the center of its radius. For tuning banjo heads, some folks have suggested using various inch pounds of torque on the banjo's head-tightening nuts.

There are several issues relative to the banjo's construction that can throw off the measurements when using a torque wrench:

- The condition of the threads on the bracket hooks and nuts. Badly worn or damaged threads will cause the wrench to bind.
- The bearing surface between the nuts and the flange, and the condition of the flange's plating. A poor mating surface between the nuts and bottom of the flange will cause drag and give improper torque readings.
- The tightness of the head and stretcher band around the tone chamber. A difference in head thickness (depending on the material) and tightness of the stretcher band around the head will require different levels of pull to drawn down the head.
- The specific design or shape of the edge of the tone chamber will have an affect on how easily the head can be drawn down.
- The thickness, type (skin, mylar, etc.), coating (sprayed or clear), and elasticity of the head will alter the amount of tension necessary to bring each head to the desired tuning point.

Due to these variables, I urge the use of the tap-tuning method in which you damp the strings and tap on the head to hear its pitch. To raise the pitch, tighten the head. To lower the pitch, loosen the head.

**Q: I noticed that some companies – D'Addario in particular – put the tensions of the strings on their packages. Why do they do that and what does that information mean to me?**

A: Interesting question. In 1982, when I was the editor of Frets Magazine, and we were working on a column called "Frets String Clinic," I spearheaded an initiative to categorize strings based on their tension. I was consulting with Gibson's string division in Elgin, Illinois at the time and building some string winding devices to provide a better wrap wire. I showed them that the string tension was very important in many aspects, especially in gauging strings for sets. As our "Frets String Clinic" column began to gain both momentum and attention, various string manufacturers either took interest in, or were opposed to our findings on the string tensions. (If you look back at any old string packages you may have from the 1980s, you'll notice that none of the manufacturers provided tensions then.)



[www.cbamusiccamp.org](http://www.cbamusiccamp.org)

*Next year, right?*

[www.cbaweb.org](http://www.cbaweb.org)

Several string manufacturers came to California to meet with us; in some cases to see what and how we were measuring, and in other cases to protest what we were doing, fearing that our reporting and findings would "upset the apple cart." It was our opinion that musicians were being misled by improper labeling. Our concern was that there was no consistency in grading string sets; one string manufacturer's "medium" was another manufacturer's "heavy," and so on. And, we felt that without posting the tensions on a package, the buyer would have no way to compare one brand or gauge against another. We also demonstrated how string tension was important for developing balanced sets.

By the beginning of 1987 or 1988 several manufacturers followed our recommendations and began providing tension information on their packaging, and making a determination of the gauges in their sets based on tension and not just on string gauge.

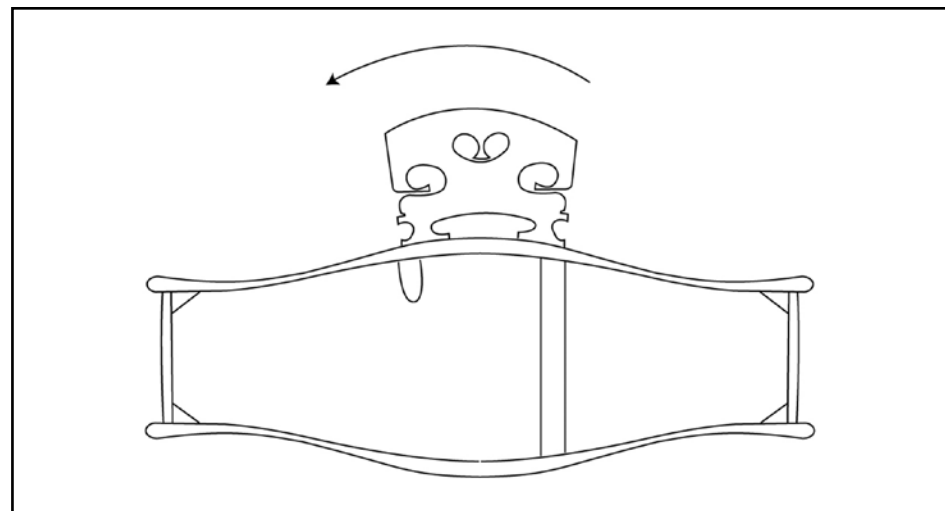
The individual tension information tells you how one string relates to its neighboring strings, and the total tension helps you to evaluation one string set against another. The greater the tension, the "heavier" the string set.

This is not to be confused with the download data we report for our Straight Up Strings for banjo and mandolin, or the torque load data we report for our Straight Up Strings for guitar. While this information is similar, it represents the next generation of string technology, and I'm sure you'll keep hearing more about it as time goes on.

**Q: Since a mandolin has twice as many strings as a violin, why doesn't it need a soundpost to hold the top like the violin does?**

A: The soundpost on a violin is not there to hold up the belly (soundboard of a violin). The arched shape of the violin's belly provides sufficient strength to support the load of the strings (which is only 25-28 pounds depending on brand and type of strings).

The post is there to act as a stiffener with the goal of driving the strings' energy to the bass bar. As the bow is moved sideways, the primary modes of the strings respond in a sideway motion, and this motion forces the bridge to rock sideways, which transfers most of the lateral energy of the strings to the bass bar. In essence, the soundpost is a fulcrum about which the bridge can rock.



**Fig 1: In addition to damping unwanted overtones from the violin's belly and backboard, the violin's soundpost provides a fulcrum about which the bridge can rock which, in turn, drives most of the energy to the instrument's bass bar.**

Violin makers and repair folks know that moving the soundpost around has a major effect on how the violin sounds. The closer the post is to the bridge, the brighter and more treble the instrument sounds. As the soundpost is moved back from the bridge, the instrument sounds warmer and loses some of its treble qualities. The magic is to find the ideal location for the soundpost where the violin has excellent balance between its treble and bass response.

While one would think that the soundpost damps the bridge's vibrations, the violin's bow delivers tremendous, continuous energy, and the violin's amplitude doesn't suffer because a soundpost is placed beneath the bridge. But, the violin will clearly work without a soundpost – it just won't sound like a "violin."

The violin family instruments have a bass bar (under the bass foot of the bridge) and a soundpost (just behind the treble foot of the bridge. By comparison, the F5 mandolin has two tone bars, and the down pressure from a typical set of mandolin strings is about 45 pounds. In the case of the mandolin, whose energy is not continuously driven as it is with the violin, a soundpost would damp the bridge's vibrations, which would result in a reduction of the instrument's amplitude.

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See you next month

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

*Roger Siminoff was the founder of Pickin' and Frets magazines and has written more than 10 books on instrument set-up and construction. For more on Roger Siminoff, Siminoff Banjo and Mandolin Parts, Orville Gibson, Lloyd Loar, or Straight Up Strings, visit his web site at: [www.siminoff.net](http://www.siminoff.net).*

# BRENDA and the Reviews

## Happy Holidays With Bluegrass Music

It's the wonderful time of the year and here's some ideas for gifts to give and get. You can have a "bluegrass Christmas" with Dr. Elmo or celebrate with the Jaybirds or Phoenix Rising.

## John Reischman and the Jaybirds: On A Winter's Night

Corvus Records  
www.thejaybirds.com

**Song List: I Heard From Heaven Today, Breaking Up Christmas, Oh Mary Where Is Your Baby?, Oh Watch the Stars, Christmas Eve, Joseph and Mary, A Roving on a Winter's Night, Shine Like A Star in the Morning.**

Many of today's bluegrass musicians grew up listening to the music of Pete Seeger and learning songs from Ruth Crawford Seeger's American Folk Songs For Christmas. John Reischman and the Jaybirds are one of the West Coast's premier bands, and they have fashioned a jewel box of winter and Christmas songs that will win them many new fans. Band members are John on mandolin, mandola and vocals, Jim Nunally on guitar and vocals, Trisha Gagnon on bass and vocals and instrumentalists Greg Spatz on fiddle and Nick Hornbuckle on banjo.

The eight songs give the band members an opportunity to showcase their instrumental and vocal talents. "I Heard From Heaven Today" opens with Nick's banjo and Greg's fiddle surrounding the vocal trio. Trisha takes the lead on "The Cherry Tree Carol" and John's mandola weaves a melodic contrast to the tale. Jim and Trisha sing duet vocals on "A Roving on a Winter's Night" amidst an instrumental backdrop of fiddle, banjo and mandolin. An album highlight is the gentle "Oh Watch the Stars" with Trisha's heartfelt solo. Instrumental standouts include the high-spirited "Breaking Up Christmas" with Nick's banjo flowing through melodic passages answered by Greg's fiddle, Jim's guitar and John's mandolin. The closing song, "Shine Like A Star in the Morning" is an apt description for the whole project – it shines!

## Dr. Elmo: Bluegrass Christmas

www.drelmo.com

**Song List: Come on Boys It's Christmas, Greensleeves, Perfect Gift, Jingle Bells, Feels Like Christmas, December Rain, Here's to the Lonely, Deck the Halls, Jesu Joy of Man's Desiring We Wish You a Merry Christmas, Grandpa in the Santa Suit Show, Grandma Got Run Over By a Reindeer (Instrumental)**

Dr. Elmo's classic Christmas song "Grandma Got Run Over

By a Reindeer," gives this Marin County vet a yearly claim to fame, and this album features more seasonal delights. Joining Dr. Elmo are Gary Potterton on guitar, bass, mandolin and vocals, and the duo perform several holiday classics with verve and punch. The instrumentals are engaging with "Greensleeves," "December Rain," and "Jesu, Joy of Man's Desiring" worthy of being background for any celebration. Dr. Elmo's distinctive voice adds a Fred Rogers folksiness to the story of Grandpa's annual Santa Show and "Feels Like Christmas" has a message of sharing and giving and a reminder that "Christmas is what's in our hearts and not what's beneath the tree." When you tire of the usual seasonal songs, this album will perk up your spirits and add some nutmeg in your eggnog.

## Kathy Boyd & Phoenix Rising: Spending Every Christmas with You

www.phoenixrisingband.org

**Song List: I'll Be Home for Christmas, Bluegrass Christmas, Dram for the Fiddler, Good Friends Passed, Pachelbel Canon in D, Angel Tree, Little Match Girl, One Special Night, No Room at the Inn, Spending Every Christmas With You.**

Phoenix Rising is a Northwest-based band with triple-talents: vocal harmonies, crisp instrumentals and original song writing. Band members are Kathy Boyd on bass, Tim Crosby of fiddle, mandolin and guitar, Tom Tower on Dobro and banjo and Dennis Nelson on guitar and harmonica. The instrumental virtuosity of the band shines in a rendition of the "Pachelbel Canon" with guitar and fiddle flowing in tandem followed by a shift to a bluegrass tempo with banjo flourishes. The opening song, "I'll Be Home for Christmas," gives Kathy the lead vocal and the song's joyous spirit welcomes us to the band's home state of Oregon. Kathy also sings the lead vocal on Tim's "Little Match Girl" which provides a happy ending to a classic Christmas story. "No Room at the Inn" has classic bluegrass instrumental solos with mandolin and banjo and a rousing vocal chorus. "Bluegrass Christmas" is a Tom Tower original, and the song focuses on holiday symbols and a catchy melody that will have you singing along. "Dram for the Fiddler" adds the joy of party gatherings and has a "wassail" feeling. Tom's "Good Friends Passed" adds a somber note as the holidays bring to mind those who are no longer with us. "One More Night" is Tim's version of the Holy family with "Joe" and "Maria" finding refuge in a barn with "one little baby who could change the whole world." The band's poignant vignettes go beyond the holiday season and provide lessons for life the year 'round!

## Flatt Lonesome: Runaway Train

Mountain Home Music Company  
www.flattlonesome.com  
©2015

**Song List: You'll Pay, Still Feeling Blue, You're the One, In the Heat of the Fire, Don't Come Running, In the Morning, Road to Nottingham, New Lease On Life, Casting All Your Care On Him, Mixed Up Mess of a Heart, Letting Go, Runaway Train.**

When a band wins the IBMA Emerging Artist of the Year, it's certain that the band is something special. This third album proves again that Flatt Lonesome has first-rate bluegrass vocals, instrumentation and song selection. Band members are Kelsi Robertson Harrigill – vocals and mandolin, Charli Robertson – fiddle, vocals, Buddy Robertson – guitar, vocals, Paul Harrigill – banjo, guitar, Michael Stockton – dobro, Dominic Illingworth – bass. Kelsi, Charli and Buddy grew up singing together and their familial harmony is top-notch, and each is featured on several lead vocals. "Letting Go" was written by Kelsi and Paul, and the plaintive vocal captures the sorrow at the end of a relationship. Michael's dobro enhances the song and adds a parallel voice to Kelsi's solo. Kelsi is also featured in the Gram Parsons song, "Still Feeling Blue," and with the strong bluegrass mandolin chop and banjo licks, it sounds as if it has always been a bluegrass song. Charli takes the lead on the Dwight Yoakam song, "You're the One," and the harmony trio transforms the song. Brother Buddy sings the solo on "You'll Pay," and his edgy vocal fits the mood of the song. The instrumentation features Paul's banjo and his playing provide the exciting pulse that runs through all the songs. Paul also wrote the instrumental "Road to Nottingham" which gives the guitar, fiddle, and dobro an opportunity to shine. The title song "Runaway Train" provides a slogan for the band – they are definitely on a train to success!

## Greg Blake: Songs of Heart and Home

Hearth PR  
www.GREGBLAKEMUSIC.com

**Song List: Sweetest Love, Dreaming of a Little Cabin, Hey Porter, I Still Miss Someone, The Hills of My Home, Thinking About You, Cruisin' Timber, Summer Wages, Home, 50 Miles From Nowhere, Where I Live, Home Is Where the Heart Is, Turn Your Heart Toward Home.**

Greg Blake has had a dual career as a pastor and bluegrass musician. He has been with many bluegrass bands in his career, was an award winning Flatpicking guitarist, and is currently with Jeff

Scroggins and Colorado. This solo CD has Greg singing lead vocals and playing guitar with Blaine Sprouse on fiddle, John Reischman on mandolin, Mark Schatz on bass, Jeff Scroggins on banjo and Sally Van Meter on dobro. Greg has a bevy of fine harmony vocalists as well: Claire Lynch, Laurie Lewis, K.C. Groves, and Jeff Brown. The opening song, "Sweetest Love" wakes up the listener with Blaine's fiddle playing, followed by a strong banjo pulse from Jeff. Greg's voice is stellar with an heartfelt delivery. He is a fan of Johnny Cash, and "Hey Porter" and "I Still Miss Someone" have that low end growl that just nails that old country sound. Many of the titles feature "home" and Greg's voice carries that longing for hearth and home with Claire adding harmony vocals on "Dreaming of a Little Cabin" and the iconic "Home." Laurie Lewis sings harmony on her original song, "The Hills of Home." Greg's smooth guitar work is featured on the instrumental "Cruisin' Timber." Greg reaches into the high lonesome sound in Bill Monroe's "Thinking About You." Greg now lives in the hills of Colorado, but hills of his home place West Virginia run strong in his voice, heart and soul.

## Alison Brown: The Song of the Banjo

Compass Records  
916 19th Avenue South  
Nashville, TN 37212  
©2015

**Song List: The Song of the Banjo, Dance With Me, Carolina in the Pines, A Long Way Gone, Windansea, Time After Time, Stuff Happens, I'll Never Fall in Love Again, Airish, Feels So Good, The Moon in Molly's Eyes, Musette for the Last Fret.**

Mention banjo to most people, and they might think of rhythmic and fast-playing bluegrass, but not likely will they consider melodic and expressive songs. Alison Brown has been a Distinguished Achievement award winner from the IBMA, a record producer, and this latest album release shows that banjo innovator needs to be added to her achievements. The songs include seven original songs from Alison and covers of some classic songs with guest vocalists. Instrumentation includes drums, piano, Hammond organ, ukulele, guitar, fiddle, dobro, and Alison's banjo. Probably the most intriguing rendition is Chuck Mangione's "Feels So Good" with Jake Shimabukuro playing ukulele. "I'll Never Fall in Love Again" features Colin Hay on vocal and guitar and Alison on banjola. Amy Ray and Emily Saliers from the Indigo Girls sing "Carolina in the Pines" with Alison's banjo melodically weaving through the entire song. "Musette

*Continued on A-27*



Brenda Hough

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

## 2015 IBMA Awards

*From page A-12*

**BEST GRAPHIC DESIGN FOR A RECORDED PROJECT**  
Michael Gerstenberger (designer), Complete Recordings 1936-55, Chuck Wagon Gang, Bear Family Productions  
**BEST LINER NOTES FOR A RECORDED PROJECT**  
Eddie Stubbs and Bill Malone, Complete Recordings 1936-55, Chuck Wagon Gang, Bear Family Productions  
**BLUEGRASS PRINT/MEDIA PERSON OF THE YEAR**  
Gary Reid, author, The Music of the Stanley Brothers and The Bluegrass Hall of Fame Inductee Biographies 1991-2014  
**BLUEGRASS SONGWRITER OF THE YEAR**  
Becky Buller  
2015 International Bluegrass Music Momentum Awards:

**PERFORMANCE AWARD, Instrumentalists (final committee will select 3)**  
Annie Staninec (fiddle)  
**PERFORMANCE AWARD, Vocalist (final committee to select 1)**  
Summer McMahan (Mountain Faith)  
**PERFORMANCE AWARD, Band (final committee to select 1)**  
Lonely Heartstring Band  
**INDUSTRY INVOLVEMENT AWARD, Media/Artisan/Business/General**  
Alan Tompkins (promoter, radio broadcaster, association leader)  
**FESTIVAL/EVENT/VENUE**  
ISIS Restaurant and Music Hall – Asheville, NC  
**MENTOR AWARD (given to a bluegrass professional who has made a significant impact on the lives and careers of newcomers to the bluegrass industry)**  
Andrea Roberts (Andrea Roberts Agency)  
Special Awards, including the Distinguished Achievement Awards, will be presented at a luncheon on Thursday, October 1 at the World of Bluegrass Business Conference in Raleigh, NC. The Momentum Awards were presented at a luncheon on Wednesday, September 30 in Raleigh, NC.

# 2015 CBA Fall Campout

photos by Randy Shelton



## This bluegrass life: Things I learned at the 2015 CBA Fall Campout

By John Karsemeyer

Okay, I'll admit it, I'll fess-up. This is the first time I've attended a CBA campout at the Lodi Fairgrounds. It may have something to do with the "Stuck In Lodi Again" song, and the fact that I have an unreliable motor vehicle; but this time I decided to take a chance and go for it. Anyway, during this October event that marks the end of most of the outside bluegrass events in California, some thoughts entered the conscious side of my noggin. The following is what I came up with, good or bad, right or wrong.

- 1 - You can help people out by telling them where to locate an indoor restroom.
- 2 - There is always one person who has a singing voice as loud as a train going by. That is sometimes good, and sometimes not so good, depending on how close you are camped to that person, and how sensitive your hearing is when you are trying to go to sleep.
- 3 - There are trains that run near the Lodi campgrounds. It seem like they only run after the sun goes down, and stop when the sun comes up. On Saturday I was in a jam that included a couple of guys from Folsom. I know they could hear that train a coming, coming round the bend....
- 4 - It is still true what they say about dogs and yellow fire hydrants.
- 5 - After my 1989 Ford van warms up, when I turn it off it takes an hour before it will start again (yes, I've had many mechanics deal with it; without success). Some things in this world are still consistent.
- 6 - I can't play/jam any better than I could five years ago, but the important thing is to keep jamming anyway.
- 7 - Even though you think you will meet up with old friends and jam, it doesn't always happen. But it often does.

Left: Many of the usual suspects participate in one of the many, many jams at the Fall Campout. Above: Bluegrass supergroup, the Sharecroppers, provided real deal bluegrass.

8 - I was in a jam where three of us played fiddle, and we are all named, "John." Three wrongs don't make a right, but three Johns just might.

9 - Lots of people at the campout don't know on Saturday by noon when the Saturday night CBA inside dinner starts; they guess. But by six o'clock most people going to the dinner have found out. The dinner sold out. Mexican food tastes better with a live bluegrass band. Slim can still tell a good joke. We have a new CBA Board of Directors.

10 - Some people leave their homes that have a solid, protective roof, go to the campout, and camp under a solid, protective roof. A roof under which you can't see the blue sky during the day, or the magnificent sunset at dusk. This event is like other CBA outdoor events; it's a small city, with folks living in anything from small tents to giant motor homes bigger than my house, and everything in between.

11 - Three T-shirts at the campout: 1) "Wine improves with age. I improve with wine;" 2) "Eat Pie;" 3) "BLUEGRASS - Ask your doctor if it's right for you."

12 - Rick Cornish is a generous man = "Would you like Chardonnay or a beer?"

13 - Jamming with Rich and Debra Ferguson, part of "Gospel Creek the Bluegrass Band," reminds me that they are a bona fide gospel bluegrass duo when they want to be. Rich and Debra are definitely contributing to the CBA's dedication to the furtherance of Gospel music in California.

14 - Cliff Compton and David Reitz love bluegrass music. But they will jam on swing and jazz tunes when the Bluegrass Police are not around.

15 - These CBA Campouts are events where it seems like 99% of the campers know how to play a bluegrass musical instrument, and there is ALWAYS a bluegrass jam happening. If you've never been to one of these events, it should be on your "Bucket List."

16 - I've decided to call the CBA Campouts, "JAMPABOUTS."



Left: Ramona Beresford-Howe on the march. Above: Mildred Criswell. Photos: Randy Shelton



Center right: That's the face of CBAWEB presence Bert Daniel - mando at the ready. Above right: that guy was re-elected as CBA Chairman again! It's Tim Edes. Far right: Suddenly Keith Little was there, shown here with TAG Chairman and CBA director Dave Gooding.



CALIFORNIA BLUEGRASS ASSOCIATION

41st  
ANNUAL

Father's Day

BLUEGRASS  
FESTIVAL

Grass Valley

JUNE 16 - 19  
2016

Nevada County Fairgrounds, Grass Valley, CA

Rhonda Vincent and the Rage  
The Gibson Brothers  
Danny Paisley and the Southern Grass  
Crary, Evans & Spurgin  
Frank Solivan and Dirty Kitchen  
Kids On Bluegrass  
.....and many, many, many more

California Showcase acts:  
The Alabama Bow Ties  
Barwick and Siegfried  
One Button Suit  
Rocky Neck Bluegrass Band  
The Roustabouts  
CBA Emerging Artist  
Jeff Scroggins & Colorado



The Father's Day Bluegrass Festival is produced by our volunteer members and promises four days of fabulous music on three stages, jamming, workshops, youth programs, the Kids on Bluegrass, Luthiers' Pavilion, Vern's Beer and Wine Garden and a large concession area with food, drink and crafts. Information:

[www.cbaweb.org](http://www.cbaweb.org)

**Come and join us in our 41st Annual Fathers' Day Weekend Bluegrass Festival  
at the Nevada County Fairgrounds in Grass Valley, California!  
Four days of family fun, jamming, workshops, Children's Programs, Luthier's  
Pavilion, Kids on Bluegrass, camping on site and the best in Bluegrass and Old Time  
Music on stage under the beautiful pine trees.**

**Things You Should Know**

- "Dogs and cats are allowed only in designated camping areas during the festival, none are allowed in the main venue area. No pets in tent-camping-only area. Owners must comply with CBA's policies. Please see our website or inquire at 209-588-9214.
- Camping is in the rough on the festival site beginning Sunday, June 12 through Wednesday, June 15 for a fee of \$20 per unit per night (lots of grass and big pine trees), on a first-come, first-served basis. Designated tent only camping area available. Guaranteed electric only sites available - see below for fee information.
- Limited number of campsites for handicapped persons. **Advance reservations required by May 1, 2016.**
- Camping during the festival is included in 3 and 4 day tickets.
- Food and soft drink concessions on site. Picnic baskets and coolers permitted - no glass, please.
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

**Where is the Festival Site?**

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

~ EARLY BIRD TICKET ORDER FORM ~

SM

**CBA Member Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts** are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple's Membership. **Deadline for Early Bird Discount tickets is February 28, 2016.** No discounts at the gate.

**Early Bird Discount Tickets  
(12/1/15 - 2/28/16)**

**CBA Member Tickets**

4-Day Adult.....	\$115
4-Day Senior (65 & over).....	\$105
4-Day Teen (16-18).....	\$55
3-Day Adult .....	\$95
3-Day Teen .....	\$45

**Non-Member Ticket Prices**

4-Day Adult.....	\$140
4-Day Senior (65 & over).....	\$130
4-Day Teen (16-18).....	\$60
3-Day Adult.....	\$120
3-Day Teen (16-18).....	\$50

**Advance Discount Tickets  
(3/1/16 - 5/31/16)**

**CBA Member Tickets**

4-Day Adult.....	\$130
4-Day Senior (65 & over).....	\$120
4-Day Teen (16-18).....	\$65
3-Day Adult .....	\$110
3-Day Teen .....	\$55

**Non-Member Ticket Prices**

4-Day Adult.....	\$155
4-Day Senior (65 & over).....	\$145
4-Day Teen (16-18).....	\$70
3-Day Adult.....	\$135
3-Day Teen (16-18).....	\$60

**Single Day Tickets**

No discounts available	
Thursday.....	Adult \$35/Teen \$15
Friday.....	Adult \$55/Teen \$20
Saturday.....	Adult \$60/Teen \$25
Sunday.....	Adult \$35/Teen \$15

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

**Designated tent camping area available.**

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

**Handicapped campers who need special accommodations must make advance reservations by May 1, 2016. Please see this ad next month for contact information and reservations.**

**GATE TICKET PRICES**

4-Day Adult	\$170
4-Day Teen (16-18)	\$70
3-Day Adult	\$135
3-Day Teen (16-18)	\$60

Children 15 & Under FREE with a paid adult admission.

NO DISCOUNTS  
AT THE GATE.

Please send me the following Early Bird Discount tickets to the CBA's 41st Annual Father's Day Weekend Bluegrass Festival:

**CBA Member Tickets**

- \_\_\_\_\_ 4-Day Adult @ \$115
- \_\_\_\_\_ 4-Day Senior @ \$105
- \_\_\_\_\_ 4-Day Teen (16-18) @ \$55
- \_\_\_\_\_ 3-Day Adult (Th/Fri/Sat) @ \$95\*
- \_\_\_\_\_ 3-Day Teen (16-18) (Th/Fri/Sat) @ \$45\*
- \_\_\_\_\_ 3-Day Adult (Fri/Sat/Sun) @ \$95\*
- \_\_\_\_\_ 3-Day Teen (16-18) (Fri/Sat/Sun) @ \$45\*

**Non-Member Tickets**

- \_\_\_\_\_ 4-Day Adult @ \$140
- \_\_\_\_\_ 4-Day Senior @ \$130
- \_\_\_\_\_ 4-Day Teen @ \$60
- \_\_\_\_\_ 3-Day Adult (Th/Fri/Sat) @ \$120\*
- \_\_\_\_\_ 3-Day Teen (16-18) (Th/Fri/Sat) @ \$50\*
- \_\_\_\_\_ 3-Day Adult (Fri/Sat/Sun) @ \$120\*
- \_\_\_\_\_ 3-Day Teen (16-18) (Fri/Sat/Sun) @ \$50\*

\*Please specify which 3 days

**Single Day Tickets**

- \_\_\_\_\_ Thursday Only @ \$35 \_\_\_\_\_ Teen @ \$15
- \_\_\_\_\_ Friday Only @ \$55 \_\_\_\_\_ Teen @ \$20
- \_\_\_\_\_ Saturday Only @ \$60 \_\_\_\_\_ Teen @ \$25
- \_\_\_\_\_ Sunday Only @ \$35 \_\_\_\_\_ Teen @ \$15

**Camping Reservations:**

- \_\_\_\_\_ nights Pre-festival tent camping @ \$15 per night (first-come, first-served) for a total of \$\_\_\_\_\_
- \_\_\_\_\_ nights Pre-festival RV camping @ \$20 per night (first-come, first-served) for a total of \$\_\_\_\_\_
- \_\_\_\_\_ Reserved space with guaranteed electricity @ \$110 per space. (6/12/16 - 6/19/16)

CBA Member No. \_\_\_\_\_

Date of Order \_\_\_\_\_

**Total for Tickets** \_\_\_\_\_

Total for Camping \_\_\_\_\_

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

Mail ticket order form, a SELF ADDRESSED, STAMPED BUSINESS-SIZED ENVELOPE, and check or money order payable to the California Bluegrass Association (CBA) to:

**CBA Festival Tickets  
John Erwin  
375 Las Vegas Street  
Morro Bay, CA 93442-1548**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

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

*Early Bird Discount Ticket Order Form -- Deadline 2/28/16*

**For Credit Card orders visit [www.cbaontheweb.org](http://www.cbaontheweb.org). NO REFUNDS. Festival general info at 209-588-9214**

## The French Connection by Allan French

### Musical Anniversaries / Temporary Tunes

I intended to write about several notable anniversaries in the October-November issue, but I forgot about that “intent” until I had written the column. I wanted to devote December to other topics, so the anniversary topics will have to wait until January.

From mid-September to late October, I had a temporary job. I have two music-related anecdotes to share from my time there. However, I will save them until next month, to make room for some presents.

### Presents for Pickers

Here are some holiday gift-giving ideas. In July and December of 2012, I shared numerous gift ideas. I can't reprint the whole thing here, but you can download an archive copy from the website. (Or, e-mail me for the full text.) Below are items, with no web-links, in very summarized form.

One can never have too many screen-printed band/festival T-shirts or too many musical CDs –

even when there is no room left to store them! (I speak from experience.) It goes without saying that buying CDs from your favorite California-based bands benefits our entire state, as well as your musician friends.

Shirts and CDs have a very long useful life. Even if not used very often, at least their usefulness exceeds one hour (like a meal would), or a few days (a wine bottle), or a week (a cruise/tour vacation). A shirt or CD is still useful even if the band disbands. (Are you upset that Nickel Creek is no more? Do you have a Woody Guthrie or Pete Seeger or Kingston Trio shirt that no longer fits? Lemme know!)

The game “Bluegrass Routes” is like Trivia Pursuit for bluegrass fans. Many of the questions are not especially difficult for well-seasoned grassers, but this would be a fun gift nonetheless, especially for musical newcomers. (If you want to make it tougher, you could impose a 5-second-response rule, making it a bit like “Jeopardy.”)

The board game “Coun-

tryopoly” is like “Monopoly” but with property cards like Folk Guitar / Steel Guitar / Keyboard in one color group and Banjo / Accordion in another color group. (Is it a coincidence that the latter ones are in a low-rent district, while Violin and Piano are stand-ins for Park Place and Boardwalk?)

Gift certificates are great gifts, since you can decide which merchant is patronized while letting the recipient decide which specific items to acquire.

A gift you can “keep and share” is a bulk-pack of CR2032 coin batteries. These are the ones used in most clip-on instrument tuners, as well as many garage door openers and pedometers. They're cheap if you buy them in bulk. Next summer, if you're hanging out near the “KOB Rehearsal Area” and your tuner battery dies, ask Frank Solivan for one of my donated batteries (assuming he hasn't lost 'em by then).

My favorite clip-on tuner is the Snark SN-8. I have four axes and each one has a Snark. You can get them cheap in a multi-pack on

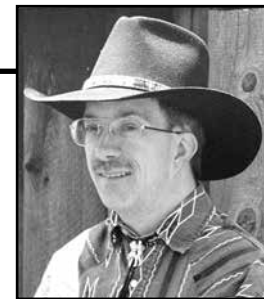
Amazon. If you patronize a local independent merchant, you might get a discount if you buy several at once. (My pre-Snark tuners were bought that way.)

Don't bother trying to buy flatpicks or fingerpicks as gifts; give a gift card instead. Picks are like underwear ... you've got to know someone really reeally well in order to acquire pieces that have the desired texture and shape.

CBA sells “J.D.'s Bluegrass Kitchen: Cookbook and CD,” edited by Ted Kuster. Bluegrass music (featuring several major BG stars), a cookbook, and a CBA fundraiser, all in one.

Fiddler Pat Rumiano married into the Rumiano Cheese Company family. See their website for their cheese gift-packs. (Maybe have some Blue Cheese with your Blue Grass?)

Elida Ickes makes candy. She and daughter Kari have been operating “Country Faire” for 25 years the old-fashioned way: without a website. They sell bags of toffee and brittle; English Toffee and Peanut Brittle; and they offer at least



Allan French

three pie/cobbler/cake mixes. Do-bro genius Rob Ickes (and brother/banjoist Pat) probably ate tons of this stuff as kids, and look how they turned out! Contact Elida for more information.

Member Jim Tarantino wrote “Marinades, Rubs, Brines, Cures and Glazes.” This is 360 pages devoted to a relatively-narrow segment of food preparation; wow! In 1988, Jim published a book titled simply “Sorbets!” (with the exclamation point). It is out of print but may be available used.

John Pedersen wrote a murder-mystery a while back, “Scroll and Curl.” The scroll in question is a fiddle peghead. He is the owner

*Continued on A-23*

### The Fiddle Girl And The Dreadful Breaks

In traditional music, there have always been disputes over versions of tunes and songs, and this month's Old-Time Rambler offering is no exception. Some believe this to be an early incarnation of one of bluegrass's sacred texts, others like unicorns. Whichever way you swing, you're invited to draw your own conclusions after you read what follows. This may make a certain Mr. Monroe rest a little less easily, but that is surely not the intent. I'm not sure exactly what the intent is, but let's not fight. Here then, is

“The Fiddle Girl And The Dreadful Breaks”

Our darling wandered far away when we all sat down to play  
She took her fiddle through the camp so she could jam  
She really loved the old-time tunes named for chickens or raccoons  
And her favorite was “Give The Fiddler A Dram”

I heard the screams of our fiddle girl's bow upon the strings  
But it wasn't some old dancy southern tune  
Just because she'd lost her map, a bluegrass jam had got her trapped  
Where they were singing about Kentucky's blue moon.

She tried her hardest to join in, her fiddle tucked beneath her chin  
She said, “I'd rather play sitting down”, but they didn't care  
Forever they would stand, completely deaf to her demand  
She begged, “Oh please, I'd really love to have a chair.”

I heard the screams of our fiddle girl's bow upon the strings  
This bluegrass stuff was like a language she didn't speak  
And the ways of this new world were awful strange to our darling girl  
Another hour and her knees would be too weak.

She missed those old-time melodies that we were playing beyond the trees  
The kind that made folks want to dance and never stop  
But here so deep in the bluegrass sea, those melodies weren't meant to be  
Fiddlers here spend lots of time just playing chops.

I heard the screams of our fiddle girl's bow upon the strings  
In old-time jams, there ain't nobody who's in charge  
But it seems where the grass is blue, the leader will tell you what to do  
And she almost blurted out, “Yessir, Sarge!”

### The Old Time Rambler By Geff Crawford



In the circle, the song came 'round, and all expected to hear the sound  
Of our fiddle girl, playing solo, just her alone  
In old-time jams, every tune'll, be played together, it's more communal  
But in this spotlight, it only made her want to groan.

I heard the screams of our fiddle girl's bow upon the strings  
“Hurry, Daddy, save me from these bluegrass breaks!  
“I'm so uneasy, they make me queasy, like that line when Indiana Jones said,  
“Why did it have to be snakes?”

“No, these solos I just can't bear, 'cause of the way everybody stares  
“I'm so far from my comfort zone I feel like slime  
“On me, they all are focused, just like a swarming plague of locusts  
“Take me back to all my peeps who play old-time.”

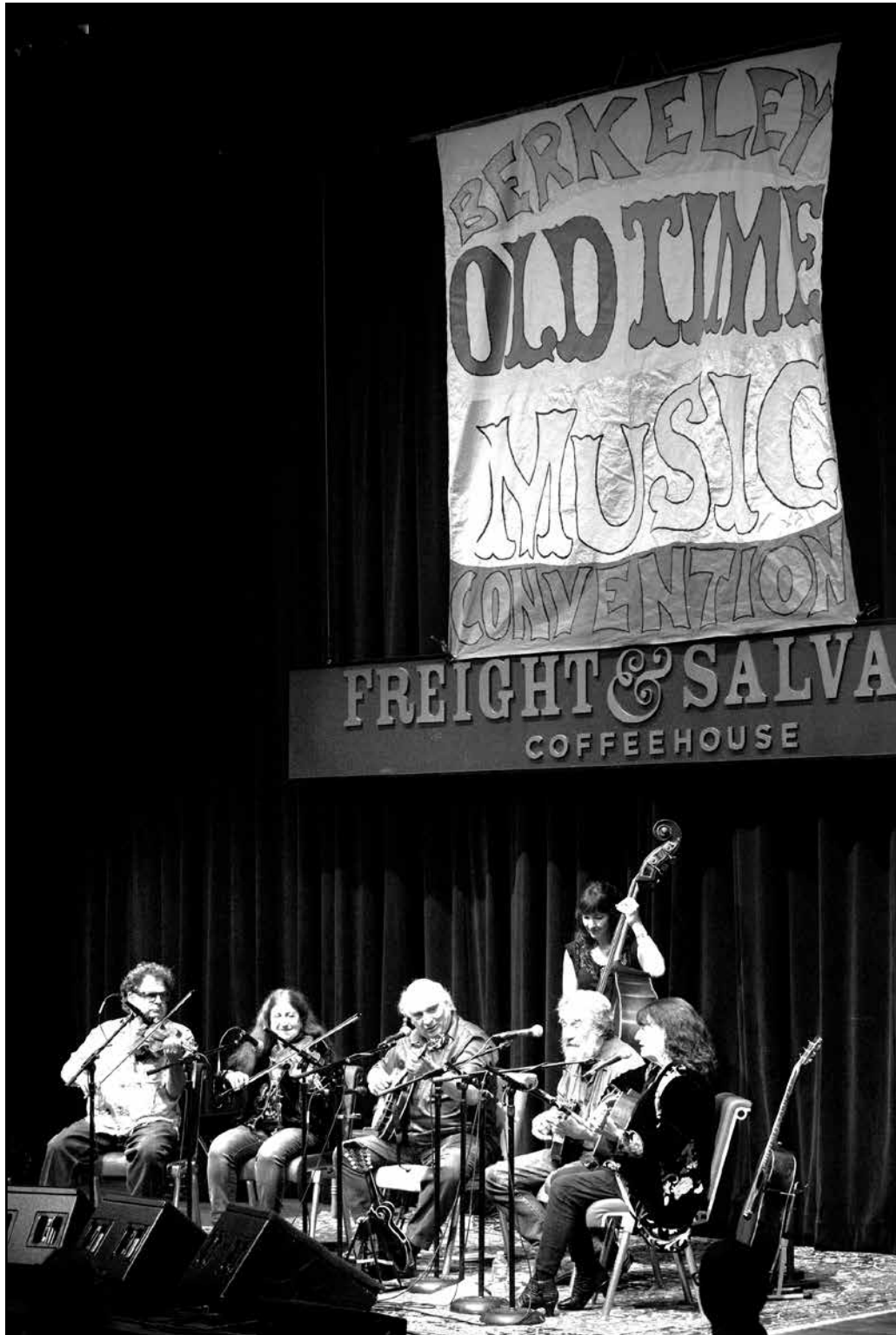
I heard the screams of our fiddle girl's bow upon the strings  
Then a guy named Rick in an old tank top came to her aid  
He played his fiddle with his left hand, he'd been in lots of bluegrass bands  
And he could see how far from home that she had strayed.

On her fiddle case he saw, left-wing stickers, and dropped his jaw  
Said, “Kindred spirit! I'll help you get back to your folk!  
“I'm not only being kind, no, what's really on my mind, is  
“I don't like that old-time music, it makes me choke.”

Now I hear the screams of our fiddle girl's bow upon the strings  
She's finally come back home where she belongs  
And now she can relax, where all the banjos have no backs  
No breaks, no solos, lots of chairs, hardly any songs.

# Berkeley Old Time Music Convention 2015

photos by Mike Melnyk



Top left: Blue Diamond Strings are an old-time super group. Top right: Jerron 'Blind Boy' Paxton. Above: Chirps Smith, Fred Campeau & Steve Rosen. Bottom right: the entertaining Canote Brothers.

*All photos: Mike Melnyk*



Left: Earl White and others in a serious jam. The BOTMC featured dances, jams, and concerts and events at various venues in Berkeley.

# Hardly Stictly Bluegrass 2015

photos by Mike Melnyk



Rayna Gellert, a fiddler's fiddler, has some fun in SF.

Top left: Texas icon and HSB regular Robert Earl Keen and his band. Top right: Jim Lauderdale looking sharp. Above left: Paul Knight plays the world's coolest fretless bass. Above center: 1960s historical re-enactors bring the "hardly" to the festival. Bottom right: the CBA's Chuck Poling is NOT from the country. Bottom left: Spirit Family Reunion, old-time musicians from Brooklyn NY do some crafts.

*All photos: Mike Melnyk*



# Bluegrass Bard - Cliff Compton

## Thinking about Steven Foster

And I'm thinking about Steven foster and that old song "hard times come again no more"

*let us pause in life's pleasures and count its many tears  
while we all sup sorrow with the poor  
there's a song that will linger forever in our ears  
oh, hard times come again no more*

and I'm thinking about Richard, the leathery old Mexican man  
That I see most every day as I walk through the park ...  
He sits on the concrete support of the old wooden bridge  
that crosses dry creek on the trail to the bike path  
Sits there day to night with his little dog  
Watching the water  
And he's been homeless seven months  
And plans to stay that way  
And the younger ones call him pops  
When they come by in the morning to pass around the bottle  
And he does his best to keep them out of trouble  
But trouble comes  
It follows broken people

*'tis a song a a sigh of the weary  
hard times hard times come again no more  
many days you have lingered around my cabin door  
oh hard times come again no more*

And all along the bike path you see the signs  
If you look in the hidden places  
And Phyliss lives beneath this enormous tree  
With the branches bent to the ground  
And I've walked by it a hundred times  
And never knew she was there until today  
When the park ranger or worker or whatever walked across the  
field  
And I heard her call her dogs off  
As they began to bark  
And I heard she's fifty-three and she's been there forever



Cliff Compton

*while we seek mirth and beauty  
and music light and gay  
there are frail ones fainting at the door  
though their voices are silent  
their pleading looks will say  
oh, hard times come again no more*

and Cindy lives in a storage container at the horse arena  
and Jessie's living somewhere up at the head of the creek  
surrounded by empty bottles  
and not much else to show for eleven of her 25 years  
living hard  
and the guy they call boomhauer fights his daily battle  
with the whiskey  
detox to rehab to dry creek and the side of the bridge  
with Jessie and Richard  
and dozen others  
avoiding his parole officer and his ex-wife  
and I'm walking down the bike path  
sharing some donuts or oranges  
or a few bucks  
helping where I can  
and praying for their safety  
and remembering when I was eighteen  
and living on the road  
and sleeping behind gas stations  
and in empty fields  
with nothing and nobody  
and no idea where my next meal was coming from

*'tis a song a a sigh of the weary  
hard times hard times come again no more  
many days you have lingered around my cabin door  
oh hard times come again no more*

**Come and meet your fellow CBA members at  
the Great 48 Hour Jam - January 7-10**

## CBA thanks its supporters

List compiled by Larry Phegley, CBA Membership Coordinator

### New Members

Thomas M Barefoot  
Sandra Burdick  
Bruce and Marsha Corzine  
William Crouse  
Brian Davies  
Ron Eggers  
Stephen Harris  
Tyler James  
Bill Karpowicz  
Jim Lauderdale  
Paul Lindsay  
Jonah and Stanly Martin  
Peter McLaughlin  
Mark Miracle  
Nancy and Jason Rickson  
Dee Rosser  
Darral and Charlotte Seekatz  
Jerry G and David L Swafford  
Amy Warren  
Kim Webb and Charlie Johnson

### Renewing Members

Deb and Mike Alperin  
Richard Ashment  
William and Pamela Avellino  
Glenda and Darrell Barrett  
Rachel Bennett  
Keith Bentz  
Robert Berger  
Brian Bettini

Brusseau Bonnie  
Gary Boutwell  
John Bradley and Kelly Berger  
Brian Burke and Carmen Salazar-Burke  
Shelley Burns  
Charles and Phyllis Campbell  
Mike and Melanie Campbell  
James and Linda Carr  
Tim Christensen Sr and Donna Pacini-Christensen  
Terry Clark  
Marianne and John Clemmens  
Cliff Compton  
Dave and Chris Cox  
Don Daringer  
Doug Dempster and Marilyn Piazza  
Jim Eberhardt  
Jim Evans  
Norman and Barbara Fast  
Carl and Julia Ferre  
Vern Flock  
Jeanette and Peter Foley  
Jack Frost and Lorie James  
Robert and Dorothy Gillim  
Susie Glaze  
Merv Graham  
Josie and Rick Grant  
Becky Green  
Weldon and Rita Griffith

Mark Haskett  
Rosalie and J Chris Henderson  
Monte and Julie Hendricks  
Mike Hendrix  
Hal and Nicol Horn  
Joan Johnson  
Chris Kovach  
Doug and Mitzi Kuhns  
Sanders LaMont  
Mark Leonard  
Jim and Marilyn Letchworth  
Dean and Betsy Lipps  
Deb Livermore  
Pete Lude and Lani Way  
William Ludwig  
Paul Lyons and Andrea Kuster  
Lou and Sunshine McClenahan  
A. Lindsay McDaniel  
Kelly and Helen McNary  
Michael Melnyk  
Richard Metz  
Stan Miller  
Marion Mooney  
Douglas and Constance Moxness  
Mike and Wendy Munson  
Mary Nails  
Rick Owen  
Sidney Poe and Deborah Sasser  
Curtis Potter  
Kit and Dennis Powers

Tony Pritchett and Martha Hall  
Elaine Rodriguez  
Harold Rogers  
Linda Romaine  
Patrick and Sherrane Roof  
Dave Rovegno  
Aaron Rowan  
Mike and Travis Ruble  
Paul Sato  
Matthew Sayles  
Ed and LaNece Schaefer  
Richard Simunic and Linda O'Maley  
Bern Singen  
Melinda Stanley  
B J and Mark Tighe  
Donald G Timmer  
Jeff and Noreene Totten  
Lloyd and Claudia Walker  
Jack Warrington and Mary Lou McFadden  
Steve and Joan Watt  
Richard and Cande Watts  
Mark and Sherry Werum  
Mark Whelan  
Me White  
Doug and Louise Williams  
Frank and Mary Wilson  
Tom and Margery Winter

## Bluegrass Confidential By Chuck Poling

### Josh Jakus and the Stork Club Jam

I've made the rounds to all the bluegrass jams in San Francisco – the Atlas Café, the Lucky Horseshoe, Amnesia, the Doctor's Lounge, and the Plough and Stars jam that Jeanie and I have been hosting for 14 years. Though I see a lot of the same people at these jams, there are always fresh faces and new songs coming in. Each jam has its own pace, structure, and etiquette. Most of the jams are held once a month, with Amnesia scheduled the second and fourth Mondays of the month, and the Lucky Horseshoe going on every weekend.



Josh Jakus runs the Stork Club jam in Oakland.

I've been hearing a lot about the weekly Stork Club jam in Oakland, hosted by Josh Jakus. Josh used to be a regular at the Plough and Stars jam, but since he began running a jam every Monday, we see him only occasionally. But hey, he's got a good excuse.

A multi-instrumentalist (gui-

tar, mandolin, and fiddle) and fine tenor singer, Josh has been a familiar face at local jams, shows, and festivals for over a decade. He was a regular at the McGrath's jam before the much lamented closing of that venerable Alameda establishment. For a while, jammers gravitated to the Frog and Fiddle, also in Alameda, but the restaurant failed to thrive and it too closed.

Clearly, somebody had to do something, and Josh stepped up to do it. As a resident of Oakland, he felt compelled to keep the East Bay jam scene going. With the help of his friend Polly Frizell, he zeroed in on a downtown Oakland venue – the Stork Club on Telegraph Avenue. Monday nights were open, and he decided to book all of them. The first jam was held on April 1, 2013.

I can say from first-hand experience as the co-host of a large, unruly, monthly bluegrass jam, that leading a jam on a weekly basis is a hell of a commitment. I also know that the first requirement of a successful public jam is a venue that supports the idea and is patient enough to give the jam time to take root and build up a consistent and loyal following.

Josh agreed, saying, "The current bartender at the Stork Club, Tom Chittock, has been extremely helpful, getting to know the crowd and staying open late to accommodate us."

Once he found a home, Josh realized that he needed to gather some pickers to create a nucleus around which the jam could grow. "You need a core group that shows up week in and week out, so that people who might have a longer drive know there will be decent picking," explained Josh.

Josh identified the third ingredient to a successful jam as, "Per-

sistence. The Stork jam took about a year and a half to hit its stride, and we have plenty of room to grow into something more."

Indeed, the jam's popularity has made the event a fixture on the calendars of many East Bay musicians, and it attracts more than a few folks from across the bridge in San Francisco. Of course, popularity has its drawbacks and advantages, especially for the host of bluegrass jam.

"The biggest challenge is keeping everybody happy, and then sometimes being criticized for your attempts to keep people happy," said Josh. "Like the saying goes, 'no good deed goes unpunished.' The biggest benefit is seeing a community arise out of nothing. That's nothing I did, it just happens naturally. But it's satisfying to watch it take shape."

Perhaps Josh is being a bit modest here. He's an even-tempered guy whose presence provides a guiding hand, and he's respected for his knowledge of bluegrass music and his ability to make everyone feel welcome.

My recent field trip across the bay to the Land of Oaks confirmed what I'd been hearing about the Stork Jam. To be frank, the place is a dive – but, hey, I like dives. There aren't too many places that serve \$15 cocktails that would welcome a bluegrass jam. Tom, the bartender is friendly and happy to see a new face. When I arrived around 9 pm there were already about a dozen pickers there. An hour later, enough people had shown up that a second jam broke out in a separate back room.

Hosting a bluegrass jam was not anything Josh aspired to as a child growing up in Amherst, Massachusetts. His parents' musical tastes ranged from classical to soul and jazz. Josh was a pretty typical kid of his generation. He played

saxophone in high school band and later picked up the guitar habit in college.

"Of course I liked rock: the Beatles were my first love, but I listened to all the typical stuff for a kid growing up in the 70's and 80's. So I grew up listening to everything under the sun except country and bluegrass," recalled Josh.

So what happened? How do you go from bluegrass obliviousness to taking up fiddle, playing in a band (the Shepherd Canyon Band), and hosting a weekly jam?

"Towards the end of college, I would get together with a guy and play acoustic guitar – classic rock, Dead songs, and blues," Josh recounted. "He had a few bluegrass tapes and CDs: Old and In the Way, a bootleg of Jerry Garcia's first bluegrass band in the early 60's, and a High Country tape. I have no idea how he got that tape back in Massachusetts, but it was the album that had Blue Night, Grey Eagle, and Old Old House on it. I listened to those three over and over and over."

And what exactly was it about the music that set the hook and reeled him in?

"I don't know why," he pondered, "but the moment I heard those first few albums I was hooked; something about the rhythm, energy, and harmonies. I have to admit it was a gradual process of learning to love the entire genre, including the real gritty stuff and old school country."

Josh's decision to take a deeper dive led him to Avram Siegel's jam class, which has been the entrée for dozens of local pickers. From Avram he not only learned the nuts and bolts of jamming and guitar playing, but also was indoctrinated into the world of bluegrass folkways and customs.



Chuck Poling

"When I was first getting into playing bluegrass I took Avram's weekly jam class," said Josh, "and then a few years later took private guitar lessons with him. The list of locals who have been through his jam class is huge. And the way I think about bluegrass theory comes from him, as well as my concept of jam etiquette."

Josh also realizes that his previous and seemingly unrelated musical experience is applicable to bluegrass. "I grew up listening to jazz, so the improvisational aspect of bluegrass has always clicked with me," he said. "I also sang in a baroque choir for five years, and what I learned about harmony singing I definitely use in bluegrass."

Bluegrass music attracts many people with different backgrounds and varied musical experiences. The common thread that binds us all together is our love of the music, and particularly the participatory nature of bluegrass. There's no other genre I that has as many fans who actually play the music. It's easy (to begin with, anyway), it's accessible, and it's fun.

Thanks to jam leaders like Josh, there are plenty of places for bluegrass lovers to get out and share their passion for the music with like-minded folks.

## The French Connection by Allan French

From Page A-19

of Amazing Grace Music, in San Anselmo and is a member of the band "The Roadoliers."

"All Roads Got Forks" is by Marcus E. Cumbi, an uncle of bluegrassner Nell Robinson. It is set in a rural town during the Great Depression. The protagonist is an elderly man who reflects on pivotal points in his life – forks in the road! – when he was a boy and young man.

"Playing on the Right Side of the Grass" is by our poet and "Bluegrass Bard," Cliff Compton. It is "a chronicle of one man's long time love affair with bluegrass music and the people who play it." Cliff also wrote "Fighting with the Devil."

The Abbott family has taught musicianship using their "Tone-Way" system for many years. It can be useful to adult newbies as well as kids. They offer three in-

structional books as well as several CDs.

Roger Siminoff is well-known for his expertise on instrument-making and "tap tuning" of instruments. He also sells instrument parts and instructional books. Be sure to read his monthly "Breakdown" columns, too!

Rosanna Cerezo Sharps wrote "Golden Harvest" in early 2011. It is historical fiction; it is about a faith-based family's journey from Kentucky to California in 1864. Her second book is "Generation's Journey."

Wayne Erbsen has written many times about music instruction as well as various traditional and vintage topics (with emphasis on the role of music), such as steam-era railroading, life in the woods, the Civil War, etc. Like Roger and Cliff, he too writes for the "Breakdown." His wife, Barbara Swell, has written many cookbooks devoted to foods and styles

of a bygone era.

CBA videographer Joe Weed made a documentary, "The Waltz to Westphalia." The DVD is for sale via his website; it documents the creation and evolution of a traditional-style American fiddle tune.

Still-image photographer Mike Melnyk photographed "They All Played For Us: Arhoolie Records' 50th Anniversary Celebration." The book is nearly 200 pages long and comes with almost 5 hours of audio recordings. It is available from the Arhoolie website and at the Freight & Salvage Coffee House.

The late Bill Wilhelm wrote "Code Two 'n' a Half." It contains short stories about his life as a Los Angeles motorcycle-riding police officer. While he has passed on, his spirit lives on in his book, available from the usual booksellers.

Our former chairman, Rick Cornish wrote "Why I Never Lie;

and 19 Other Mostly True Stories" in 2011. His wife Lynn Cornish does watercolor painting (when she not tending to the dogs, the llamas, Facebook, or Rick). A number of CBA'ers have commissioned her for portraits of their children or their pets.

Banjo teacher and former CBA board member Bill Evans wrote "Banjos For Dummies" a few years ago. Together with Dix Bruce, he also wrote "Parking Lot Picker's Songbook: Banjo Edition." Dix has also written many other instructional materials; some of which are Mel Bay publications.

Jack Tuttle has written instructional books for several instruments. I own "The Really Good Book of Standard Bluegrass Lyrics" and also "The Equally Good Book of [etc.]." These are great for helping newbies learn the lyrics to a song; together they contain over 800 songs!

Leah Sturgis, the wife of

Frank Solivan II, fabricates custom jewelry on a professional basis, and has done so for ten years. She specializes in earrings and necklaces.

If you're into cats, keep an eye out for Nancy Zuniga's jewelry. Some items are handmade, some are vintage pieces, and most are cat-themed. If cat jewelry interests you, check out her Etsy site.

You might consider giving CBA and IBMA memberships to folks who need a little push to take the plunge and join us; or give tickets to an RBA or Mountain Winery concert; or another similar venue that I'm not acquainted with.

Speaking of gifts: Regina Bartlett found Mary McCaslin's "Old Friends" very moving. So did I, when I saw her perform it. The chorus says "Remember old friends we've made along the way. The gifts they've given stay with us every day." They do indeed. Happy holidays, everyone!

## Joe Weed's Studio Insider

### Flamenco in Granada

The sound of 18 hard heels slamming into the floor like hammers was deafening and mesmerizing. The reverberation from the impacts drowned out the solo guitar as the noise of the pounding feet reflected and re-reflected around the room, bouncing from the hard floor, the mirrored wall, and the rest of the plastered walls and ceiling. The teacher's precise hand claps and insistent, rhythmic countdown prefaced each new sonic explosion. Sometimes the 8 dancers repeated the teacher's patterns by clapping their hands, internalizing rhythmic subtleties and accents before attempting them with their feet. With taut faces and erect postures, the dancers moved together like a flock of birds in flight, turning and responding in unison to the teacher's commands.

I was at the Escuela Municipal Flamenco Granada "Reina Sofia," in northwestern Granada, Spain. This was my first visit to the "Municipal School of Flamenco," and I was there last week with old friend Mike Booth, an ex-patriot American (now Spanish citizen) who lives in the mountains near Granada. Mike was researching an article about the school, and I went along to help with the photography and to lend some musical interpretation.

First, the teacher and dancers listened as the guitarist performed

a traditional flamenco piece. The teacher then instructed the dancers about the rhythms they'd be accenting, demonstrating with his palms. Then he danced the percussive steps while the guitarist played. The dancers concentrated intently. Then they followed the teacher's example, eyes glued to the mirrored wall in front of them. Gradually they added more parts as their teacher guided them.

I have long felt a strong affinity between flamenco and bluegrass. Both are dynamic folk art forms that emerged from hard-working rural people. Both took pre-existing folk music elements and combined them in new ways to forge a new genre of music. Both forms allow space for powerful individual expression of emotion. Both have become virtuosic, as succeeding generations of players have benefited from years of practice and professionally directed study. And both are roiled by conflict between preservationists, who want to preserve the form as they first heard it, and progressives, who welcome new stylistic elements that reflect a changing culture.

"You really need to come to the Templo del Flamenco de Granada this Friday," the school's director told us as we prepared to watch a group of children begin their hour-long class. "These little kids won't be there, but several of our instructors will, and the show and the ambiente are top-notch. It's in a traditional

cave up in the ancient part of Granada, the 'Albaicín.' You won't be disappointed. We'll give you front-row seats if you want to shoot more pictures."

The school teaches flamenco singing, dancing, guitar, and rhythm. All these skills have evolved to very high levels of precision and emotional expression to portray the passion that is so important in flamenco. The school introduces children to this cultural expression. Specially-designed and built floors provide the snap the music requires while allowing enough "give" to protect the spines of the young, still-growing dancers. As I watched mothers dropping off and picking up their kids, and watched the kids putting on the special attire for their classes, I felt like I was watching soccer moms and Suzuki moms, enriching the lives of their kids in the midst of childhoods already full of study and activities.

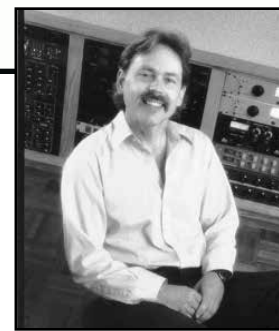
After the youngsters finished their class, the next group of students began to get ready. They were overwhelmingly women between 20 and 40 years old. They were there for many reasons. Some were working to perfect a national art form that they felt personally connected to. Some perform as amateurs. Some were older moms with teen-age kids who relished the time away from family and work stresses, much like people who might go to the gym. They put

on the long, thin and clinging skirts of flamenco and tied up their hair. Every one of them looked like a flamenco dancer after dressing and gathering in front of the mirror. Their faces were masks of concentration as they learned and repeated the rhythms and moves the teacher demonstrated. The dancing varies between violent, rapid motion and soft, flowing moves, and tracks very precisely the moods of the guitar. There was no talking, just intense dancing and listening as either the teacher or guitarist demonstrated. Mike and I moved around the room, shooting pictures both of individuals in different positions and of the lines of dancers as they faced the mirror.

When class was over, we spent more time photographing the relaxed scene as the dancers returned to their regular

lives and looks, peeling away their costumes, their faces softening as they chatted with friends. Many were sweaty, as it had been a long and intense workout.

Per the director's recommendation, Friday night Mike and I climbed up above downtown Granada into the old Arabic part of town, the Albaicín, and found the "Templo del Flamenco." Like other tradition-



Joe Weed



Flamenco is a tradition in Granada.

al gypsy dwellings, it's built inside a cave excavated deep into a hillside. A façade makes it look like a normal building from the street, but on the inside, the rocky walls and ceiling—though white washed—show its true character. With both water and electricity, it's a fully functioning performance/entertainment venue. The "Templo" serves food and drink, but Mike and I, feeling very much the hard-working folklorists, decided to forego all nourishment.

The show started promptly at 9:30 with a guitar/vocal duet while the dancers sat and provided rhythmic accompaniment with complex patterns of hand claps. Soon a cajón player joined in, adding a deep resonance to the rhythmic component. The flamenco singer, a young woman with an incredibly expressive, smoky voice was on a par with the very best blues singer I've ever heard. Cante jondo, or flamenco singing, uses the full range of the human voice, both in expression and in pitch. Sometimes one can't understand the words — pronunciations are often changed or rendered incomprehensible, as in this type of singing the voice is in service to the heart, not the brain.

I noticed that the guitarist, while fitting perfectly in the rhythmic traditions of flamenco, was much more adventurous harmonically than flamenco players I've heard before. I noticed this throughout the night, and especially during his featured solo while the dancers and singer took a break. He was bringing in a more modern sensibility to a very tradition-based art form, and succeeding remarkably. I was excited to see this ancient art changing and remaining vibrantly connected to both audience and performers in the early 21st century. There is great tension expressed in flamenco by the dancers, the singers, and the guitarists, and one of the ways that the guitarists portray this tension is by suspending non-chord tones into both root-po-

sition and closed - position chords, often in powerful places, like roots. I remembered that it can be exhausting listening closely to this music, and reveled in the skills of the musicians and dancers.

As Mike and I walked back to our car after the show, I reflected on the beauty I had just witnessed, and on the conflicts between the traditional and the emerging forms of the music. This is very much like a conflict that I have been watching here in the US for many years, where another folk-based art form has matured and adapted to reflect the growing skills and the new musical horizons of younger players. And I'm thrilled to see exciting new music emerging on both continents.

(Note: I was in Granada in October for a short visit to the city where I lived and attended college for almost three years. Photo journalist Mike Booth had first mentored me there in photography and fieldwork, and brought me along as helper on trips around Spain, interviewing people and shooting pictures to enrich his stories about them.)

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*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 scores for film, TV and museums. Joe's composition "Hymn to the Big Sky" was heard in "The Dust Bowl," a film by Ken Burns, which premiered nationally on PBS. Joe recently produced "Pa's Fiddle," a collection of 19th-century American music played by "Pa" Charles Ingalls, father of Laura Ingalls Wilder, the author of the "Little House on the Prairie" book series. Reach Joe by calling (408) 353-3353, by email at [joe@highlandpublishing.com](mailto:joe@highlandpublishing.com), or by visiting [joeweet.com](http://joeweet.com).*

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## Porch Talk Interviews by Dave Berry



Tonya Newstetter and Old Belle.

### Tonya Newstetter

Tonya plays guitar, sings and writes most of the songs for the band Old Belle that she co-founded. We chatted on the Bearcat Stringband's couch at the Good Old Fashioned Bluegrass Festival this year.

#### db: How did you get started playing music?

tn: I grew up with music. My dad, Jeff Newstetter, is a musician, acoustic guitar player, songwriter, and artist. He played lots of stuff – folk, blues, and jazz. From the time I was really little I've been singing, and I remember sitting on his lap filling in the blanks to songs like You Are My Sunshine, which was a family favorite. Also, my mom is an actress, teacher, and great singer, so it was all around me.

#### db: What instruments do you play?

tn: My first instruments were recorder and clarinet in primary, middle, and high school. I was lucky to have gone to a high school that had a good marching band, which made up about a quarter of the school. I thought all the cool kids played trombone, so I learned that in my junior year.

#### db: Did you have any private lessons?

tn: I had some private piano lessons but not a lot. I taught clarinet some.

#### db: When did you take up guitar?

tn: That was after college. I actually stopped playing music for a while and focused on school. I thought about joining the Cal band but never did. It's funny though, I thought I never wanted to play guitar because that's what my dad played, but it turns out that I really wanted to play guitar, very much like him.

#### db: Is that when you were bitten by the bluegrass bug?

tn: I'd heard bluegrass when I went to the Strawberry Music Festival

in college, but it wasn't until our friends in the band the Creek Creak started a pure bluegrass band that I got more interested. They've since taken some different directions, but they inspired us to start our own thing. I always loved the 80's and 90's country music like Reba McEntire, Garth Brooks, and the Dixie Chicks, so I kind of knew I wanted to do something in that vein.

#### db: Were you still involved with your dad musically at this point?

tn: Oh, sure. Around that time, he took me to Guitar Center and bought me my first guitar. That's when I started teaching myself to be in this band. I've always talked to my dad about music. He taught me how to improvise, which I was terrified to do. I was in a great music theory class in high school. The sight singing and ear training helped me a lot with bluegrass harmonies.

#### db: Where did you start Old Belle?

tn: We just started writing a bunch of songs, all the lyrics and chords.

#### db: Did writing come natural to you?

tn: Yes. A lot of my friends did it and I like telling a story, my story, about the small town girl from the foothills going off to the big city. We borrow from country songs and toy around with the melodies in our head until they come together. Ashley has written a lot of lyrics, especially to the early songs, and we did co-arranging.

#### db: Would you describe the early sound as a pure bluegrass sound?

tn: Not really. It wasn't until Niki Savage, our great old time fiddle player, joined that I personally started getting into and singing more bluegrass.

#### db: What was that like for you and the band?

tn: After meeting her, I started following her to bluegrass jams and

found out that you have to learn to call and lead a song in a bluegrass jam setting. The Bay Area has a wonderful and supportive bluegrass community. When I came upon this scene, it was a time when I was kind of searching for my life passion, and I think that's why I always try to play fearlessly.

#### db: Where did the band name come from?

tn: It came from a song my dad wrote about our old Plymouth Belvedere we had growing up that we nicknamed it Old Bel.

#### db: You're also involved with the Handsome Ladies. Tell us about that.

tn: It's really exciting. I love my band where ¾ of us are women playing our own songs. We've noticed that jams are usually more men than women, and that can be frustrating and intimidating for some women. There are built up perceptions about what women can and cannot do. A lot of women don't take solos, due to pressure or fear about how fast they can pick, etc. There's no judgment here, but being a woman in that environment can be very intimidating, so a few of us decided to create a collective of female bluegrass musicians to support and inspire individual female musicians in our bluegrass community. We focus on traditional bluegrass music, how to jam, and how to call and end a song.

#### db: That's really cool. Tell us more.

tn: Jessica Furui, Gina Astesana, and I all met probably through Niki at some camp or festival. We played for a couple years informally in a small self-contained environment until one day we just decided to open it up and schedule a regular jam to get women out there playing music. It's gotten more formal in the last year, where the core-founding members meet regularly to discuss projects, develop a mission statement, do PR, and figure out what we want to create in the world of bluegrass music for women. We've played on KKUP and a showcase at the Kentucky Twisters camp at the CBA Fathers Day Festival. We host a monthly jam at Amnesia in San Francisco the third Monday of the month and also a Berkeley house jam open to women of all levels.

#### db: Have you been affiliated with CBA Kids on Bluegrass in any way?

tn: No, I kind of missed that since I didn't get involved with bluegrass until I was older.

#### db: What kind of guitar do you play?

tn: I've upgraded a couple times and now have a Collings D2H dreadnought that I love. Gryphon Strings

in Palo Alto is a wonderful place to buy instruments. I also use Blue Chip picks. My dad thinks it's ridiculous to pay that much but I notice a difference.

#### db: What's the next level for you, goals and such?

tn: I still feel I don't have a guitar idol or know what I want to really sound like. I can do flatpicking and fiddle tunes but I don't feel I have my own personal sound yet. I think that comes from more years of improvising, trying stuff out and playing different things. I also want to be more conscientious about listening to guitar players, bluegrass or other it doesn't matter. I mean, I love Doc Watson but I don't think I'm ever going to play like Doc Watson.

#### db: So you continue to improve and find your own sound on guitar?

tn: Yes. I'd like to improvise solos better and play things that are not just single notes. Double stops, chord melodies, up the neck. Courtney Hartman, a female flatpicker guitarist, and the amazing Della Mae are two people I really like. They both have a wonderful sound, not strictly bluegrass, but an interesting layer of sound the whole band can play over.

#### db: Any other guitarists you like?

tn: I've been listening a lot to Larry Sparks. His guitar playing is not super complicated, but he has really solid solos. Doc Watson is just perfect in every way in my opinion.

#### db: Do you play any fiddle tunes?

tn: I recently learned all of the parts to Jerusalem Ridge. I like any fiddle tune with a VI chord with that sad and lonesome sound like Billy in the Low Ground. I also like some that are played more in old time circles like Duck River or Red Prairie Dawn.

#### db: You have a lot of drive in your music. What's behind that?

tn: It's my creative self-expression outlet for when I'm feeling frustrated, sad, or angry. When you pick up the guitar or play music, you can't really think about or focus on anything else. It takes all of your emotional energy and is a full sensory experience, which is a great stress reducer and nice place where I can be me. Oh, and I like singing.

#### db: You played Vern's stage at FDF. How was that?

tn: Really, really fun. I was super excited that we got to do that. I love our bluegrass community and playing for a lot of people who I consider friends. We were well received and played almost all originals, plus an a capella song, which is not all that common at bluegrass festivals.



Dave Berry

People were really welcoming to us and that was exciting.

#### db: How do you work out your harmonies?

tn: That's been a long process for us. I've been singing seriously since we started Old Belle. I had a lot of ear training and am good at improvising harmonies, but Niki and I have taken lessons with Melody Walker from Front Country, which has been the best. She's great. At the beginning, I wrote out the harmony parts and painstakingly worked on them note for note to get them right. Learning to sing with someone else takes a lot of time. Now the harmonies flow a lot easier and we both write harmony parts or even ad lib them on occasion, so it's much more collaborative now.

#### db: Do you do two- or three-part harmonies?

tn: Mostly two-part but we're getting Ashley Conrad, our mandolin player, in there. She does a ton of the arrangements of the songs. If there are any special things in a song, like structure, little licks, and other stuff, it's mostly from her.

#### db: Do you all sing lead vocal at different times in Old Belle?

tn: I mostly sing the leads but Niki sings one, and we expect as she writes more songs she'll sing more lead.

#### db: What singers do you like?

tn: I love Tim O'Brien, but really I like any good singer.

#### db: Did I see where you also won a songwriting competition?

tn: Yes. I had a song that didn't really fit with the band. It was an important song for me, so my dad and some friends recorded it and we submitted it to a songwriting competition in Modesto. It won, so I got to go to a songwriting retreat with Joe Craven.

#### db: What's dad grass?

tn: That's funny, our bass player Mike Gubman made that up. He really hangs in there to be in a band with three women. Dad grass is just

*Continued on A-26*

## Bluegrass, She Wrote By J. Rose

### A Leading Lady: Kathy (Brad) Barwick

It was early September and I was headed down to the local coffee shop to meet my interviewee for the December column in *The Breakdown*. “December!?” I thought to myself. While the warm summer weather in Grass Valley had not retreated, I was inwardly trying to accept the coming fall. My morning had gotten away from me and I was darting around the house trying to gather my things. Rufus, by brother’s puppy, was making sure to stay as close to my heels as possible. He could feel the acceleration in my actions and wanted to make sure that he would not be forgotten in my departure. I tripped over him one last time as I grabbed my keys off of the old Zenith television next to the front door. He sat down and cocked his head sideways as if to say, “You’re not going to leave me are you?”

I walked into the coffee shop with one minute to spare. Ru-

fus immediately started to scour the floor for crumbs as I anxiously looked around. I wondered if they would mind that he was inside with me. Having never been a dog owner before, I was unfamiliar with the rules but had hoped that his size and demeanor would aid in his welcome. I continued to look around. There she was! The infamous Kathy Barwick. I recognized her from photos that I had seen. I waved to her and smiled. We stood in line for a coffee and introduced ourselves. I immediately loved that we were both tall and had to fight off the urge to start a conversation about her shoes. The barista behind the counter informed us that Rufus wouldn’t be allowed to stay inside, but that there were tables outside we were welcome to sit at.

Once outside, the puppy’s presence wasn’t as distracting, but the loud traffic was and I wished that I had given my decision to bring him a bit more thought. Nevertheless, here I was: sitting across from a great. As I’m sure most of you know, Kathy is a decorated instrumentalist. She has cleared a



Kathy Barwick and Pete Siegfried will play the CBA’s 2016 festival.

path through the bluegrass community with diligence, commitment and an endless curiosity for music and what it means to play it and teach it in real life. In the months

leading up to our meeting, Kathy’s reputation in the bluegrass community had preceded her. I became used to hearing her name whenever Grass Valley came up in conversation. “Oh, you’re moving to Grass Valley?!” “Have you met Kathy yet? Kathy Barwick?” or “Grass Valley is a lovely little town...and Kathy Barwick is there of course. You’ll have to get in touch with her.” “How exciting! You can start taking lessons with Kathy Barwick!” One of my close friends left me a voicemail message suggesting that I interview her for the column. “Splendid idea!” I said out loud as I started to formulate a plan.

The two of us sipped at our coffee and casually began to chat. She mentioned that she had been slightly confused by my pen name, J. Rose during our initial correspondence. I explained that it was actually my bluegrass nickname and that I had always loved the thought of having a pen name, which is why I had decided to write under it in the *Bluegrass Breakdown*. She nodded and smiled in silence as she finished a bite of her cranberry bar before confessing that she too had a bluegrass nickname. Butch Waller, of High Country, had given it to her when she was playing banjo with Kathy Kallick and Laurie Lewis in an all-girl bluegrass band called *The Barbelles*. “It’s Brad,” she said. “Brad?!” “Well now, you MUST share the story behind that” I prompted as I pressed the record button to start the interview. She prefaced with a fun Bill Monroe fact that I had never heard. In 1963, William (Bill) Bradford Keith played with Bill Monroe’s *Bluegrass Boys*. “And of course, Bill couldn’t have his banjo player going by Bill too,” Kathy hinted “So Bill made him go by his middle name, Brad.” Butch recognized that *The Barbelles* were faced with a similar problem having two Kathy’s and so it was that Kathy became “Brad.” I glanced down to check on Rufus who was sleeping at my feet. The loud sounds of the passing cars on



J. Rose

the street didn’t seem to be bothering him at all. Kathy and I did our best not to let the soundtrack of traffic interrupt the interview. She shared that her first instrument was piano and that she had campaigned to get one, when she was 11 years old, after discovering that the girls who had moved into the neighborhood “had” to practice their instruments. “I thought that [having to practice] was the coolest thing,” Kathy said. She started lessons twice a week and one of them was before school. “Before school!?” I said accusingly... “Wow.” Talk about dedication. Guitar came shortly after that during girl scout camp and then banjo, dobro, and bass. “Do you think that playing the banjo has helped with your crosspicking on guitar?” I asked, partly for the sake of the interview and partly for my own research as a guitar player. “That’s what it’s all about,” she said with gentle authority. Did I mention that Kathy has written 47 columns for *Flatpicking Guitar Magazine* and they are going to be published in a book sometime next year? Like I said, she’s a great.

I asked Kathy about her newest album, *Braeburn*. “What’s the best and worst part of putting out an album?” “Putting yourself out there,” she said. I took a second to think about her answer. “Of course,” I said, nodding and pondering the humor. Isn’t that a doozy? We work so hard to express ourselves through music and the second we do, it almost hurts to hear it...rinse and repeat. As I write this, I can hear my Mother’s words, “Dissatisfaction is the root of all achievement Gina.” She has repeatedly said this to me in all types of situations throughout my life. Every time she reminds me, I feel the same sort of relief that I did the first time I heard it. I am reminded to welcome the “hurt” as a means of knowledge and motivation, rinse, repeat.

The day was waning and both Kathy and I had to scoot. I inquired about her upcoming gigs in the area and mentioned my interest in some guitar lessons. As we were wrapping up, I thanked her for taking the time to answer my questions, but most importantly for being a female guitar player. Kathy is proof ladies! We said our goodbyes and walked in separate directions. Rufus, fresh from his nap, seemed to trot as we made our way into the warm fall afternoon.

## Porch Talk Interviews by Dave Berry

From Page A-25

a term for men who have children and day jobs and come to festivals and jams on the weekends to have a few beers and enjoy playing bluegrass.

**db: What advice do you have for young lady players learning to play?**

tn: Do it as much as possible and find what gives you focus. It will pay off as you get older and experience life’s ups and downs. Having that

creative outlet is crucial and necessary. Also, don’t be afraid to take solos.

**db: Do you have any shows coming up you want to pitch?**

tn: Nothing comes to mind but it’s always best to check the web site at [oldbelle.com](http://oldbelle.com).

**db: Are you Beatles or Stones?**

tn: I don’t really know what that means but I like both. Old Belle’s approach is to play what I describe

as southwest charms. We play fairly structured songs with parts all written out and we don’t have improvised solos. The vibe we want is an easy, relaxed sound that isn’t complicated to the listener but it actually is more complicated than your typical bluegrass tune. We love the Eagles’ singing and easygoing sound.

**db: Thank you Tonya. I’m sure the readers will enjoy hearing your story.**

tn: Absolutely, this was fun.

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# LOG CABIN MUSIC

BY WAYNE ERBSEN

## The Legend of Stagolee © 2015 by Wayne Erbsen

By Wayne Erbsen

His real name was Stack Lee, but they all called him Stagolee. At birth, a fortune teller was summoned because the newborn was double-jointed and had a full set of teeth. What worried the fortune teller most was that he was born with a veil over his face, a sign that Stagolee would come to no good.

The fortune teller's warnings all came true. One day, the devil carried Stagolee off to the graveyard. Knowing his weakness for fine Stetson hats, the devil bought his soul in exchange for a magic oxblood Stetson hat made from a man-eating panther that the devil himself had skinned alive. As long as Stagolee wore that hat, he had magical powers:

Mississippi John Hurt

- He could crawl into a bottle on a shelf.
- He could walk barefoot on a hot slag from a pig iron furnace.
- He could turn himself into a horse and gallop away.
- He could eat hot fire without getting singed.
- He could change himself into a mountain or a varmint.
- He wore no shoes and his footprint was that of a horse.

The devil, meanwhile, was growing impatient for Stagolee's soul. One cold frosty evening Stagolee was having a big winning streak down at the Jock 'O Diamonds in St. Louis. In his haste of raking in all the money, Stagolee hung his magic Stetson on the back of his chair. The devil, seeing his chance, quickly turned himself into Billy Lyons, an innocent family man. Grabbing Stagolee's prized Stetson, he tore out the double doors towards the white Elephant Barrel House with Stagolee in hot pursuit. When Stagolee saw the real Billy Lyons, he killed him for stealing his magic Stetson. The devil was sorely disappointed that the police did not kill Stagolee right there and then for the judge sentenced Stack to 75 years in the Jefferson Pen. When the devil finally claimed his prize, Stagolee became quite popular in hell, where he played guitar in a jazz band with the devil himself on cornet.

*Wayne Erbsen has been teaching banjo, fiddle, guitar and mandolin since dinosaurs roamed the earth (really about fifty years). Originally from California, he now makes his home in Asheville, North Carolina. He has written thirty songbooks and instructions books for banjo, fiddle, guitar and mandolin. Check out his web site at <http://www.nativeground.com>*



Wayne Erbsen



Mississippi John Hurt.

D

Stag - o - lee was a bad man, Eve - ry - bo - dy knows, —

G D

Spent one hun - dred dol - lars Just to buy him a suit of clothes — He's a

A7 D

bad man, that cruel Stag - o - lee —

**'Twas on a Christmas morning,  
The hour was about ten,  
When Stagolee shot Billy Lyons,  
And landed in the Jefferson Pen,  
He's a bad man, that cruel Stagolee.**

**"Jailer, Oh jailer,  
I can't seem to sleep;  
For the ghost of Billy Lyons  
'Round my bed does mourn and weep"  
He's a bad man, that cruel Stagolee.**

**All the devil's little children  
Went scramblin' up the wall,  
Saying, "Catch him, please papa,  
Before he kills us all,"  
He's a bad man, that cruel Stagolee.**

**Stack he told the devil,  
"Come on, let's have some fun,"  
You stick me with your pitchfork,  
I'll shoot you with my .41,"  
He's a bad man, that cruel Stagolee.**

**Stagolee says, "Now Mister Devil,  
Me'n you's gonna have some fun  
You play the cornet,  
Betty Black beat the drum,"  
He's a bad man, that cruel Stagolee.**

**Stagolee took the pitchfork,  
And he laid it on the shelf  
"Stand back, Tom Devil,  
I'm gonna rule Hell by myself,"  
He's a bad man, that cruel Stagolee.**

## BRENDA and the Reviews

From Page A-15

for the Last Fret" is just piano and banjo and Alison's command of the banjo fretboard give her an ability to match all of the piano notes as they flow through the melody. Dobro ace Rob Ickes plays "Dance With Me" and the drawn out Dobro notes and Hammond organ strains contrast with the quickly executed melody on the banjo. Alison's original "A Long Way Gone" has a traditional air to it, and the percussion wraps a marching beat behind the melody. This is an intriguing blend of music, closer to jazz than bluegrass that puts the banjo in the spotlight.

Joe Mullins on banjo, Gerald Evans Jr. on mandolin, and Mike Clevenger on bass. The only instrumental on the album features the interplay between Joe's banjo and Gerald's fiddle, and their blend gives the band its drive. The vocal trio formed by Mark, Joe and Gerald could

soar to the high notes and each singer was capable of taking leads or switching harmony parts so that the sound was always evolving. The opening song, "The Blues Are Still the Blues," is one of the band's hallmarks and Mark's lead vocal has a distinctive timbre and the mix of fiddle, banjo and mandolin provide a musical framework that enhances the vocal. Mark also sings the lead on "The Shuffle of My Feet" and he manages to deliver a plaintive tone to the story of a man revisiting the places he had shared with his former love. The vocal trio sparkles in their gospel renditions of the Stanleys' "I'll Not Be a Stranger" and Napier and Moore's "I Believe in the Old Time Way." This band needs to be rediscovered and as Jamie Dailey has proclaimed, "I would hope that folks will go back and listen to the Traditional Grass and see how important their music was for that time and era, and move it forward."

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# CBA Calendar of Upcoming Music Events

## Band Gigs & Concerts

### December:

- 12/01/2015 – Butch Waller & Friends (celebration of “Waltz Collection” release) at High Street Station, Alameda
- 12/04/2015 – Megan Lynch Chowning & Mary Sue Englund at the Folsom Opry House
- 12/04/2015 - The True Life Troubadours at The Plough & Stars, San Francisco
- 12/05/2015 – The Town Howlers at Plough & Stars in San Francisco
- 12/05/2015 – Della Mae at Freight & Salvage in Berkeley
- 12/05/2015 – Misner & Smith at The Palms Playhouse, Winters
- 12/06/2015 – Della Mae at The Palms Playhouse, Winters
- 12/07/2015 – The Alabama Bowties at Amnesia in San Francisco
- 12/10/2015 – Banjo Babes Calendar Celebration at Freight & Salvage in Berkeley
- 12/11/2015 – The True Life Troubadours at Grinds/Vines and Automobiles Café in Morgan Hill
- 12/11/2015 – Banjo Babes Calendar Celebration at North Bay Hootenanny, Santa Rosa
- 12/12/2015 – Steep Ravine; Patchy Sanders at Freight & Salvage in Berkeley.
- 12/12/2015 – Wendy Burch Steel & Redwood at 2 p.m., Down Home Music in El Cerrito.
- 12/13/2015 – Banjo Babes Calendar Celebration - Erin English & Stringtown Ambassadors; Evie Ladin Band and Small Glories at Don Quixote's in Felton
- 12/14/2015 – Steep Ravine at Amnesia in San Francisco
- 12/31/2015 – The Earl Brothers at Plough & Stars, San Francisco

## Festivals

- 12/11-12/2015 – Brookdale Bluegrass & Old Timey Winter Festival at Costanoa Lodge in Pescadero, info to follow.
- 01/07 –10/2016 – The Great 48 Jam, The “Great 48” has proven to be one heck of a way to kick off the Bluegrass New Year and maybe the best time of the year to pick, sing, grin and rub elbows with folks from the far reaches of California and beyond. at the Bakersfield DoubleTree Hotel, 3100 Camino Del Rio Court, Bakersfield, CA 93308 (near the junction of SR-99 and SR-58). For advance On-Line Booking or by phone Group Name: California Bluegrass 48 Hour Jam Group Code: B48, Central Reservations: 888-779-4694, Front Desk: 661-323-7111. Visit <https://www.cbaweb.org/Events/Great48> for more information.
- 01/15-17/2016 – Blythe Bluegrass Festival at the Colorado River Fairgrounds 591 North Olive Lake Blvd, Blythe in Riverside County, featuring: The Gibson Brothers; The Blue Canyon

Boys; Band of Ruhks; Possum Trot; David Parmley & Cardinal Tradition; Lonesome Otis; Chris Jones & the Night Drivers; Burning Hearts Bluegrass; Sideline; Vintage Martins; Marty Warburton & Home Girls.

01/29-31/2016 – Bluegrass on Broadway at Downtown Redwood City, Bluegrass on Broadway brings bluegrass music to downtown Redwood City. In addition to live performances, it also includes a bluegrass film festival, and the Northern California Bluegrass Awards. Admission is free to all Bluegrass on Broadway events! Visit <http://www.scbs.org/events/bob/> for more details

## Regular Gigs

*If there are additions, updates or deletions to the regular performances please email [candy.sponhaltz@gmail.com](mailto:candy.sponhaltz@gmail.com) for changes to the calendar listings, both in the Breakdown and online.*

- Albany Taproom, High Country on the 4th Wednesday, 745 San Pablo Ave, Albany
- Albatross Pub, Whiskey Brothers on the 1st and 3rd Wednesdays, 1822 San Pablo Ave, 2 blocks north of University Ave, Berkeley
- Amnesia every Monday, 853 Valencia St, between 19th and 20th, San Francisco. For more information, call 415-970-0012 or visit <http://amnesiathebar.com>
- 1st Monday: Front Country  
2nd Monday: Toshio Hirano  
3rd Monday: Windy Hill  
4th Monday: The Earl Brothers
- Atlas Café, 3049 20th Street (at Alabama), San Francisco. For more information, call JimBo Trout at 415-648-1047 or email [jimbotrout@gmail.com](mailto:jimbotrout@gmail.com) or visit <http://www.atlascafe.net>.
- Every Saturday: Craig Ventresco & Meredith Axelrod
- Catos Ale House, 3891 Piedmont Ave in Oakland, traditional bluegrass played by Mountain Fire Band every 3rd Sunday at 5:30 p.m. and The Bearcat Stringband every 2nd Saturday at 1 p.m., for more information check their website at [www.mountainfireband.com](http://www.mountainfireband.com) or visit <http://www.catosalehouse.com>.
- Hideout Saloon, 5031 State Highway 140 #F in Mariposa, Tim Hagar and Friends play on Sundays from 7 to 10 p.m., jazz and blues.
- Millville Grange, 20237 Old Forty-Four Drive – Palo Cedro, fourth Sunday of the month there's a free old-time fiddle & bluegrass concert from 2 p.m. to 4 p.m., with an open mic after the concert.
- Mission Pizza & Pub, 1572 Washington Blvd., Fremont, CA Washington Blvd Exit off 680 between 680 and Paseo Padre Parkway, Fremont – Mill Creek

Ramblers play every Thursday. For more information, call Phil Willis at 510-651-6858/510-574-1880 or email [info@missionpizza.com](mailto:info@missionpizza.com) or visit <http://www.missionpizza.com>.

Pacifica Moose Lodge every 4th Friday: The Dim Lights at 776 Bradford Way, 94044, Pacifica, from 6:30 to 9 p.m... Great, cheap food & drinks. All ages welcome! For more information, call Vicki Frankel at 650 740-0181 or email [vicki.frankel@gmail.com](mailto:vicki.frankel@gmail.com).

Redwood Café, 4342 Dale Road, Modesto, hear Al Medina on Friday's from 6 to 9 p.m.

Rough & Ready Grange Hall every Sunday: The Fruit Jar Pickers, Rough & Ready Highway about five miles west of Grass Valley in Rough & Ready: For more information, call 530-272-4320 or visit [www.roughandready-chamber.com](http://www.roughandready-chamber.com).

Sam's BBQ every Tuesday & Wednesday, 1110 S Bascom Ave, San Jose: For more information email [sam@samsbbq.com](mailto:sam@samsbbq.com) or visit <http://www.samsbbq.com>.

1st Tuesday: Bean Creek  
1st and 3rd Wednesday: Sidesaddle  
2nd Tuesday: Carolina Special  
2nd Wednesday: Dark Hollow  
3rd Tuesday: Cabin Fever  
4th Tuesday: Windy Hill  
4th Wednesday: Carolyn Sills Combo

San Gregorio General Store, Highway 84 and Stage Road, San Gregorio: For more information, call or visit <http://www.sangregoriostore.com/>.

2nd Saturday: Harmony Grits  
3rd Sunday: The Circle R Boys  
The Liberty Café; Karen Celia Heil, many times with a guest, plays Old-Time songs and tunes, one Friday per month at The Liberty Café, 410 Cortland Ave, downtown Bernal Heights, San Francisco. Exact Friday to be announced on oldtimesf. Located in the cottage behind the main restaurant, 7:00 to 9:00 PM; full Café menu available. 410 Cortland Ave. SF, CA 94110 | 415.695.8777 <http://www.thelibertycafe.com>

The Station Grill every Saturday, Dusty Shoes Gospel Band, 170 W Grand Ave, Grover Beach. For more information, call (805) 489-3030 or visit <http://dustyshoesbluegrassgospelband.org/>.

The Sand Dollar Restaurant, 3458 Shoreline Highway, Stinson Beach at noon every Sunday with JimBo Trout & The Fishpeople, Savannah Blu, Ed Neff Trio, Dark Hollow and Robert Hart Trio: For more information, call 415-868-0434 or visit <http://www.strinson-beachrestaurant.com>.

Willowbrook Ale House every Thursday, 3600 Petaluma Blvd N, Petaluma a weekly gig featuring three life time CBA honorees. Usually it is Blue & Lonesome personnel, sometimes we

have audience participation. Sometimes we call the band Ed Neff and Friends. We have stellar sit ins when a regular member cannot make it For more information or reservations, call Ed Neff at 707-778-8175 or email [ed@edneff.com](mailto:ed@edneff.com) or visit [www.edneff.com](http://www.edneff.com). For more information, call (707) 775-4232

## Dances

### Square & Contra Dances

Bay Area Country Dance Society contra and square dances:

1st/3rd/5th Wed.: Christ Church Berkeley, 2138 Cedar, Berkeley  
1st/3rd Sat., 4th Fri.: St. Paul's Church, 43rd & Judah, SF  
2nd/4th/5th Sat.: Palo Alto United Methodist Church  
3rd Sun. (Sept. - June): First Unitarian Church, San Jose

North Bay Country Dance Society monthly contra dances:

1st Sun: Petaluma Woman's Club  
2nd Sat.: Marin Masonic Hall, San Rafael  
3rd Fri.: Monroe Hall, Santa Rosa  
4th Sat.: Wischemann Hall, Sebastopol

1st/3rd Fri.: North Oakland Square Dance - Niebyl-Proctor Marxist Library, 6501 Telegraph Ave. (near Alcatraz), Oakland

1st Fri.: Squirrely Stringband with caller Jordan Ruyle  
3rd Fri.: revolving cast of bands and callers

4th/5th Sun. (4-7 pm): Traditional Dancers of the Golden State contra dance - Hill & Valley Club, Hayward

2nd Fri.: Traditional Dancers of Santa Cruz contra dance - Live Oak Grange, SC

1st Sat.: Canyon Contra Dance - Canyon School

1st Sat.: Queer Contra Dance - Lake Merritt Dance Center, Oakland

2nd Fri: Circle Left - First Unitarian Church of Oakland

## Open Mics

Angel's Camp - Open Mic at at Sidewinders, 1252 S Main Street, in the basement next to Aeolian Harp, for info email [rattle-on@rattlerecords.com](mailto:rattle-on@rattlerecords.com)

Chico – Every Thursday open mic at Has Beans, 501 Main Street, Chico, CA, from 7pm to 10pm. Singers, poets and musicians welcome. Call 530-894-3033 for information.

Chico – THE FOLLOWING EVENT IS SUSPENDED FOR THE SUMMER AND WILL RESTART ON SUNDAY, OCTOBER 11. Every 2nd Sunday, acoustic open mic, from 11am to 2pm at Has Beans by the Creek, 1078 Humboldt Drive in Chico. Hosted by Rita Serra. For more information, contact Rita at [serrarita55@gmail.com](mailto:serrarita55@gmail.com). Please call first to confirm 530-894-3033!

Mariposa – Open Mic at the Hideout Saloon at 5031 State Highway 140 #F in Mariposa Thurs-

days, 8:00 pm.

Paradise - Every Wednesday Night : Open Mikefull hosted by Susan Dobra, at 490 Grange at 5704 Chapel Drive in Paradise, from 7:30-10:00pm. Signups at 7pm. Come share your musical talent, or just come to listen! \$2.00 admission, & a delicious home-made dinner available for purchase.

Sonora – Open Mic at Sonora Joe's 2nd and 4th Thursday 7-9:00 pm at 140 Washington St. in Sonora.

Twain Harte – Open Mic & Jam Night at the Eagle Tavern (Erosan House), 22930 Twain Harte Drive in Twain Harte Wednesday at 9:00 pm

Woodbridge – Woodbridge Grange Hall, 1074 E Academy St in Woodbridge, 4th Wednesday of every month is a Starry Night Open Mic Showcase from 6:30 to 9 p.m. Hostess Donna Christensen; Host Tim Christensen. (An acoustic open mic welcoming a variety of music including bluegrass, folk, country, pop, and gospel.)

## Jam Sessions

*Jam session come and go frequently, please attempt to confirm the session before traveling any distance. Venue and time changes are common. Every effort is made to stay current, but it's not always possible. If there are changes needed please email [candy.sponhaltz@gmail.com](mailto:candy.sponhaltz@gmail.com) with the correct information.*

## Sunday

Altadena - Coffee Gallery Backstage, 2029 North Lake Blvd. For more information or reservations, call David Naiditch at 626-794-2424 or email [davidnaiditch@charter.net](mailto:davidnaiditch@charter.net) or visit <http://www.coffeegallery.com>.

Arroyo Grande – Second Sunday of each month at the South County Regional Center, 800 West Branch Street in Arroyo Grande from 1 to 4 p.m., this is an open jam and all are welcome. For more information, call Mike Morgan at 805-837-2238.

Berkeley – Every Sunday at the Freight and Salvage Coffee House, 2020 Addison Street Berkeley 94702 from 1 to 4 p.m., slow jam session. For details, call Richard Brandenburg at 510-559-0938 or email [richardericbrandenburg@gmail.com](mailto:richardericbrandenburg@gmail.com) or visit <http://www.freightandsalvage.org>.

Boulder Creek - Second Sunday (2 pm): Methodist Church, Boulder Creek (831-423-5214)

Castro Valley – First Sunday of every month at Cafe 4 Coffee Shop at 3 Crosses Church, 20600 John Drive in Castro Valley from 4 to 6 p.m., mostly Gospel Bluegrass Jam. For more information or reservations, call Rich & Debra Ferguson at 510-

## Meet Me In the Kitchen By Eileen Kleinschmidt

Good morning everyone! Can you believe it is the last month of 2015? I am writing this in beautiful Lotus Park on the banks of the American River. It is actually September and our last music festival of the year. There is a nice mix of folk, jazz, blues, rock and a little bit of bluegrass, featuring the Infamous Stringdusters. We have been attending the American River Music Festival for the nine years since inception. It's a great way to wind down and prepare for winter (and the holidays!). We will go home tomorrow, do laundry and restock the motorhome for our month-long trip to Utah. This is another bucket list adventure to check off our list. We



Above: El Jefe's Festivus Meatloaf - be sure and save some for sandwiches. Right: Creamy Macaroni and Cheese arrives in time for comfort food season.

have five national parks to visit and enter in our National Parks Passport. I picked up my Golden Pass this month which allows us free entrance into any national park for the rest of our lives. I have decided that being a senior citizen is pretty cool with perks like this!

Last week we saw Mountain Heart at the Black Oak Casino in Tuolumne City. We have listened to their music for years but have never seen them in person. As it turns out, their stand-up bass was damaged in transit and they were able to borrow one from Elida Ickes, who was sitting behind us in the audience. What a coincidence—they had never met each other. They showed their gratitude by playing a Blue Highway Song.

I am grateful that we are turning the corner and heading into fall and winter. Many of you probably followed the news of the Butte fire which started in Amador County just a handful of miles from our home and consumed over 71,000 acres in Amador and Calaveras County. Many of our friends lost their homes. We sheltered two evacuated families and their animals. It's amazing to see neighbors and people from far and wide band together and help. My dog Sophie, a therapy dog "intern" and I visited the PG&E staging camp in Jackson with our therapy dog group and she was able to provide comfort to the many workers just returning from their shifts who

have been away from their families and their own pets for several weeks.

In last month's column I introduced you to Twisted Oak Winery and their concert venue. Jeff Stai, the owner, also known as "El Jefe" has graciously allowed me to share his fabulous meatloaf recipe with you. It is one of the easiest meatloaf dishes I have ever made and I was able to hide a half-pound of mushrooms in it, much to Gary's surprise. He hates mushrooms with a passion! This makes a large meatloaf that would be perfect for your guests spending the holidays with you. It can be prepared ahead of time, leaving you time to visit. The leftovers make delicious sandwiches.

### El Jefe's Festivus Meatloaf

1/2 pound button mushrooms  
1 medium yellow onion, diced  
2 Tbsp. butter  
6 cloves garlic, chopped  
1/2 tsp. ground black pepper  
1/4 tsp. chili powder  
3/4 tsp. dried thyme  
2 tsp. kosher salt  
1 tsp. celery seed  
6 ounces (one half box) Mrs. Cubbison's regular seasoned dressing (yes, really)  
4 (or more) slices thick bacon, chopped up  
2 eggs  
3 pounds ground beef (I just use regular ground chuck)

Preheat oven to 325 degrees.

Get the butter melting in a skillet and sauté the onions. Meanwhile, in a food processor pulse the mushrooms until they are chopped pretty well and evenly. Add them to the onions when they are soft with maybe a little brown around the edges. Cook the mushroom and onion mixture until it starts to brown a little, then add the garlic and cook for another minute or two. Dump all this into a big bowl to cool down, spreading it out a little.

Back to the food processor—you don't need to wash it—add the dressing, bacon, and all of the

seasonings and pulse until you get fine crumbs and the bacon is dispersed. It should be almost like a graham cracker crust (actually I bet this would make a \*&@! (in El Jefe's own words) of a crust!)

Once the mushrooms and onions are down mostly to room temperature, add the bread and bacon mixture and the two eggs. Mix it all up.

Add the beef to the rest. I like to put on a food glove and get in there with my hands to mix it all up. I like a more "rustic" texture so I try not to over mix it.

You can bake this in a loaf pan, but I prefer to mold it into a loaf shape on a cookie sheet and bake free standing. This lets some of the grease run off, and forms a really nice crust. Bake at 325 degrees until the temperature at the center of the loaf reads 155 degrees (about an hour).

Note: this was not in the original recipe, but I made a mixture of 3 Tablespoons apple cider vinegar, 2 Tablespoons brown sugar and 1/2 cup ketchup and spread it on top before baking. That's just how I like my meatloaf!

Servings: Lots!

I am always on the quest for the perfect macaroni and cheese. I used to start out with my mom's basic recipe and vary it somewhat each time. Well.... I have now found a recipe that I will never vary. It is the perfect consistency with a brown crunchy top. I have never made macaroni and cheese that is as simple to put together as this one. I found the recipe in the New York Times.

### Creamy Macaroni and Cheese

2 Tbsp. butter  
1 cup cottage cheese (not low fat)  
2 cups milk (not skim)  
1 tsp. dry mustard  
Pinch cayenne  
Pinch freshly grated nutmeg (I use fresh in all my recipes—it really does make a difference)  
1/4 tsp. freshly ground black pepper  
1 pound sharp or extra-sharp cheddar cheese, grated  
1/2 pound (2 cups) elbow pasta, uncooked

Heat oven to 375 degrees and position an oven rack in the upper third of oven. Use 1 Tbsp. butter to butter a 9-inch round or square baking pan.

In a blender or food processor, puree cottage cheese, milk, mustard, cayenne, nutmeg and salt and pepper together. Reserve 1/4 cup grated cheese for topping.

In a large bowl, combine remaining grated cheese, milk mixture and uncooked pasta. Pour into prepared pan, cover tightly

with foil and bake 30 minutes.

Uncover pan, stir gently, sprinkle with reserved cheese and dot with remaining tablespoon butter. Bake, uncovered, 30 minutes more until browned. Let cool at least 15 minutes before serving.

When the frost is on the pumpkin, you will surely enjoy this pie. It comes from the book A Year of Pies by Ashley English.



Eileen Kleinschmidt



### Brown Sugar Buttermilk Pie

1/2 recipe basic pie dough for a 9 inch pie pan

Filling:

3 large eggs  
1/3 cup granulated sugar  
1/2 cup (packed) light brown sugar (make sure it is soft!)  
2 Tbsp. all-purpose flour  
6 Tbsp. unsalted butter, melted and cooled  
1 cup buttermilk  
1 tsp. pure vanilla extract  
1/2 tsp. freshly grated nutmeg  
Pinch of salt

Preheat oven to 375 degrees. Prepare the crust and trim overhang to 1 inch and crimp the edges. Refrigerate while you prepare the filling.

In a large bowl, whisk the 3 eggs with both sugars and the flour, making sure there are no lumps. Add the melted butter, buttermilk, vanilla, nutmeg, and salt. Whisk to combine.

Pour the filling into the prepared crust and place in the preheated oven.

Turn the oven down to 325 degrees and bake for 45 to 60 minutes, or until the edges are set and the center is still a little wobbly.

Remove the pie from the oven and let it cool for at least 30 minutes before serving warm or at room temperature.

Store leftover pie in the refrigerator.

There you have it—three easy dishes to make your holiday restful and relaxing. I wish all of you peace and happiness throughout this month and the coming year. Please include our country and our servicemen and women in your thoughts and prayers.

I'll see you next year in my kitchen!

"Maybe Christmas, he thought, does not come from a store. Maybe Christmas, perhaps, means a little bit more." - The Grinch



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# CBA Calendar of Upcoming Music Events

From Page A-28

219-7752.

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

Columbia - Second Sunday of every month at the Jack Douglass Saloon, 22718 Main St. in Columbia from 2 to 6 p.m., Irish music jam. For more information or reservations, call T Drohan at (209) 533-4176 or call (209) 532-1885 or visit <http://www.jackdouglass-saloon.com>.

Cotati - Redwood Cafe, 8240 Old Redwood Highway. For more information or reservations email [knccarney@yahoo.com](mailto:knccarney@yahoo.com) or [jdfiddler@yahoo.com](mailto:jdfiddler@yahoo.com) or visit <http://www.redwood-cafecotati.com/>.

Coulterville - The Magnolia Saloon, 5001 Main Street at the corner of Highway 49 and Route 132 on the way to Yosemite. The Magnolia Saloon, a part of the Hotel Jeffery, is the oldest working saloon in California, complete with the original "bat wing" doors and is one of only a few saloons to still have them. For more information or reservations, call 209-878-0461 or visit <http://www.hoteljeffery.com/>.

Fairfax - The Sleeping Lady, 23 Broadway. For more information or reservations, call (415) 485-1182 or visit <http://sleepingladyfairfax.com/home>.

Folsom - Second Sunday of each month at the Lockdown Brewing Company, 718 Sutter St. Suite 200, upstairs in Folsom from 1 to 4 p.m. For more information call 916.358.9645.

Grass Valley - Third Sunday of each month at the Holbrooke Hotel, 212 Main St in Grass Valley from 3 to 6 p.m. For more info call 530-346-6942.

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

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

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

Nevada City - First Sunday of each month at the National Hotel, 211 Broad Street. Old time jam from 1 to 4 pm. For more in-

formation or reservations, call 530-575-8766.

Nevada City - Second Sunday of the month at California Organics at 135 Argall Way in Nevada City from 4 to 6 p.m. for an old time jam. For more info call 530-265-9392 or visit [www.californiaorganics.com](http://www.californiaorganics.com).

Nipomo - First Sunday of every month at the Nipomo Community Presbyterian Church, 1235 N Thompson Rd at Los Berros Rd, just east of the Rt. 101 exit in Nipomo from 5:30 to 8 p.m. In the Community Room, comfy chairs available, bring music stand a music. For more information or reservations email [captainc@slonet.org](mailto:captainc@slonet.org).

Orangevale - Second Sunday of each month Old-time Fiddlers jam at the Orangevale Grange Hall, 5805 Walnut Ave. (just north of Madison Ave.) in Orangevale from 1 to 5 p.m. For information call 916-723-2314.

Oroville - Feather River Senior Citizens, 1335 Myers Street. Food & Drink available - Potluck For more information or reservations, call Jimi Beeler at 925-282-3205 or email [zeke103@digitalpath.net](mailto:zeke103@digitalpath.net).

Palo Cedro - Fourth Sunday Of The Month: Free Old Time Fiddle & Bluegrass Concert, 2:00 PM to 4:00PM. Open Mic (after the concert). Held at the Millville Grange, 20237 Old Forty-Four Drive - Palo Cedro CA.

Paso Robles - Old Carnegie Library, City Park, between 11th and 12th streets, Spring and Pine.. Open acoustic jam -- all levels of ability welcome, we range from rank beginners to accomplished professionals, and try to have something for everyone. For more information or reservations visit <http://www.folkjam.org/recurring-jam/us/ca/paso-robles/carnegie-haul>.

Redding - First Sunday of the month at St James Lutheran Church, 2500 Shasta View Drive in Redding from 1 to 4:30 p.m., Old Time Fiddle & Bluegrass Jam. Free Concert at 2:00PM. Open mic (after the concert).

San Francisco - Second and fourth Sundays at Progressive Grounds Coffee Shop at 400 Courtland Ave. at 3 p.m., old time jam. For more information or reservations email [larrythe241@yahoo.com](mailto:larrythe241@yahoo.com).

San Francisco - The Lucky Horseshoe, 453 Cortland Ave. For more information or reservations visit <http://www.theluckyhorseshoebar.com>.

San Francisco - First Sunday (8 pm): Shoe Jam - invitational jam at the Lucky Horseshoe, 453 Cortland Ave., SF

San Jose - First Sunday of every month at Hoover Middle School, 1635 Park Ave in San Jose from 1 to 5 p.m. Santa Clara Valley Fiddlers Association jam session. \$6 members,

\$8 non-members, youths 17 and under are free. For more information call Richard Brooks at 650-328-3939 or visit <http://www.fiddlers.org>.

San Leandro - First Sunday (5 pm): Cleophus Quealy Beer Co., San Leandro

Santa Cruz - Fourth Sunday of each month at Oceanview Park at 102 Ocean View Ave. (Ocean View Ave is off Broadway between Ocean St. and Branciforte.). A bluegrass and old time jam. This jam has three separate circles: slow jam, advanced bluegrass jam, old time jam. For more information or reservations, call Jessica Evans at 831-359-1864 or email [santacruzjam@googlegroups.com](mailto:santacruzjam@googlegroups.com) or visit <http://groups.google.com/group/santacruzjam>.

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

Sunnyvale - Third Sunday of every month at the Heritage Park Building, Sunnyvale Community Center 550 East Remington Drive (southwest corner near the orchard) from 1 to 5 p.m. 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 or email Paul at [paulcc@nvvbell.net](mailto:paulcc@nvvbell.net).

## Monday

Bakersfield - First Monday of each month at Rusty's Pizza, 5430 Olive Drive (in the Von's Center) beginning at 6 p.m., a bluegrass jam open to all skill levels. For more information or reservations, call Slim Sims at 760-762-6828 or email to [slim1070@msn.com](mailto:slim1070@msn.com).

Culver City - Industry Cafe & Jazz, 6039 Washington Blvd. For more information call Jeff Fleck at 310-390-4391 or email [jfleck47@ca.rr.com](mailto:jfleck47@ca.rr.com).

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

Oakland - The Stork Club - 2330 Telegraph Ave., Oakland [joshjakus@gmail.com](mailto:joshjakus@gmail.com)

Oroville - First and third Monday is the Fiddle Group Workshop for musicians of any age at the Bolt Tool Museum at 1650 Broderick St in Oroville from 7 to 9 p.m. Instruction is from 6:15 to 6:45 at a cost of \$15 per session. Each session features a new fiddle tune. Admission to the museum is \$2.50 per per-

son. For more information, call Jimi Beeler at 530-282-3205., and to get on the District 1 mailing list, either call Jimi or email [csotfadistrict1@aol.com](mailto:csotfadistrict1@aol.com).

Palo Alto - Every Monday old-time jam at the Unitarian Universalist Church, 505 East Charleston Road in Palo Alto, the new home of the previous Fandango jam from 7 to 9 p.m.

San Francisco - Second and Fourth Mondays (6:30 pm): The Pick Jam - Amnesia, 853 Valencia, SF [precedes the Bluegrass Monday show

San Francisco - Third Monday (6:30 pm): The Handsome Ladies Jam - Amnesia, SF

## Tuesday

Berkeley - Berkeley Fellowship of Unitarian Universalists (BFUU), 1606 Bonita Ave. at Cedar St. in North Berkeley. We play Bluegrass standards kinda slow, support each others' learning, and have some laughs. My job is to act as the Jam Lifeguard when songs start to unravel, and do some coaching. Email me if you have questions to Ran Bush at [ranbush@gmail.com](mailto:ranbush@gmail.com).

Dublin - Second and fourth Tuesday of every month at the Dublin Heritage Center, 6600 Donlon Way in the old schoolhouse from 7 to 9 p.m. For more information call 925-452-2100.

Folsom - First Tuesday of each month at Nicholson's MusiCafe, 632 Bidwell in Folsom from 6:30 to 8 p.m. the acoustic guitar club meets. For more info call 916-984-3020.

Folsom - Third Tuesday of each month at Nicholson's MusiCafe, 632 Bidwell in Folsom from 6:30 to 8 p.m., beginners bluegrass club. For more info call 916-984-3020.

Merced - The Coffee Bandits, 309 W Main St. in Merced. First Tuesday of each month bluegrass, old-time, Americana, acoustic only. For more information or reservations call 209-383-1200.

Modesto - Second and fourth Tuesday of EVERY month at the Queen Bean Coffee House, 1126 14th Street from 7 to 9 p.m. Flavor of music is bluegrass, gospel, fiddle-tunes, old-time and traditional country. For more information call Rainy Escobar at (209) 985-9282 or email [InamMec@aol.com](mailto:InamMec@aol.com).

Pacifica - First and third Tuesday of every month at Winter's Tavern at 1522 Francisco Blvd in Pacifica. Mid-Level Bluegrass jam from 7:00 - 10:00 pm. We'll stick to bluegrass standards and follow standard jam etiquette. All bluegrass instruments welcome. There will be a core group of bluegrass instruments that'll help lead. The Winter's Tavern loves bluegrass music and are thrilled to be helping start up this jam....bring a few bucks to indulge in their

reasonably priced, fantastic selection of beers. Well-behaved dogs are welcome! There's usually a steaming pot of chili offered served with chips too, along with endless popcorn. I'm hoping they'll sell pickled eggs soon. For information, contact Vicki Frankel at [vicki.frankel@gmail.com](mailto:vicki.frankel@gmail.com) or call me at 650-740-0181.

Paso Robles - Oak Creek Commons, 635 Nicklaus Drive. We meet in the common room in the common building at the center of the complex. Bring an instrument and join in! For more information or reservations, call (805) 234-0809.

San Francisco - First, third and fifth Tuesdays at Andronico's Market, 1200 Irving Street, Funston between Lincoln and Irving in San Francisco. For more information or reservations email [dinahbeatrice@gmail.com](mailto:dinahbeatrice@gmail.com).

Santa Maria - La Maria Trailer Park, 1701 S Thornburg - When you turn in off Thornburg, go right and follow on around to a little right turn in the street, go to the left and you can see the club house on the left. If you are a musician [string instruments (violin/fiddle, guitar, mandolin, bass, banjo, ukulele), accordion, harmonica and want to participate, please come join us for jamming.

Sebastopol - First and third Tuesday of each month at Subud Hall, 234 Hutchins Ave off Highway 116 on the south side of town near The Aubergine in Sebastopol. For more information or reservations email [davidcarlson62@hotmail.com](mailto:davidcarlson62@hotmail.com).

Ventura - Milano's Italian Restaurant, 1559 Spinnaker Drive Ste 100. For more information or reservations, call (805) 658-0388 or email [michaelrubin1@earthlink.net](mailto:michaelrubin1@earthlink.net) or visit <http://home.earthlink.net/~generubinaudio/>.

## Wednesday

Atascadero - Second and fourth Wednesdays every month at the Last Stage West BBQ, 15050 Morro Road in Atascadero from 5:30 to 9 p.m. and is open to all. For more information or reservations, call Bern Singen at 805-595-1970 or visit <http://www.laststagewest.net>.

Chico - Third Wednesdays of each month: bluegrass & old time slow jam from 7:00pm to 9:00pm at the Chico Rock Stars School of Music at 1382 Longfellow Ave, Chico. All music played is at a slower pace. Songs and fiddle tunes are shared and taught, so this is a perfect venue for beginning and intermediate musicians who want a relaxed jam! Thanks to new owner, Mike Poropat and a special thanks to Jim Myers for his great leadership of this jam! For

*Continued on A-31*

# CBA Calendar of Upcoming Music Events

From Page A-30

additional information, email Jim at: [myersjj@gmail.com](mailto:myersjj@gmail.com)

**El Cerrito - Music Works**, 11225 San Pablo Avenue. The jam is upstairs, accessible through the door just north of the store entrance, 11231 San Pablo. Near the Del Norte Bart station and bus lines. Open bluegrass jam at the Music Works music store in El Cerrito. All levels welcome, two large rooms available. No food or drink except water. For more information or reservations, call (510) 232-1000 or visit [www.ecmusicworks.com](http://www.ecmusicworks.com).

**Folsom** - Every Wednesday at Nicholson's MusiCafe at 632 Biwell in Folsom from 6 to 9 p.m. Open mic and jam. For more info call 916-984-3020.

**Fresno - Santa Fe Basque Restaurant, Friends of Kenny Hall Regular Jam** at 3110 N Maroa Ave., Fresno, CA

**Martinez - Alameda Arts & Wine Fair**, 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](http://www.armandosmartinez.com).

**Nevada City** - Every Wednesday at Ol' Republic Brewer at 124 Argall Way in Nevada City from 6 to 9 p.m. For more info call 530-264-7263.

**Palo Alto - Wednesdays: Unitarian Universalist Church**, 505 East Charleston Rd., Palo Alto (bluegrass)

**Petaluma** - Fourth Wednesday each month at the Aquas Cafe, 189 H Street in Petaluma, 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.aquascafe.com>.

**San Francisco - First Wednesday: The Plough & Stars - 116 Clement (@ 2nd Ave.), SF**; hosted by Jeanie & Chuck Poling [bg, old time, classic country]

**Sand City** - Second and fourth Wednesday of each month at Sand City City Hall, 1 Sylvan Park in Sand City, regular bluegrass jam from 7 to 9 p.m. For more information contact Chuck at [churdley@att.net](mailto:churdley@att.net).

**Scotts Valley** - Java Jam at Coffee Catz, Scotts Village Shopping Center, 255 Mt Hermon Road #A, Scotts Valley. This is an invitational bluegrass jam, patterned after the Taco Jam that is held in Oakland. If you are interested, please send an email

to Steve Rosen ([steverosen@polarlight.com](mailto:steverosen@polarlight.com)) to request a spot on the list. For more information or reservations, call Steve Rosen at 831-566-6828 or email [steverosen@polarlight.com](mailto:steverosen@polarlight.com) or visit <http://www.TheJavaJam.com>.

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

**Vacaville** - Third Wednesday of each month at Vacaville Winestyles, Vacaville Winestyles 11-B Town Square Place in Vacaville 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>.

**Vacaville** - First and third Wednesdays at the McBride Senior Center, 91 town Square Place in Vacaville from 6 to 9 p.m. for More info call 707-448-8963.

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

**Thursday**

**Corte Madera** - First and third Thursdays at the Marin Lutheran Church, 649 Meadowsweet in Corte Madera, bluegrass jam from 7:30 to 10:00 p.m. For more information or reservations, call Emily Riddell at 415 331 8989 or email [emily.riddell@att.net](mailto:emily.riddell@att.net) or visit [uimfamilyministry@earthlink.net](mailto:uimfamilyministry@earthlink.net).

**Folsom** - First and third Thursdays at Landmark Baptist Church, 609 Figueroa in Folsom from 6 to 9 p.m., new pickers welcome! For more info call 916-988-8062.

**Morgan Hill** - First, second and fourth Thursdays at the Morgan Hill Grange Hall, 40 East 4th St. For more information or reservations, call Tim Edes at (408) 779-5456 or email [tim.bei@charter.net](mailto:tim.bei@charter.net) or visit <http://www.cbaontheweb.org>.

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

**Roseville** - Fourth Thursday of each month at the Strum Shop, 409 Roseville Square in Roseville from 6 to 9 p.m., new pickers welcome! For more info call 916-787-8786 or visit [www.thestrumshop.com/community/bluegrass-jam](http://www.thestrumshop.com/community/bluegrass-jam).

**Sacramento** - Every Thursday at Fifth String Music Store at 3184 N St in Sacramento, from 7 to 10 p.m. For more info call 916-442-8282 or visit [www.thefifthstring.com](http://www.thefifthstring.com).

**Sacramento** - Second and fifth Thursdays at various Sacramento area homes from 6 to 9 p.m., new pickers welcome! For more info call Ron at 916-988-8062 or John at 916-990-0719.

**Sacramento** - Third Thursday of each month at Old Ironsides, 1901 10th St in Sacramento from 7:30 to 10 p.m. For more info call 916-443-9751.

**San Francisco** - Third Thursday: Doctor's Lounge, 4826 Mission St., SF; hosted by the Beauty Operators String Band

**San Francisco** - Final Thursday: Atlas Cafe, 3049 - 20th (@ Alabama), SF (415-648-1047)

## Friday

**Hanford** - Yarnall's Pizza - back room, <http://www.yarnallpizzeria.com> 820 W Lacey Blvd. Hanford, CA. All are welcome! Young and old. This is a regular jam of mostly old time fiddlers. For more information or reservations, call Stacey Snodgrass at (559) 836-0068 or email [ssnodgrass@gmail.com](mailto:ssnodgrass@gmail.com).

**Placerville** - Every Friday at Main Street Music, 263 Main Street at the corner of Center from 5 to 7 p.m. For more information or reservations, call 530-622-1357.

## Saturday

**Arroyo Grande** - Second Saturday of each month at Lightning Joe's Guitar Heaven, 100 East Branch Street in the Historic Village, just off Highway 101 at Grand Ave from 1 to 4 p.m. and is open to all. Bluegrass, old time, old grass, originals, country, newgrass. We will explore tunes with an emphasis on working them up to speed, understanding the forms and allowing the players to find a place to shine. Plenty of stools, but bring music stands. For more information or reservations, call 805-481-2226.

**Chico** Second Saturday: acoustic music jam at the Centerville School House, from 1:00pm to 4pm, led by Robert Catalano. All kinds of acoustic music welcome, so bring a song or tune you'd like to share with other musicians, bring an instrument, or just plan to sing along. In good weather, it will be held outside; in inclement weather, it will be held inside the Centerville Schoolhouse. Ongoing, 2nd Saturdays. For directions and more information, call Robert at 530-588-4541.

**Chico** - First Saturday of each month at Upper Crust Bakery, 130 Main Street. Butte County Folk Music Society sponsored Folk Music Jam 4 to 6 p.m.. For more information or reservations, call Steve Johnson at 530-

345-4128.

**Chico** - Chico Rock Stars School of Music, 932 W 8th Ave, Chico. All music played is at a slower pace. Songs and fiddle tunes are shared and taught, so this is a perfect venue for beginning and intermediate musicians who want a relaxed jam. For more information contact Jim Myers at [myersjj@gmail.com](mailto:myersjj@gmail.com).

**Crowley Lake** - McGee Creek Lodge, 12 miles south of Mammoth Lakes and 20 miles north of Bishop. Take 395 to the McGee Creek Exit. First place on the left. Open jam for pros to beginners! For more information or reservations, call Jeff Meadway at 760 914 1089 or email [meadwayjeff@yahoo.com](mailto:meadwayjeff@yahoo.com) or visit none.

**Dublin** - Second and fourth Saturday of each month at the Dublin Heritage Center, Old St. Raymond's Church 6600 Donlon Way. Slow/practice Jam Session from 1 to 4 pm. For more information or reservations, call 925-452-2100.

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

**Mountain View** - Saturdays (5 pm) preceding RBA concerts: 1667 Miramonte Blvd. (corner of Cuesta Dr.), Mountain View; info: Ed Cirimele <[jocimo@gmail.com](mailto:jocimo@gmail.com)>

**Paso Robles** - Every Saturday at

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

**Redding** - Second Saturday of the month: Free Old Time Fiddle & Bluegrass Concert, 5:30 PM to 7:30 PM. Open Mic (after the concert). Round Table Pizza at Shasta Mall, 900 Dana Drive in Redding

**Santa Clara** - Edward Peterman Museum of Railroad History at Santa Clara Depot, 1005 Railroad Avenue - Santa Clara Amtrak Station (Santa Clara Depot) across from Santa Clara University. A friendly bluegrass music jam, intermediate to advanced. Sunny days, jam outside on the SW corner next big shady tree. Rainy days - jam inside the museum. Free parking in front of the museum. Paid parking (not checked often) to south and west of museum For more information or reservations, call Mary M. Kennedy at 408-241-5920 or email [kennedydmk@comcast.net](mailto:kennedydmk@comcast.net).

**Sebastopol** - Every Saturday afternoon is the North Bay Area Bluegrass and old-time music jam from 2 to 5 p.m., held at Community Market, 6762 Sebastopol Avenue #100, Highway 12 just east of Sebastopol by the Sebastopol Inn. This is not a slow jam or beginner's jam, intermediate and above players are expected and new additions are always welcome.

**Sebastopol** - Saturdays at 2 pm at Coffee Catz, 6761 Sebastopol Ave., Sebastopol (707-829-6600)

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

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# WINTERGRASS



## February 25 - 28, 2016

*“celebrating music from the mountains to the wide open seas...”*

Hyatt Regency Hotel, Bellevue WA

Jerry Douglas presents The Earls of Leicester

The Seldom Scene ↓ Doyle Lawson Quicksilver

Martha Redbone's Roots Project ↑ Joe Craven

Väsen ↑ Solas ↓ Noam Pikelný

The Steel Wheels ↓ Helen Highwater Stringband

Dustbowl Revival ↓ Scythian ↑ Songs of the Fall

Country Hammer ↑ Mustered Courage The Earl Brothers

The Molly Tuttle Band ↓ Trout Steak Revival ↑ The Bombadils

The Hounds Tooth Boys ↑ The Bumper Jacksons ↓ Petunia the Vipers

The Evie Ladin Band ↓ The Downtown Mountain Boys ↑ North Country Bluegrass

FarmStrong ↑ Tim Connell ↓ Stumptown Swing

Rabbit Wilde ↑ The Misty Mamas

### Thursday half-day Intensives:

Vocal Harmony - The Steel Wheels 🌿 Celtic Mandolin - Seamus Egan 🌿 Banjo - Noam Pikelný  
Guitar - Chris Eldridge 🌿 Fiddle - John Mailander 🌿 Intuitive Musical Improvisation - Joe Craven

### Thursday & Friday: Youth Academy & Pintgrass

### Special Friday & Saturday screenings of:

“The Winding Stream - The Carters, The Cashes and the Course of Country Music”

[wintergrass.com](http://wintergrass.com)