



## CBA Music Camp

# CBA Summer Music Camp: Keeping the Magic Alive!

By Tina Webster  
Friends, Campers,  
Musicians...

CBA Summer Music Camp registration opens February 7, 2018. CBA Summer Music Camp is the perfect opportunity to keep your music fresh and your musical life vibrant. Back to that in a moment...

Flash back: Camp Co-Directors Janet Peterson and Peter Langston have lent their well-seasoned teamwork and prodigious skills to making CBA Summer Camp a perfect kickoff to a new season of outdoor musical events for the past five years. In 2018 Peter will continue as Co-Director. 2017 was Janet's last year as Co-Director. Camp will miss her amazing good-natured resourcefulness and competent experience. Thank you, and farewell, Janet!

Flash forward: Hello, everyone! It's time I introduced myself, Tina Webster, as this year's new Co-Director. I first attended CBA Summer Camp in 2016 and shadowed Janet's Co-Directorship in 2017. It is a privilege to be able to accept the reins from Janet. Here's why...

One Saturday at age 40, due to a total fluke of events, I walked into Ginny's Coffeehouse in Salem, Oregon. A classical piano player, I usually left my instrument and music back at the house. What I



**Kristen Scott Benson will teach at CBA Music Camp.**

saw in that coffeehouse changed my life forever.

For an hour I stood, transfixed, as Alan Munde and Joe Carr made music in that intimate space. They played without written music! They quoted each other! Their musical exchange was playful, inventive, and artful. They interacted, musically, in ways new to me. Their music was beautiful to see and hear. I had never seen or heard a banjo before, but I knew then that I would no longer be banjo-less. And, I saw the bond of

*Continued on A-27*

## CBA concerts

# Volume Five band: Morgan Hill and in Shingle Springs

Hello Bluegrass friends. I hope everyone has a happy and healthy New Year. OK now down to business. Yes it is time to see one of the top bluegrass bands in the country and they will be in Shingle Springs on Feb 23rd for a great show. You will be seeing Volume Five for the first time in the Sacramento area. Then they head to Morgan Hill for their second appearance Feb. 24th. Yes this may be your only time to see the award winning Volume Five in Northern California this year. Don't wait any longer to get tickets for Shingle Springs or Morgan Hill. Tickets are selling fast and I know you won't want to be left out. Remember that this is a CBA sponsored event so all the profits go back to help support our association. Look at the CBA.org web site for tickets. All the seating at both events and sound is wonderful. Not a bad seat at either concert.

We will have a no host bar of Beer and Wine. Coffee cakes and pies available also. Door prize and raffles will be held at the break. Call John Staiti at (916) 837-8671 for details and tickets for the Shingle Springs concert. Details for Morgan Hill call Tim Edes (408) 595-4882 for the Morgan Hill concert. Hope to see you at these events and please support your local area events.



**Volume Five brings real-deal bluegrass.**

## CBA North Bay Festival

# 2018 Sonoma County Folk and Bluegrass Festival



**Joe Craven and his band will be in Sonoma.**

By Kevin Russell and Colleen Hogan

Ok, everybody, circle the wagons! Pull out your guitars, banjos, fiddles, dobros and mandolins! It's time for bluegrass in the north bay! Well, very nearly time.

Of course I'm talking about the upcoming Sonoma County Folk and Bluegrass Festival held on Saturday March 10th at The Sebastopol Cultural Community Center! And, oh, what a great music day it will be.

The music will start at noon and end at 10:00pm that night.

The festival will be presenting a nice range of music: bluegrass (of course!) but also Celtic Deadhead music, western swing classics & originals, modern folk and a fair amount of acoustic-driven not-yet-defined music. I think it was Gram Parsons who said there's basically two kinds of music: good and bad. Heck, you tell me what it is after you hear these great performers.

We'll kick off the festival with Wake the Dead, a band that seamlessly blends Grateful Dead material with strains of a deep Celtic influence.

The Carolyn Sills Combo is a modern western swing outfit that draws heavily from the roots of Bob Wills for it's contemporary material.

You might want to bring your dancing shoes for these guys!

Next up is the now all-acoustic version of Missy Raines and the New Hip. Having dropped the drums

*Continued on A-6*

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

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# Get to know your 2018 Father's Day Bluegrass Festival artists

## PART ONE

The 2018 Father's Day Bluegrass Festival chock full of talent, three stages of non-stop fun and spine-tingling musical thrills. Let's get to know the artists.

On the main stage you will see the Del McCoury Band; Balsam Range; Valerie Smith and Liberty Pike; Michael Cleveland & Flamekeeper; The Grascals; the Edgar Loudermilk Band featuring Jeff Autry; The Molly Tuttle Band; Thompsonia; Bluegrass Etc. with Dave Stanley; Possum Trot String Band; the Music Camp All-Stars and, as always, the Kids On Bluegrass.

*Continued on A-7*



**Valerie Smith and Liberty Pike will play the main stage at Grass Valley.**

**We need your help**

By Mike McGar

We are in need of some wonderful CBA members! Looking for volunteers for the upcoming 2018 Father's Day Bluegrass Festival to help with Gate Ticket Sales. Requirements are that you are a CBA Member and feel comfortable working with computers. We ask volunteers to work three four hour shifts for a four day ticket to the festival.

Please contact **Debra Clover**:  
debraclover@spmrentals.com or call (209) 656-0801  
or:  
**Mike McGar**: mcgarm@yosemite.edu  
(209) 404-4560 if you have any questions. Thanks!!

## More opportunities!

There are other volunteer spots at the CBA's Father's Day Bluegrass Festival. Contact Volunteer Coordinator **Deb Livermore** at (916) 601-7233 or deb Livermore@gmail.com





2017/2018

## Leadership Team

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## Bluegrass Breakdown

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#### **First Monday—President's Message**

#### **Second Monday—Marty Varner**

#### **Third Monday—Bert Daniel**

#### **Forth Monday—Vacancy**

#### **First Tuesday—Dee Rosser**

#### **Second Tuesday—Ray Gorman**

#### **Third Tuesday—Dave Berry**

#### **Fourth Tuesday—Charles Brady**

#### **First Wednesday—Bruce Campbell**

#### **Second Wednesday— Bruce Campbell**

#### **Third Wednesday— Bruce Campbell**

#### **Forth Wednesday— Bruce Campbell**

#### **First Thursday—Dave Williams**

#### **Second Thursday—George Martin**

#### **Third Thursday—John Baldry**

#### **Fourth--Thursday—JD Rhynes**

#### **First Friday—Brooks Judd**

#### **Second Friday—Cliff Compton**

#### **Third Friday—Deanna Kerr**

#### **Forth Friday—Vacancy**

#### **First Saturday—Vacancy**

#### **Second Saturday—John Karsemeyer**

#### **Third Saturday—Cameron Little**

#### **Forth Saturday—Robin Clark**

February 2018

First Sunday—Bruce Long

Second Sunday—Bert Daniel

Third Sunday—Geoff Sargent

Forth Sunday—Vacancy

*If you'd like to write a Welcome Column for the CBA website you'll notice that we have some vacancies for writers. Contact Rick Cornish for info on how to join the group: 209-588-6031 or [rickcornish7777@hotmail.com](mailto:rickcornish7777@hotmail.com)*

These voluteers,  
and many, many  
more, make the  
CBA happen.

CBA members  
make this paper  
happen.  
Thank you!

Director of Operations - Rick Cornish  
at 209-588-6031 or  
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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.**

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Please make checks payable to California Bluegrass Association (CBA).

Mail to:           **CBA Membership Vice President Larry Phegley**  
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For information, call 831 233 0448

or email cba.membership14@gmail.com

What's  
this?

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 nessesarily 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](mailto:mrvarner@ix.netcom.com) for further information.

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.

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The California Bluegrass Association presents

# THE ACADEMY

June 13-16, 2018



The Academy is a four-day music camp for 8 to 16-year-olds, held on the Nevada County Fairgrounds during the 43rd Annual CBA Father's Day Festival Week.

The Sixth Annual Academy will be held Wed 6/13/18 (1pm-5pm), and Thurs, Fri, Sat, 6/14-6/16 (10am-4pm). The Academy is produced and directed by the California Bluegrass Association.

Beginning and Intermediate players welcome. 50 children only.

Registration opens 2/15/18 <https://cba.web.tix.com>. \$300 tuition with \$100 scholarships available while funds last.

For more information contact Director Justin Hiltner at [cbayouthprogram@gmail.com](mailto:cbayouthprogram@gmail.com)



## WALKER CREEK MUSIC CAMP

APRIL 12<sup>th</sup> -15<sup>th</sup>, 2018

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

2018 is off to a roaring start in our CBA music world. As I am typing this we are packing for another Great 48 Hour Jam in Bakersfield. Next up is A Night at the Grange (2/25/18 Morgan Hill) and a Concert in Shingle Springs (2/24/18 Placerville Area) featuring Volume Five and both have tickets available on line. The Quale and Khader families in Alameda and John & Loretta Hettinger in Folsom and Lucy Smith in Chico are planning concerts this winter. Kim Smith in Grass Valley and Larry Phegley in Monterey are helping book bluegrass bands. The Central Valley Area under Stan Allen has bluegrass events in Clovis in the summertime. John Green is developing a concert space at the new 5th String in Sacramento. Tickets will be available soon for the Sonoma Bluegrass & Folk Festival (3/8/18 Sebastopol). There are preliminary plans in the works for a CBA presence at the St. Patrick's Day Parade (3/17/18 San Francisco). Deb Livermore is already planning the

Spring Campout (4/16-4/22 Turlock). The CBA can help members produce concerts and events, just ask.

We have member produced and /or supported jams in counties all over Northern California. Early Bird Tickets are available for our 43rd Annual Father's Day Festival in Grass Valley. Registration opens in February both for the CBA Summer Music Camp and the Academy held during our Father's Day week in Grass Valley. The application process for the IBMA KOB event in Raleigh is posted in this Breakdown. Plans are underway for more events and parades. We continue to "partner" with the Berkeley Old Time Music Convention, the Berkeley Bluegrass Festival, The California State Old Time Fiddlers Association, the Freight & Salvage Coffee House, the Hardly Strictly Bluegrass Festival and the Cloverdale Fiddle Festival. We love that other events welcome the CBA to suggest bands, organize jams and promote the CBA. Helping other

organizations and events be successful is part of the CBA Mission. We will enthusiastically support events that introduce and promote bluegrass and old time music to a larger audience. We have been promoting the music for over 40 years and are delighted that more and more events featuring bluegrass and old time music are being proposed and implemented by our member volunteers. Our definition of "inclusion" includes producing more events in more areas to reach more people to promote our music.

Some have asked recently what the CBA Role is for regional events. We have expertise, we have insurance, we have ASCAP/BMI connections, we have a newspaper and a website and Facebook/Instagram/Twitter accounts to help with publicity. We have online ticket sale capability. We have non-profit status. We can help account for money raised via public fundraising platforms. The Board of Directors will consider any proposed bluegrass/old time event that meets

the CBA Mission. We welcome any member/group of members from all the geographic areas of California to propose events that introduce and promote our music to a broader audience. We continue to encourage members to remain in contact with their Area Vice Presidents (name change coming) to plan for more activities. We are aware of many "underserved" areas in need of a bluegrass injection!!

The Annual CBA Youth Program Scholarship Fund Drive has ended and we met our \$8000 goal for this year. We are again able to help financially support our member children attend our CBA instructional and performance events. It takes a village to raise the next generation of pickers and you stepped up once again to show support. The CBA Youth Program is funded by your donations and is not an expense of the CBA General Fund. The Program consists now of: Kids on Bluegrass, The Academy, the Darrell Johnston Kids Instrument Lending Library, KidFest



Darby Brandli

and FunGrass at Grass Valley and performances and jams held during the year in various locations. We have a website, a NewGen News page in the Bluegrass Breakdown, a Facebook page and a brochure and can refer families to music schools and teachers throughout the state. We are working on a CBA Youth Program Songbook. All our activities are managed by volunteers whose only goal is to support families and children. Thank you all for your generous support for our Youth.

## Thank you to CBA Youth Program Scholarship Donors

*Our Annual Scholarship Fundraising effort spans the time from our Fall Campout to 12/31/17. Thank you to all who donated to help us reach our \$8000 Goal. I also thank all those unknown donors who donated cash during our Campout.*



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CBA members can also receive the Bluegrass Breakdown each month in pdf form at our website: [cbaweb.org](http://cbaweb.org)



## Curly Seckler passes at 98



Bluegrass great Curly Seckler.

By John Lawless  
Bluegrass Unlimited

The bluegrass world has lost one of its last connections to the first generation of bluegrass artists with the passing today of Curly Seckler. He had turned 98 years old on Christmas day, and died peacefully just after noon in his sleep.

Born John Ray Seckler in North Carolina, he used Curly Seckler as his stage name from the time he and his brothers performed as The Yodeling Rangers in the mid-1930s. A big break came in 1939 when Bill and Charlie Monroe split up as The Monroe Brothers, and Charlie hired Curly to sing the high part that Bill had previously done. Once people heard Seckler's high, clear voice he found himself in wide demand, doing stints with a number of top groups like The Stanley Brothers, Jim & Jesse, Mac Wiseman, and The Sauceman Brothers.

For most fans, though, it was his time with Flatt & Scruggs that cemented Curly's place in the bluegrass pantheon. From 1949 to 1962 he toured and recorded with Lester and Earl, contributing to some of the most iconic tracks in the history of our music. It's hard to even imagine songs like Dim Lights, Thick Smoke or Some Old Day without his string tenor, or his trademark flip at the end of a line.

Seckler also wrote a number of bluegrass classics, like No Mother Or Dad, We Can't Be Darlings Anymore, and That Old Book Of Mine.

In addition to singing tenor to Flatt, Curly would occasionally be featured singing lead with The Foggy Mountain Boys.

After Flatt & Scruggs disbanded in 1969, Curly went to work with Lester Flatt & The Nashville Grass in '71. He stuck with Lester until Flatt died in 1979, and Seckler kept The Nashville Grass going more than a decade further along with Willis Spears who sang in a similar style.

As a solo artist Curly recorded a couple of albums for Copper Creek in 2005 and 2007, filled with his new original songs. By 2012, however, health issues made it difficult for him to continue performing, and he stayed pretty close to home.

He was inducted into the IBMA Hall of Fame in 2004 and the North Carolina Music Hall of Fame in 2010.

Very few figures in the history of bluegrass have left as much behind as Curly Seckler, who will also be remembered for his jovial personality and winning smile. He wasn't much for book learning, as folks used to say, but few ever lived with as thorough an understanding of how to sing this music.

## 2018 Sonoma County Folk and Bluegrass Festival

From page A-1

and electric guitars of a past incarnation, the current band focuses on acoustic folky bluegrass songs played with a staggering technical virtuosity! Prepare to be knocked out!

Closing out the afternoon session will be the irrepressible Joe Craven and his pals, The Sometimers! How to define this? Parsons would simply say, it's the good stuff. I'll add, Joe and company play some of the most creative, fun, adventurous music you'll ever hear. I think of Joe as our sorta west-coast John Hartford: a creative musical genius who engages the audience with his infectious smile and mind-blowing musicality! Big fun here!

In addition to the featured performers, this year we'll have a series of "tweener" acts, including guitar ace Doug Adamz, local folky trio More Joy, longtime northbay modern folk heros - The Ruminators and a very bad Peter, Paul & Mary imitation by Mike Stadler, Cori Wood and...well, me!

During the 5:30 to 7:30 to dinner break classes will be offered. They are TBD at this point but we're hoping to offer something on bluegrass guitar, mandolin, fiddle and possibly bass. Maybe even a vocal workshop. This is still in the planning stage. Check the CBA website for updates on this.

The evening program will be a full on bluegrass concert with one of the best young bluegrass bands in the bay area: Blue Summit featuring AJ Lee! And, let me tell you, these guys have done their homework! They are the leading edge of west coast bluegrass and will delight everyone with their enthusiasm, material and stellar musicianship. The band will be opening for our headliners, John Reischman and the Jaybirds!

If you're familiar with bluegrass music, especially bay area bluegrass, you already know how freaking amazing John and the Jay-

birds are. But, in case, you're not familiar with them (or you've been living under a rock) they are simply one of the best bands in bluegrass music today. They have five critically acclaimed records and two Canadian Folk Music award nominations. As their website proclaims: "the group fashions a stylish, elegant take on bluegrass that is at once innovative and unadorned, yet unselfconsciously new." In other words, beautifully rendered songs and tunes with gorgeous vocals and superb musicianship. Plus, they'll have their brand new CD, On That Other Green Shore" to celebrate with us.

Don't forget: this year you can



Missy Raines and the New Hip



Doug Adamz.

buy an all-festival pass for both the day and evening program or an evening-only pass separately. Hope to see you there!



Wake the Dead.

### 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.

## Reservations for handicap camping at the Father's Day Festival required by May 1

If you wish to reserve a camping spot in one of the Handicap areas at the Father's Day Festival it must be done by the first of MAY, 2018. A valid Handicap Placard or plate is required to make a reservation and it must be displayed while camping in these areas. Most of the handicap areas are designated just outside the fence of the inner grounds near the entrances. Only water and electric hook-ups are available and not guaranteed. You must share these with your neighbors. Dry camping is always an option.

There is also a row of spaces inside the inner grounds behind the audience area. These spaces are more restrictive as per our agreement with the fairgrounds. 1.) No extra vehicles are allowed inside the inner grounds. Once you set up, all tow and towed vehicles must be moved to the handicap parking area outside gate 5. 2.) No pets are allowed on the inner grounds. 3.) Your camping vehicle must be escorted in/out of the inner

grounds, and only when there are no performances on the main stage, or when Music Camp is not in session. These spaces behind the audience area do have ample electric only hook-ups, but no water available during the festival.

A handicap taxi service is available during the festival, which is provided by the CBA for free.

To make your handicap camping reservation, send an e-mail to Gene Kirkpatrick at [genekatt@myway.com](mailto:genekatt@myway.com) or call him at 209-938-7528. These reservations are completely separate and not associated with purchasing your tickets to the festival.





# Get to know your 2018 Father's Day Bluegrass Festival artists

From Page A-1

On the very popular Vern's stage we have a fine collection of performers: High Country; Amy Scher & Hailey Pexton; Bloomfield Bluegrass Band; Chris Cerna & the Bluegrass Republic; Crying Uncle; The Dim Lights; Dos Valley Trio; Fame & Glory Stringband; Festival Speed; The High Water Line; The Hossettes; Hydra Matic-Drive Bluegrass Band; Idle Hands Stringband; North Country Blue; Red Dog Ash; Riley Hill and Brand New Still; Sidesaddle and Company.

In this first part of a series of articles we'll meet the California Showcase acts.



**The All Girl Boys in the 80's.**

with something to say and the means to express it."

The All Girl Boys was formed in 1989 by five acclaimed California musicians who had played in such popular bluegrass bands as the Good Ol' Persons, Fog City Ramblers and Bluegrass Philharmonic—Mary Gibbons (guitar, vocals), Sonia Shell (banjo), Chris Lewis (mandolin, lead and harmony vocals), Kathy Barwick (lead guitar, resophonic guitar, vocals) and Bethany Raine (bass, vocals).

During its time together, the All Girl Boys appeared extensively throughout California, as well as in Nevada, Alaska and Kentucky, where the band showcased in 1991 at the International Bluegrass Music Association convention in Owensboro. The band performed at such major festivals as the CBA Father's Day Festival and the Strawberry Music Festival and such prestigious music venues as the Freight & Salvage in Berkeley and opened for Alison Krauss & Union Station and Jimmy Martin at the Great American Music Hall in San Francisco. The All Girl Boys played its last gigs in 1997.

Here's a brief look at what AGB band members have been up to since the All Girl Boys years:

- Mary Gibbons (Oakland) performed in Laurie Lewis and Her Bluegrass Pals from 1996-2001, playing rhythm guitar and singing harmony vocals; she recorded one CD with the band. She currently performs in the Stadler Gibbons band, playing original songs and classic country music.
- Sonia Shell (San Jose) In addition to teaching banjo, guitar and a Monday jam class workshop, Sonia played several years with The Harmony Grits, was a regular sub in Sidesaddle and Co. and performed as part of a Stanford summer choral production. Now with the Goat Hill Girls bluegrass group, Sonia studies Latin guitar, bossa nova, singing in Portuguese, and is part of a show entitled Tres Culturas, featuring members of Bean Creek showcasing bluegrass music.
- Chris Lewis (Nashville, TN) After playing mandolin with the All Girl Boys and bass with Roanoke in the 1990s, Chris Lewis moved to Nashville in 1997 and played mandolin, sang and recorded with the Nashville-based bluegrass band Heartstrings in the early 2000s. She now works as a full time healthcare analyst in Nashville while continuing to pick bluegrass and Irish music informally.
- Kathy Barwick (Grass Valley) has performed and recorded with such bands as Mountain Laurel (bluegrass), Nine-8ths Irish (traditional Irish) and the Mike Justis Band (folk-rock). She currently performs in the acoustic roots duo Barwick & Siegfried, with Pete Siegfried; they have recorded two albums.
- Bethany Raine (Shreveport, LA) has been playing in local groups in Shreveport, Louisiana, and has taken part in various GOP reunions.



**The Blue J's.**

## The Blue J's

"The Blue J's" are a traditional bluegrass band hailing from the Bay & Central Valley areas of Northern California. These young men are forging a style all their own, steeped in the music of pioneering bluegrass acts such as, Bill Monroe, Don Reno & Smiley/Harrell, Red Allen & Frank Wakefield, and Del McCoury, as well as country artists such as Buck Owens and George Jones. Their shows are crowd favorites, wildly engaging, and full of stunning musicianship with a mature musical sensibility!

Band members include: Josh Gooding (Mandolin, Vocals); Jesse Personeni (Banjo, Guitar, Vocals); Jacob Gooding (Bass, Vocals); John Gooding (Guitar, Vocals); Jack Kinney (Fiddle, Vocals)

## Blue Summit

Blue Summit features Aj Lee (Mandolin, vocals); Sully Tuttle (Guitar, vocals); Isaac Cornelius (Standup Bass, vocals); Sam Kemiji (Fiddle, vocals); Jesse Fichman (Guitar, vocals).

They have been immersed in Bluegrass since youth, and since then have collected awards and a musical intuition that goes beyond any one genre.



**Blue Summit.**



**Honeysuckle Possums.**

## Honeysuckle Possums

The Honeysuckle Possums: "High-Energy, Good-Times Music!"

The Honeysuckle Possums are a five-woman string band, playing old-time, original, and bluegrass-style mountain music. The three lead singers, Susan Marie Reeves (guitar, strum-stick, ukulele); Rebecca Troon (banjo, fiddle, bodhran, tin whistle) and Sierra Reeves (guitar and bass) are all accomplished songwriters. Lisa Macker plays stand up bass and mandolin and joins in on harmonies, while Ruth Alpert is the band's dancing percussionist...an Appalachian-style flat-footer, who seems to float as she makes it easy for the crowd to dance and clap along.

The Honeysuckle Possums have played all over California and continue to gain praise for their beautiful vocals, carefully crafted harmonies, and spirited style. They have performed at the Goleta Old Time Fiddlers Convention/Festival and the Parkfield Bluegrass Festival to rave reviews. They will be playing at Grass Valley Bluegrass Festival on the Vern's stage this June.

The group's intention is "to create and share happiness through music". Their collective joy onstage is delightful, and their performances are carried on a strong current of love and friendship. "Possum" audience members often comment on how that energy is irresistible!

## Windy Hill

Starting as a group of high school friends from The Bay Area, Windy Hill has transformed over the last eight years into a top-notch, authentic bluegrass band. As the band has dug deeper into the culture and history of bluegrass music than many of their peers, they have maintained one foot in the modern sensibility, writing their own songs, with their own point of view, and in their own voices. Three-part harmony, lonesome duets, Appalachian fiddle, banjo breakdowns, gospel quartets, honky-tonk sorrow, blues mandolin, archival knowledge, and original material all combine to create their vision for bluegrass music and it's future. They've won numerous awards, toured all over the Western States, and released three albums, "Let's Go to the Fair" and "The Lonesome Garbage Man," and "Bluegrass Sounds from California," with a fourth to be released in spring 2018.

Members are Ryan Breen Banjo, Thomas Wille guitar, Kyle McCabe bass, Andy O'Brien mandolin.



**Windy Hill.**



**CBA's****NewGen News**

Musical youth in California.

**Ida Winfree, CBA's newest Teen Ambassador****By Deanna Kerr**

13-year-old Ida Winfree is quite possibly one of the "grassiest" teens in CBA. If not in CBA, she is certainly the "grassiest" band member in CBA's newest youth band, North Country Blue, according to fiddle player Tessa Schwartz. She might very well be right. Winfree's lifelong love of bluegrass both as a fan and a musician, her service in CBA's VoluTeen program, and her musical contributions to North Country Blue are all evidence of just how "grassy" Ida Winfree is. All her "grassiness" caught the attention of CBA's board members. They appointed Winfree as the newest Teen Ambassador.

Winfree has been interested in bluegrass music for as long as she can remember. She has been playing mandolin, guitar, and bass for seven years. "I am interested in bluegrass music because it makes me want to get up and dance, sing, and play along," said Winfree. Her mother, Meg Good, says, "Ida is the bluegrass police of the family." If a song or tune is not being played like Bill Monroe meant it to be played, Ida knows it. While her knowledge of bluegrass standards runs deep, she is not rigid. Her interests extend to time periods before Bill Monroe and after. Currently, she is learning how to play obscure fiddle tunes and Sierra Hull material.

Winfree's excitement at being chosen as CBA's Teen Ambassador is more than evident. She attends every bluegrass festival she can, jams until the early hours of the morning, and even went so far as to start North Country Blue, her own youth band. She was a VoluTeen at last year's CBA Father's Day Festival assisting teachers in the Youth Program. "Because I am so grounded in bluegrass, I will be a god liaison between youth and adults," said Winfree.

Winfree is already putting her "grassiness" to good use and is re-energizing the CBA Youth Program. "She hit the ground running and organized a CBA Youth Program performance at the Great 48,"

said Darby Brandli, CBA's president. "She invited three [youth] bands to play Saturday night from 6:50 to 7:50." She is also in charge of the Kids on Bluegrass program at the Great 48. In addition to this, Winfree wants to establish a space at CBA's annual Father's Day Festival "for youth to gather to socialize and jam," said Brandli. Winfree herself is committed to staying up until "the wee hours of the morning to jam" at the Great 48 and at the CBA Father's Day Festival. Teens should look for Winfree to find the friendliest, youth jamming anywhere.

Teen ambassadors have been serving CBA for over a decade. Former ambassadors include Angelica Grim, Paige Anderson, Nate Schwartz, Max Schwartz, John Gooding, and now, Ida Winfree. The duty of the teen ambassador is to act as a "liaison to the teen population and help strategize how to engage this demographic through activities at CBA's events," said Brandli.

Winfree's "grassiness" is bound to inspire and to re-energize CBA's youth. She hopes "that younger musicians will get a chance to develop musical connections." Young people should seek out her campsite to take part in some of the "grassiest," youth-inspired jamming around.



CBA Teen Ambassador Ida Winfree (left) with Tessa Schwartz.

**Application process for IBMA KOB****By Darby Brandli**

We have been privileged to send dozens of our gifted young CBA musicians to perform in the International Bluegrass Music Association's Kids on Bluegrass event every year at the Annual World of Bluegrass Convention. Kim Fox founded and has managed the program since its inception a decade or so ago and has now passed the reins to Deanie Richardson. The World of Bluegrass is held in Raleigh NC and this year's dates are September 25-29, 2018.

This year's selection process will be handled

through the IBMA KOB Committee and Deanie Richardson, Director. Any musician up through the age of 17 (at time of World of Bluegrass) may apply. The application can be found at [www.ibma.org](http://www.ibma.org). You will be asked to submit a bio and a video. The application deadline is April 1, 2018. Musicians are chosen based on talent, the instruments needed to form bands and the musician's commitment and performance. The CBA Youth Program can help financially support any young musician selected to perform in this program. Contact [cbayouthprogram@gmail.com](mailto:cbayouthprogram@gmail.com) for details.

**Brookdale Bluegrass Festival in March**

Greetings! On the 9,10,11th of March the Brookdale Bluegrass Festival will be held at Mt. Cross, in Felton just off highway 9. It's a church kids camp in the summer, during the spring. It's the Brookdale Bluegrass Festival, for the second time. Complete with cabins, bunkhouses, group cabins, and single rooms, and camping, very limited RV spaces. Bathrooms, showers, vender food. Inside and outside venues, in the deep redwood forest. Trails and activities, a kids show, workshops, and all night jamming in certain areas. Great line up with A.J. Lee, and the Blue Summit Band, on Friday night, with the Honeysuckle Possum Band, known, for its Parkfield, and Good Old Fashioned bluegrass performances. Opening the night with Toby Gray,

and his Harlan County Covey band. Saturday early day workshops, with music provided by Laura Lind, fantastic autoharp and singer, the Stoney Mt Ramblers, the Wild Cat Mt. Ramblers, Eric Burman and the Brookdale bluegrass band, and finishing the night with the Honeysuckle Possums. Then the jams. Sunday with workshops, BanjerDan at 1pm, Ben Lonesome and the Highway Niners, and A.J. Lee, and the Blue Summit band at 4pm to close the show. Tickets in advance at [Brookdalebluegrass.com](http://Brookdalebluegrass.com), and will be selling some rooms as a package with the tickets. This show is welcomed by the Northern California Bluegrass Society. And we thank CBA also. Don't miss this event. Had a pretty good time last year, let's do it again.



BanjerDan Mazer will offer a workshop at Brookdale Bluegrass Festival.

**Wendy Burch Steel and Redwood upcoming shows**

Saturday February 10, 2018, 8:00 pm

**Roxx on Main**

627 Main Street, Martinez, CA

Can't wait to do our first time at the Roxx in Martinez, and the great Jay Olson is opening for the band! The food, atmosphere, and full bar are welcoming, and we hope you'll join us all.

Saturday, February 24th, 2 PM at Down Home Music Store in El Cerrito, CA.

A wonderful and casual atmosphere on a Saturday afternoon. Please join us; Down Home is a well-known Music Store with much History, and we always enjoy playing there!

**Moon and Sixpence Music and Art House Moon and Sixpence**

Sunday, April 7, 7:00 door, 7:30 play, \$15 for tickets

500 9th Street, Modesto, CA

**The Back Room in Berkeley**

Saturday, April 21st.

Happy to return, as always, to the Back Room in Berkeley!! Wendy Burch Steel and Redwood will be playing this special night. Thank goodness, that with the help of community and Sam Rudin, this venue continues.

Seriously? You're  
not a CBA member?!

[cba.membership14@gmail.com](mailto:cba.membership14@gmail.com)



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# BRENDA and the Reviews

## MohaviSoul: Hometown Blues

www.MohaviSoul.com  
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**Song List:** Gettie Up, Hometown Blues, On My Way, Lay Your Needle Down, Stay Tuned, Drinker's Lament, Ferguson Fight, Until I Go, Same as Loving You, Contrary Lovers, Dirty Shame, Dozen Roses.

MohaviSoul takes its name from the Mohave desert of California and in the five years of its existence, they've developed their own blend of bluegrass soul. The band consists of the songwriters Mark Miller on guitar and vocals, Randy Hanson on mandolin and vocals and Jason Weiss on banjo and vocals, Orion Boucher on bass and vocals, Dan Sankey on violin and vocals, and will Jaffe on dobro. Also appearing is guest John Mailander on fiddle.

The songs have an instrumental tower of power with banjo and fiddle in the forefront. "Gettie Up" is a tribute to early pioneers and their fortitude to get going and succeed. "Hometown Blues" opens with a flurry of banjo notes as the singer looks back: "home is deep in my heart," "On My Way" is another return to home song, and "Contrary Lovers" offers some insights into the lyrics in opposition: "you do when you don't." The nostalgic "Lay Your Needle Down" references the old fashioned record player and the yesterdays when you made pictures inside your head. One song stands out as a contemporary commentary: "Ferguson Fight." The song focuses on the riots over the police shootings and advises the people to "take on the fight, but don't you go and steal the night." MohaviSoul has strong potential, but needs more vocal and tempo variety.

## Flatt Lonesome: Silence in These Walls

Mountain Home Music Company  
www.mountainhomemusiccompany.com  
©2017

**Song List:** All My Life, It's Just Sad, Build Me a Bridge, I'm Not Afraid To Be Alone, Cry Oh Cry, Draw Me Near, Where Do You Go, Highway of Pain, Gently Please Tell Me Goodbye, Happy Til He Comes, Falling, You're the Reason.

With awards for Vocal Group, Song and Album of the Year in 2016, Flatt Lonesome is certainly on a blazing path to success. The attractive band has made many appearances on the Grand Ole Opry, and their youthful and energetic approach blends bluegrass and country influences. The sibling vocal trio of twins Charli Robertson, Buddy Robertson, and Kelsi Robertson Harrigill is stellar and their harmonies blend in "Gently Please Tell Me Goodbye" and "Cry Oh Cry." Paul Harrigill provides the bounce and rhythm on the five string banjo and guitar, Dominic Illingworth anchors the sound on the bass, and Michael Stockton's dobro fills all the open spaces with an expressive trill or embellishment. Kelsi's mandolin, Charli's fiddle and Buddy's guitar are integral to the sound as well.

Charli and Buddy provide the strong lead vocals, and the tone ranges from Charli's heartfelt connections to Buddy's country swagger and attitude. Many of the songs were written by Kelsi and Paul, and Paul's "I'm Not Afraid to Be Alone" is an album highlight with Charli's lead vocal expressing a strength and independence. It's a contrast to "It's Just Sad" where the singer goes through the daily routines with two cups of coffee and other signs of a shared life that no longer exists. "Cry Oh Cry" was written by Kelsi and Paul and the vocal trio makes the words alive with phrases like "only ashes are left from the flame." Flatt Lonesome is quickly



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

adding depth to their sound: vocally, the emotional feelings are more out front, the harmonies are crystal clear, and the instrumentation adds an extra dimension to all the songs.

## Tim O'Brien: Pompadour

Howdy Skies Records  
www.timobrien.net  
©2015

**Song List:** Pompadour, Go Down To The Water, Whatever Happened To Me, The Tulips On the Table, Gotta Move, Gimme Little Somethin' Take Her Off My Mind, Ditty Boy Twang, Snake Basket, Get Up Offa That Thing, I'm a Mess For You, The Water Is Wide.

Tim O'Brien has always been involved with multiple projects with different bands and pairings that flow over different genres of music. His solo projects are gems of individuality with glimpses into love, relationships, ghosts in houses, and time changes. This latest album features Tim's multi-instrument talents on acoustic and electric guitar, mandolin, banjo, and fiddle. The instrumental "Snake Basket" has a mesmerizing Middle Eastern drone that mimics a cobra whirling to the

sound of the fiddle. The engaging "Pompadour" defines life as a gamble;

just when you think it's one thing, another walks through the door," with wispy melodic notes from "St. James Infirmary." James Brown's "Get Up Offa That Thing" matches banjo and Hammond organ in an old time disco romp. "Ditty Boy Twang" has a come hither invitation with mandolin and cello framing the upfront vocal.

The loss of love over a long time – "my baby don't love me anymore" – is chronicled in "The Tulips on the Table," while "Gimme Little Somethin' Take Her Off My Mind" adds a rockabilly beat to the request to cure "bad heart trouble and I'm sinking fast." A reflection on the life of a musician who might have been a painter or cook visits a psychic to find "Whatever Happened to Me." With each new album, Tim O'Brien forges new connections between life and a musical story.

## Mike Barnett: Portraits in Fiddles

Compass Records Group  
www.compassrecords.com  
©2017

**Song List:** Old Barnes, Mary and the Soldier, Hangman's Reel, Mom and Dad's Waltz, Waiting on Vassar, Bow Wow, Dixie Hoe-down, Okeechobee Wind, Fiddle Patch, Angel's Waltz, Fox Chase, Tennessee Waltz.

Mike Barnett's resume as a first-class fiddle player has a sterling list of associations: Jesse McReynolds' band, The Deadly Gentlemen,



Brenda Hough

and Kentucky Thunder. If this was a photo album, this would be a collection of selfies with friends, but since this is a record album (to use an old concept) the selfies are audio snapshots of Mike playing with some of his friends and heroes in a fascinating collection of songs. "Old Barnes" was written by Samson Grisman, and the fast paced instrumental powers through with Noam Pikelnny on banjo, Samson on bass, Bryan Sutton on guitar, Casey Campbell on mandolin, and Stuart Duncan twin fiddling with Mike. The team continues the intensive instrumentals with "Hangman's Reel" and a gentle version of Lefty Frizzell's "Mom and Dad's Waltz" with a vocal from Tim Mensy. David Grisman wrote "Waiting on Vassar" and "Bow Wow," and David and Dominick Leslie play twin mandolins along with Alex Hargreaves on fiddle with Mike. The songs are filled with intricate passages that showcase the nimbleness of the players that rank with the "best of the best." Jesse McReynolds has composed many instrumentals for mando-

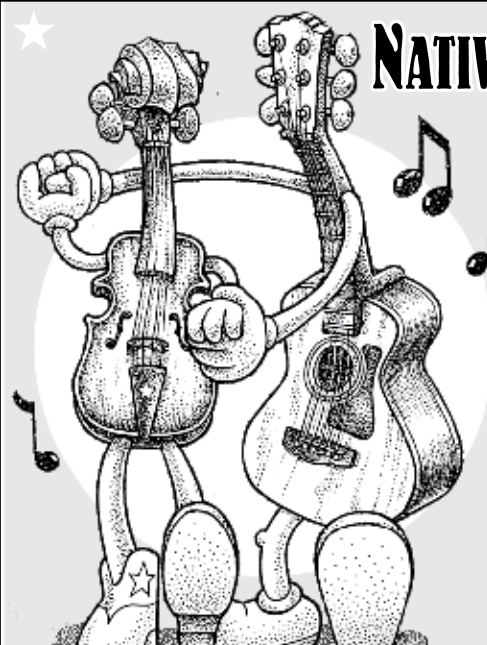
*Continued on A-19*

**Great 48 Hour Jam: Due to timing issues we will run photos and stories in our March issue.**



The winner of the Deering Oldtime banjo at the Great 48 Hour Bluegrass Jam. She is Mary Munro Kennedy from Santa Clara and was so excited to win the banjo. She is the former editor of Bluegrass by the Bay and is a jam host for the "Bluegrass Train Jam" at the historic Santa Clara Train Station and, yes, she took the train to the Great 48.

*Photo: David Cupp*



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 Jeff Scroggins & Colorado (th/fri) • The Last Revel (th/fri)  
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# Bluegrass, She Wrote By J. Rose

## Maud Powell

The titles piled up like stacks of old newspapers. "Why Are Female Record Producers So Rare," "What's Holding Women Back," "Is Music Still a Male-Dominated Industry?." My mind wandered back to a conversation I was having with some gal pals about getting gigs in the greater Seattle area. "Oh ya," my friend Shannon said, "it's a thing," Shannon Fulgham, frontwoman of The Wayside, a local country band, explained in specific details that she had been told more than once that there was no room on the bill for "another female band." I sat at my dinner table which was now acting as my desk and laundry folding station and stared out the window. The trees, bare from Autumn's winds, created silhouettes of winter on the early morning horizon. Less than a month into winter and I was already longing for Spring. Some may look at how far we've come as women in the 21st century and forget that we still have so far to go. It's hard to accept that there isn't much we women do that isn't somehow stifled by a legacy of inequality; but it's important to remember the women who have paved the way. Women have been fighting for their rightful spot on the stage for centuries. Take Maud Powell for instance.

Maud Powell was born in Peru, Illinois in 1867. Maud's first violin was given to her by Susan B. Antho-

ny - well known reformer of the 20th century, best known for her help in founding the suffrage movement. Susan was a close friend of Maud's mother, also a musician, and wanted Maud to show the world that a woman could "fiddle as well as a man." It wasn't long before Maud was shredding on that violin of hers. By her early 20's, Maud was fiddling better than most anyone she encountered - man or woman. Powell had a high taste in music and chose to play pieces based on creative excellence, even when other musicians wouldn't touch them. She premiered the Tchaikovsky violin concertos while others were deterred by their difficulty. She was proud to play the work of many female and African American composers when her fellow musicians refused.

In 1893, at 26 years old, Powell presented a paper to the Women's Musical Congress called "Women and the Violin." She wanted to encourage women to play. Less than a year later, Powell would make history and start the first classical string quartet to be led by a woman with male players. During a time when audio recordings were rare, Maud pioneered a profusion of recordings with the goal of reaching as many listeners as possible. She toured Europe, North America and South Africa playing for all kinds of audiences. Never playing down for an audience, she wanted to bring the music to the people.



Maud Powell authored "Women and the Violin."

Named, "the educator of a nation," Maud made special time to advise and mentor aspiring musicians. She published a guide to practicing (see photo) to summarize the ten most important rules when practicing an instrument. Whenever she could, Maud made special appearances for soldiers, hospitals, and schools; and even made special programs when performing for children. Powell

continued to tour until her untimely death in 1920. She was 53. Ironically enough, this was the same year that Susan B. Anthony and the suffragettes won the 19th Amendment that granted women the right to vote.

When I look around at the bluegrass community we call home, I see an extraordinary world of pioneering women. We are making this happen. During a time when the conversations



J. Rose

are weighted with anger and fault, we can lean on our fellow women. We are everywhere. The scales are shifting and will continue to swing so long as we keep on. There is a place for us on the stage - whether we need to clear it ourselves or not. Maud Powell was a beacon of light for female musicians and minority composers during a time when not only was there no space on the stage, but not even a spot on the ballot. She got uncomfortable and persevered because she knew she could. She knew that we could. As written in the "Ten Practice Rules," she subscribed to the success of hard work and dedication. These are the tickets even today. We are all out there struggling to carve out the time: to find inspiration, to get the kids to school, to make it through to another Spring. Perhaps the hardest part of it all is believing in ourselves enough and believing that even that one little song you sang today is holding us all up.

## Maud Powell's Ten Practice Rules

**I. Concentrate.** Concentrate your thoughts on your work, completely and absolutely. One hour of absorbed practice is worth forty of the casual sort.

**II. Play in tune.** The worst of all violinistic crimes is to be untrue to pitch.

**III. Practice scales religiously.** Play them slowly and with perfect evenness, both as to fingering and bowing.

**IV. Practice slowly all difficult or intricate passages; also, jumps, trills, spiccato, staccato, arpeggios, etc.**

**V. Practice long bows slowly, slowly, slowly.** Draw out the tone. Pull it out, spin it, weave it, but never press it out or squeeze the string. By pressing the string with the bow you can check the natural vibration, and without changing the position of the left hand the smallest fraction, you can actually lower the pitch of the note you are producing.

**VI. Memorize everything, including scales, etudes, pieces and difficult passages in chamber music.**

**VII. Keep in mind the structure of the composition while practicing separate phrases, difficult passages, etc.** Do not let your playing or your memory become "patchy"--keep each measure mentally in its place; that is, in its correct relation, structurally, to the whole.

**VIII. "Vorspielen."** This German word means "to play before." Play your studies or pieces over in their entirety before any long-suffering friend who will listen. You will be amazed at the sore spots that will reveal themselves, and will make it your business to heal them as quickly as possible.

**IX. Hear other violinists.** You will listen in spite of yourself. Then apply that kind of listening to your own work. There will be more surprises in store for you.

**X. Love your instrument as yourself.** But love your art more than either. Keep the fires of enthusiasm burning. Nothing was ever accomplished without faith and enthusiasm.

## Letters! We get letters!

## It's all about the music

One of the reasons I am becoming a CBA member is because of the outreach efforts of Bluegrass Pride. This initiative has convinced me that the CBA is committed to welcoming people who are sometimes seen as "outsiders" to bluegrass. As a first generation immigrant from India and long-time appreciator of American traditional music forms, I sometimes encounter people in traditional music circles who express skepticism about my interest and motives since my heritage did not bring me into the music. I appreciate that many people connect to the music through their families and heritage, but I believe there is also place in the community for those of us who come to the music from different perspectives. To me, the CBA-Bluegrass Pride initiative says that first and foremost "it's about the music," not your heritage, or if you fit a certain image. I am proud and grateful to be part of such an organization.

I'd also like to add that I attended the CBA board meeting at Great 48, and I was impressed by how professionally the organization is run. Attending the meeting also made me want to further my involvement in the organization. Thanks for your great work.

- Mahati Chintapalli

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**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 209-588-6031.
- Camping is in the rough on the festival site beginning Sunday, June 10 through Wednesday, June 13 for a fee of \$20 per RV per night, on a first-come, first-served basis. Designated tent only camping area available. Tent camping is \$15 per night for Sunday through Wednesday. Guaranteed electric only sites available - see below for fee information.
- Limited number of campsites for handicapped persons. **Advance reservations required by May 1, 2018.**
- 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 containers and no alcohol in the audience area.
- Bring lawn chairs or blankets for seating. Audience area is a grassy lawn with trees.
- Festival is held rain or shine -- ABSOLUTELY NO REFUNDS.

**Where is the Festival Site?**

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

**~ EARLY BIRD TICKET ORDER FORM ~**

**CBA Member Early Bird Ticket Prices and Senior Citizen (Age 65 and over) Discounts** are offered to CBA Members only. Members are entitled to purchase 1 discount ticket for a single membership or 2 discount tickets for a Couple's Membership. **Deadline for Early Bird Discount tickets is February 28, 2018.** No discounts at the gate.

**Early Bird Discount Tickets  
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Sunday.....	Adult \$40/Teen \$15

Camping is included in all 3 and 4 day tickets. Early camping opens Sunday, June 11. 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 10 through Wednesday, June 13.

Designated tent camping area available.

Special campsites with guaranteed electricity spaces @\$120 each with advance reservations (Monday thru Sunday).

Handicapped campers who need special accommodations must make advance reservations by May 1, 2018. Contact Gene Kirkpatrick for information and reservations at [genekatt@yahoo.com](mailto:genekatt@yahoo.com) or 209-938-7528

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Early Bird Discount Ticket Order Form -- Deadline 2/28/18

For Credit Card orders visit [www.cbaweb.org](http://www.cbaweb.org). NO REFUNDS. Festival general info at 209-588-6031



# LOG CABIN MUSIC BY WAYNE ERBSEN

## 2-Chord Songs For Mandolin

© 2018 by Wayne Erbsen

Many folks are on the lookout for easy and foolproof ways to learn to play their favorite musical instrument. Who can blame them? Everyone wants a free ride down music alley. These kind of folks get lured to websites that make grand promises of quick success if you try their method. Not being afraid to jump on this bandwagon, I just wrote and published my newest book entitled *Easy 2-Chord Songs for Mandolin*. It doesn't get much easier than this. Just as you would suspect, the songs I've chosen can comfortably be played using only two chords. Making it even easier, I've selected chords that mainly use only two fingers. Actually, some of the songs use chords that can be played using only ONE FINGER. And believe it or not, I've included a number of songs using chords that require NO FINGERS.

There are actually a ton of great songs that only require two chords, so it wasn't like I was scraping the bottom of the barrel. Here is a list of songs in the book:

Angelina Baker, Boll Weevil, Buffalo Gals, Bury Me Not on the Lone Prairie, Clementine, Cotton-Eyed Joe, Darling Cory, Down in the Valley, Fly Around My Pretty Little Miss, Handsome Molly, Hot Corn, I Wish I Was a Mole in the Ground, I've Always Been a Rambler, Jimmie Brown the Paper Boy, John Henry, Little Birdie, Muley's Daughter, My Home's Across the Blue Ridge Mountains, Oh Susanna, Old Dan Tucker, Old Gospel Ship, Old Joe Clark, Old Time Religion, Pretty Polly, Raleigh and Spencer, Red Rocking Chair, Reuben's Train, Row, Row, Row Your Boat, Rye Whiskey, Shady Grove, Shortenin' Bread, Skip to My Lou, Streets of Laredo, There Ain't No Bugs on Me, They Gotta Quit Kickin' My Dog Around, This Old Man, Tom Dooley, Wild Bill Jones, Working on a Building.

Let's take a stab at playing one of the songs in the book, "They Gotta Quit Kickin' My Dog Around." This hilarious song is as fun to sing and play as it is to listen to. Not only are the chords easy to play, but to play the melody, you only need four notes. Take a gander at the tab/music, below. For those of you who read music, you should be all set. Above each line of music is a form of tab I developed that puts the name of the note (eg. A, B, C#) on the string that it's played on.

Every time I come to town the boys keep kickin' my dog a - round,

makes no difference if he is a hound, they gotta quit kickin' my dog a - round.

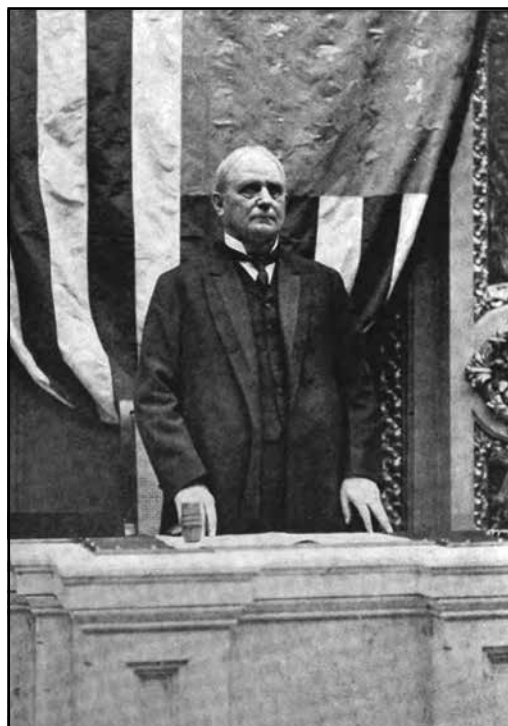
The two chords you'll need to play "They Gotta Quit Kickin' My Dog Around" are D and A7.

Note: When you see two eighth notes, go down with your pick on the first eighth note and up with your pick on the second eighth note. Go down with your pick on all the quarter notes.

For those history buffs, here is a little history of this song. Take a look at it while you're resting your sore fingers.

Also known as "The Hound Dog Song," "They Gotta Quit Kickin' My Dog Around" sounds like it was written by an old mountaineer who lived in a tar paper shack back in the hills of Kentucky or Tennessee. In fact, it was a carefully crafted composition from 1912 by two skilled songwriters, Webb M. Oungst (lyrics) and Cy Perkins (melody). Cy Perkins was the pen name for Sarah Ann Stark, the wife of the legendary ragtime publisher John Stillwell Stark. While living in Sedalia, Missouri, John Stark heard the piano player Scott Joplin play The Maple Leaf Rag, and on August 10, 1899 he purchased Joplin's composition for \$50 plus one cent royalty. This proved to be extremely lucrative for both of them.

The melody of They Gotta Quit Kickin' My Dog Around reminds me of the family of such tunes as Fly Around My Pretty Little Miss. It was first recorded in 1916 on RCA Victor by Byron J. Harlan, and was a hit for Gid Tanner & His Skillet Lickers, who recorded it in Atlanta, Georgia on April 17, 1926. If I can hazard a guess, I would say that these recordings were made to cash in on popularity of the song that was generated when the Missouri Democrat Champ Clark used it as his theme song for his 1912 unsuccessful bid for the presidential nomination against Woodrow Wilson. With its widespread exposure during the campaign, the song was seriously considered to be the state song of Missouri.



Champ Clark

### They Gotta Quit Kickin' My Dawg Aroun'

Ev'ry time I come to town  
The boys keep kickin' my dawg aroun';  
Makes no difference if he is a houn',  
They gotta quit kickin' my dawg aroun'.

Me an' Lem Briggs an' old Bill Brown  
Took a load of corn to town;  
My old Jim dawg, onery old cuss,  
He just naturally follered us.

As we drove past Johnson's store  
A passel of yaps come out the door;  
Jim he scooted behind a box  
With all them fellers a-throwin' rocks.



Wayne Erbsen



They tied a can to old Jim's tail  
An' run him a-past the county jail;  
That just naturally made us sore,  
Lem he cussed an' Bill he swore.

Me an' Lem Briggs an' old Bill Brown  
Lost no time a-gittin' down;  
We wiped them fellers on the ground  
For kickin' my old Jim dawg around.

Jim seen his duty there an' then,  
He lit into them gentlemen;  
He shore mussed up the courthouse square  
With rags an' meat an' hide an' hair.

Wayne Erbsen has been chasing the origins of songs for fifty years or more. Check out his easy instruction and songbooks for bluegrass and clawhammer banjo, mandolin, fiddle, guitar, ukulele and dulcimer. [www.nativeground.com](http://www.nativeground.com)





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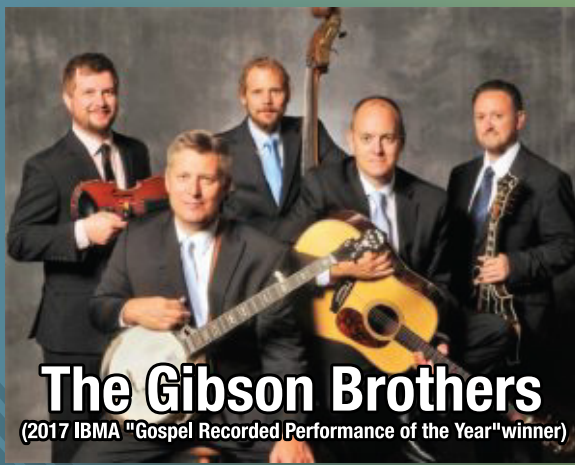
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# BRENDA and the Reviews

From Page A-10

lin, and his “Dixie Hoedown” and “Okeechobee Wind” are included here with Mike and Alex on fiddle with David Grier on guitar, Rob McCoury on banjo, and Mike Bub on bass. Jesse’s mandolin playing on “Okeechobee Wind” is a prime example of his ability to sustain tremolo notes. Bobby Hicks twin fiddles with Mike, Chris Eldridge on guitar, and Casey Campbell on mandolin to showcase “Fiddle Patch” and “Angel’s Waltz,” two songs associated with Bobby. Mike also included Tony Trischka performing “Fox Chase” and this was probably one of Tony’s last recordings. Mike Barnett has preserved some of the best instrumental playing in bluegrass music and added to his own accomplishments.

## Thomm Jutz: Crazy If You Let It

Mountain Fever Records  
www.mountainfever.com  
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**Song List:** Crazy If You Let It, Crossing Over Black Mountain,

**Confederate Jasmine, Run With the Horses, White Water Train, Old Railroads, Sometimes What Glitters Is Gold, The Coast of Carolina, The Road to Galway, Lily of the Day, Atlanta.**

Nashville is filled with musicians with many talents, and Thomm Jutz is one of those talented singers, songwriters, recording engineers. He’s written hits songs for Balsam Range, Terry Baucom, and produced Mac Wiseman’s latest musical memoir. He is also an accomplished guitarist and this showcase of original songs highlights some of Thomm’s best work.

“Crazy If You Let It” is Thomm’s collaboration with Andrea Zonn, and his craggy voice flows easily under Andrea’s as the duo evolve a love song over the dobro and guitar accompaniment. She also co-wrote “The Road to Galway” and the song has a lovely fiddle backdrop to the duo voices. The hard-driving “Crossing Over Black Mountain” features Justin Moses on banjo and Sierra Hull on mandolin, and their pulsating sound is classic bluegrass. “White Water Train”

continues the bluegrass sound with the banjo and fiddle propelling the rhythm, while the other train song, “Old Railroads” is a gentle nostalgia for past with flowing guitar, fiddle and banjo passages and a harmony vocal from Tammy Rogers. “Sometimes What Glitters Is Gold” is a thoughtful song with a discovery story. “Coast of Carolina” is a survival song for these times of Nature’s weather quirks, and this is the song that could easily be a breakout popular song. Thomm’s songs have made him a nominee for Songwriter of the Year, and this album features some of his best!

## Dailey & Vincent: Patriots & Poets

www.daileyandvincent.com  
©2017

**Song List:** Gimme All the Love You Got, Beautiful Scars, Baton Rouge, Until We’re Gone, Bill and Ole Elijah, Unsung Heroes, Spring Hill, God’s Love, California, Here Comes the Flood, That Feel Good Music, He’s Been So Good To Me, No Place Love

**Won’t Go, That’s What We’re Put Here to Do, America We Love You.**

With this eighth album, Dailey and Vincent celebrated a decade of making music together. It’s been a career of awards from the IBMA, the Grammys, and now their own television show and appearances on the Grand Ole Opry. Jamie Dailey has one of the most expressive tenor voices in the business, Darrin Vincent’s voice blends perfectly with Jamie’s, along with the singing talents of Jeff Parker and Aaron McCune. It’s a stunning vocal quartet and while there are other singers and guests on the album, the core bluegrass sound is always present.

The opening song, “Gimme All the Love You Got” opens with a four part harmony blend, a hard-driving banjo, fiddle, mandolin, and guitar solos and a vibe that bowls you over. “That Feel Good Music” is a salute to old time bluegrass music with a nod to “Fire on the Mountain” and Wabash Cannonball” and a fiddle and banjo propelled rhythm. A tribute to “Unsung Heroes” focuses on small acts of kindness given to others and gives the band a chance to soar in vocal harmonies. “Baton Rouge” begins with some instru-

mental call and response and then speeds up to bluegrass tempo with Darrin taking the lead as the singer travels 399 miles to his love with a marriage proposal. “Until We’re Gone” joins Taranda Greene with Jamie and the duo sings a love song of thirty years of togetherness. “Bill and Ole Elijah” starts in the Moundville Pen as Elijah plots his prison escape only to give Bill a chance to escape in the other direction.

Doyle Lawson joins the band in the gospel song “God’s Love” and the band adds another gospel performance in “He’s Been So Good to Me” with its powerful a cappella vocals. Steve Martin adds banjo and vocal to the upbeat “California” with its tale of a wife’s leaving for Hollywood to fulfill her dreams amidst sushi bars and Kardashians. Surprisingly, she has success in Tinsel Town and the husband returns to Tennessee. Darrin and Jamie team with guitarist Dave Rawlings and Bryan Sutton in the stirring “Here Comes the Flood,” a heartfelt saga filled with “broken hearts and three feet of mud.” Dailey and Vincent contributed to the writing of all fifteen songs, and each one is carefully crafted and presented and there’s bound to be several that will be your favorites!

## Luthier’s Corner by Pete Hicks

### Dangers of seasonal humidity

Musical instruments are very sensitive to humidity changes. In the Winter the humidity is often very low. As wood dries or ages, it tends to shrink as the cells lose humidity, causing problems. Cracks and seam separations can occur in guitars, for example. Low humidity lowers the action, a common problem with mandolins at Grass Valley. Too much humidity raises the action. Violins are very susceptible to humidity related issues, such as stuck or loose pegs, seam separations, cracks, and loose fingerboards. Heat and low humidity also causes horsehair to shrink, sometimes damaging bows.

High humidity is not good either. Swelling, separation of glue joints, and dull tone can result. High humidity problems can be addressed with silica gel bags inside the instrument, a common practice in places like Hawaii.

There are a variety of ways to humidify your instrument. A damp sponge in a plastic bag with holes punched in it is a homemade solution. It can be put inside the instrument or just in the case. There are several moisture control products available at your local music store. Some cases have a built-in hygrometer to measure moisture. 45% to 55% is considered ideal, with 40-60% being acceptable. One must be careful not to over humidify the instrument.

Here is an example from my collection, a slight center seam separation on my Collings, D2H. See **Figure 1**.

This will be my first time trying this type of repair. My plan is to gradually rehumidify the guitar to get the wood to swell and close the seam. Then I plan to use a little glue to seal the seam.

A bit of touch up with lacquer will finish the job.

In cases where the crack goes all the way through the wood, the strategy is to humidify if needed, get glue in the crack and close it. See **Figure 2**.

One must make sure glue goes all the way through he cracked area. Generally, clamps are necessary to pull things together. A flat caul makes sure everything lines up flat and protects surface of the instrument from the clamps. Once the crack has been glued, small spruce cleats are glued underneath with the grain going perpendicular to the grain of the top. It is tricky business getting the cleats placed correctly, as one is working through the sound hole with a mirror. The cleats need to straddle the seam and be aligned across the grain for strength. Luthiers have different solutions for clamping the cleats, long reach C clamps, magnetic clamps, spreader clamps, and more. **Figure 3** is the same area after humidification.

If you have a nice instrument, take it to a reputable luthier. These repairs are usually not too expensive. It is advisable to make sure one’s instruments live in their comfortable humidity range.



Pete Hicks

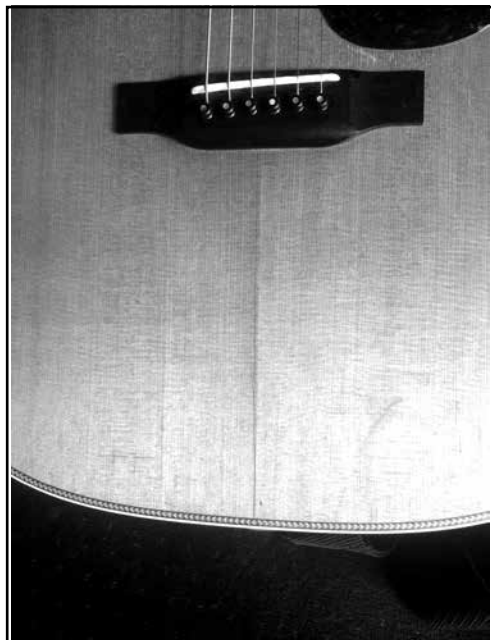


Figure 1.

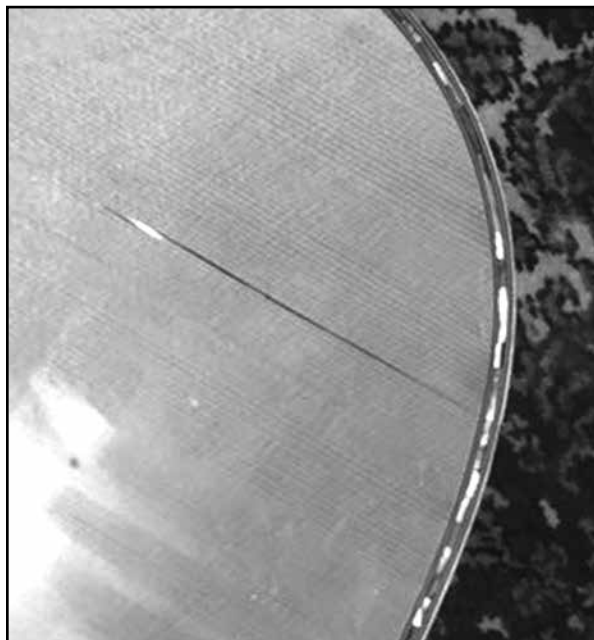
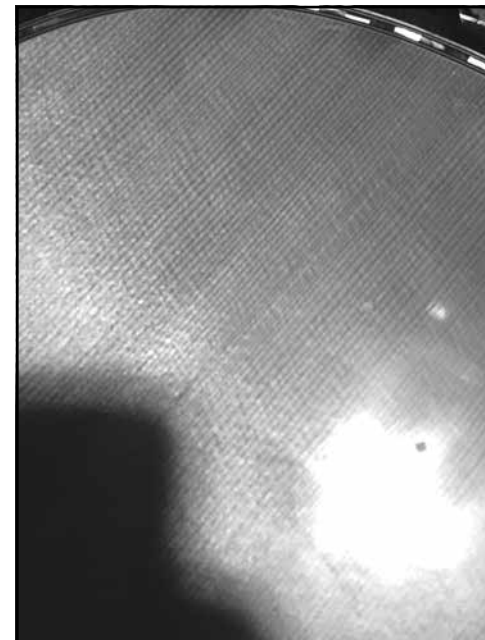


Figure 2.

Figure 3.





# Bluegrass Confidential By Chuck Poling

## Bluegrass love songs

February is here, and with St. Valentine's Day coming up thoughts turn to love. Ah, love, the subject of so many songs – bluegrass and otherwise – that touch our hearts and evoke feelings of joy, sadness, jealousy and elation.

The classic bluegrass music catalog is full of love songs. It would be both arrogant and, honestly, beyond the scope of my abilities to attempt a comprehensive study of bluegrass love songs. What I shall try is to distinguish between types of love songs by focusing on some examples and describing any trends I notice.

To simplify matters, my sample group consists of songs that contain the word 'love' in the title. While this did narrow down the pool substantially, it left me with a lot of material with which to work. (Further studies under consideration include enumerating how many times the words 'I'll darlin' and 'Tennessee' appear in bluegrass songs, but this ethnomusical expedition must wait for the time being.)

It should be no surprise that bluegrass – being a subset of country music – is rife with songs about love gone wrong. How wrong? Let me count, and describe, the ways:

Poison Love is a cheery little ode set to a rhumba beat that includes the words blood, heart, soul, vain, guilty, shame, and stained. Kinda reminds me of the telenov-

vellas my mother used to watch. Maybe the rhumba beat had a subliminal effect.

Sugar Coated Love is pretty much Poison Love with a – you guessed it – a sugar coating. Written by Bill Monroe and Carter Stanley, the song offers confection as a metaphor for a faithless lover who chooses another for superficial reasons rather than true love. Your Love is Like a Flower is a pretty metaphor, until you're reminded that there's a best-if-used-by-date that comes along with it.

There's Careless Love, which ain't any good, and Childish Love that I could not hold – both out of the Jim and Jesse playlist, along with Heartless Love by the Lonesome River Band, which is notable for not having the word heartless anywhere in the song.

The title of Unwanted Love seems to suggest unwelcome advances of a persistent suitor, but this Reno and Smiley number is actually about a broken-hearted lover seeking a new companion who has also suffered a 'false romance.' Think of what fun they'll have comparing notes on their exes.

Some songs are wistful tributes to a past loves. Old Love Letters and I Dreamed of An Old Love Affair are two good examples of this type. Of course, if the memories of the love affair aren't quite as pleasant, you've got a heap of Ashes of Love on your hands.

Another bluegrass love song

style is the flat-out declaration of love, such as I'll Love You Until the Day I Die, I Love No One But You, and Nobody's Love Like Mine. All three feature an unabashed proclamation of undying love. No beating around the bush, no hemming and hawing, no imagery or metaphors. Just a whole lot of 'you're-so-beautiful-won't-you-be-mine.' Remember, these songs were all written before match.com or Tinder came along. It was a whole different ballgame.

There are love songs about longing – for both a person and a place. Love Please Come Home is direct in its plea for a lover's return, with the singer even going so far as promising to treat you right. Get it in writing.

Please be My Love is so full of 'pleases' and 'loves' you'd think it came off the Beatles' first album. It's a simple, straightforward message with a melody that perfectly matches the plaintive nature of the song.

Meanwhile, Love of the Mountains is a tribute to the singer's home and evokes memories of an idealized rural lifestyle. Cabin of Love, another song written by



Chuck Poling

Jim and Jesse's I'll Love Nobody But You. While these two songs have similar titles, they have different melodies, tempos, time signatures, lyrics, and most notably, starkly diverging tones. Jim and Jesse's song is full of optimism, as the singer eagerly tells his beloved of his singular devotion to her. The Stanleys, on the other hand, describe a relationship on the skids, with the broken-hearted singer forced to terminate the affair despite his eternal longing.

Did she find someone new? Did her parents forbid the union? Or was she already married? We'll never know for sure.

The pairing of Bill Monroe's Nobody Loves Me and the Stanleys' Nobody's Love is Like Mine provides an interesting study in how bluegrass songs find a way to keep your toes tapping even while delivering the saddest stories of heartbreak and loneliness. The former is a jeremiad of complaints and self-pity – nobody loves me, nobody cares, suffering, pain, troubled mind, etc. Rather than applying a mournful melody and dirge-like tempo, Mr. Monroe wrote the song at a medium tempo with a nice backbeat to which one could easily dance.

Nobody's Love Like Mine takes it a step further, with a charging Ralph Stanley banjo kick and the brothers soaring harmonies joining together on the chorus. It's an all-time jam favorite and serves as well as any song as an example of the classic Stanley sound. Of course, as soon as the verse begins, we learn that all this love is for naught, as the object of the singer's affections casts her attention elsewhere.

That love should be the topic of so many bluegrass songs is no wonder. It's the subject of so many songs in pretty much every genre, other than military marches. Why? Because it's a deep, universal emotion that inspires songwriters to tap into their own personal joys and struggles.

Famously, Bill Monroe's Can't You Hear Me Calling and Letter From My Darlin' were inspired by his tempestuous relationship with Bessie Lee Mauldin. Among other songs likely connected to the Monroe-Mauldin affair are On and On and I Believed in You Darling.

Whatever romantic situation you may find yourself in – our out of – whether it be good love, bad love, cold love, or mad love – rest assured there's a bluegrass song that describes your plight.

Monroe and Carter Stanley, splits the difference, with the modest dwelling in the heart of a dream world where the singer and a lost love are reunited.

While all the songs previously mentioned related to earthly love, Harbor of Love uses the imagery of a safe anchorage and a great ship coming to carry away God's chosen to eternal bliss.

Various sub-themes emerge within the overall rubric of love. Good love, bad love, crazy love, guilty love. You name it, and you can find a bluegrass song about it. Will You Be Loving Another Man draws on that most useless of human emotions – jealousy, while indecision is the problem in Love Me or Leave me Alone, self pity reigns in The Girl I Love Don't Pay Me No Mind, and shame is the payback for a Cheap Love Affair.

I noticed a curious trend while compiling the list of songs that include the word 'love' in the title. Again and again I ran into songs with very similar titles. This shouldn't be surprising, given the common metaphors used on the topic. These pairings of songs are what I call 'jam twisters' because it's so easy to confuse one with the other. I've been in several jams where one song is called out, and another one is kicked off.

For instance, the Stanley Brothers Let Me Love You One More Time is a rollicking up-tempo romp, while Could You Love Me One More Time is a mellow waltz. There's only one word in the song titles that's different, and the fact that both are Stanley songs adds to the confusion.

I Love No One But You comes from the Stanley catalog, but I'll Love Nobody But You is a Jim and Jesse standard. A little less confusing.

How many songs describe an inattentive lover or played out romance as 'cold'? A bunch, let me tell you. Karl Shiflett's Cold Cold Love is up against Flatt and Scruggs' Cold Cold Loving. There are two songs entitled Love Grown Cold, and another named Love Gone Cold.

The Stanley Brothers I Love No One But You butts up against

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## Joe Weed's Studio Insider

### Net Neutrality Again

I've covered net neutrality several times in this column, hoping to provide background and to prepare readers for the day when republicans, working for the large internet providers (Comcast, Verizon, AT&T, Time Warner Cable), would put an end to the premise that the internet is a basic utility for most Americans.

Trump's republican-dominated Federal Communications Commission decided last month that the day had arrived, and voted to end net neutrality.

### What was net neutrality? Does it affect me?

It is a philosophy and set of rules that the FCC has used to protect consumers, entrepreneurs, and small businesses from bullying and invasive actions by the major corporate interests who have bought and maneuvered their way to ownership and dominance of access to the Internet in the US.

One important component of net neutrality is that data is data is data. In other words, it shouldn't matter to any internet provider that you're using the Internet to send photos, or to send emails, or to watch a movie, or to transfer data to a studio for processing. In other words, a bit is a bit.

Without net neutrality, the big providers (like Comcast, AT&T, Verizon, Time Warner) can examine the bit streams that are traveling over their systems and then throttle them until users or providers pay more money for un-throttled speeds.

### So what's the beef?

This situation poses many difficult questions, as I wrote in August of 2010:

Do you want your Internet traffic to be "inspected" by a company? Do you want the company who provides your internet access to be able to look at what you are sending or receiving on the internet, and then determine how fast or slow to make your connection? This is not just a hypothetical question.

In 2008, Comcast was discovered to be doing just that. After attending a public FCC meeting at Stanford in April, 2008, I wrote about this adventure, which Comcast first denied, and then admitted to after being faced with evidence. Comcast was slowing down and blocking file transfers that were using BitTorrent technology. This was an attempt to keep its users from sending content at fast rates across the Comcast network. The FCC eventually ruled that Comcast must stop that practice. The argument over net neutrality--the principle that all content be transmitted at equal speeds--was in full swing. According to Lawrence Lessig, BitTorrent was blocked by Comcast, Pearl Jam was blocked by AT&T, and pro-choice (abortion rights) texts were blocked by Veri-

zon.

Many observers warned that the behavior of major Internet companies "managing Internet traffic" looked a lot like censorship and intrusion. We should bear in mind these real-world examples of the large companies' activities happened during a time of aggressive debate over net neutrality.

### What about consumers?

Let's check out information published in the December 21, 2017 issue of DIYMusician, a newsletter published by CDBaby, a popular CD and digital music vendor and warehouse that provides services to thousands of musicians and small record companies.

First, there is an alarming advertisement posted by a hypothetical ISP (Internet Service Provider) that lists a variety of popular website and services that people can now navigate to freely, but includes, opposite each site, the added monthly fee to engage that site. For example, eBay, PayPal, Skype, and Amazon are lumped together for an additional monthly fee of \$5.

Hulu, Netflix, YouTube and more are listed in a separate panel for an additional monthly ding of \$10; some world news sites are included in one panel for \$5, but if you want the New York Times, The Wall Street Journal, The Washington Post, and the LA Times, you have to add an additional service for another monthly fee of \$5. And there's more.

In the accompanying article, Robert F.P. Ludwick writes: "Common consumers don't want to pay an added fee just to access free services such as Twitter, but even worse would be having to pay Netflix's subscription fees and then another fee on top of that to Comcast in order to access Netflix at HD-level speeds."

### What about music lovers and musicians?

Ludwick continues: "If you look at Wikipedia's list of Comcast-owned properties, you'll see they own... quite a lot. Many of those properties have some musical component. Any musical artists signed to a Comcast property could have their music preferred on Comcast's network. Perhaps Comcast would offer a fee to artists not signed to their own labels to allow fast delivery of music. This would add yet another burden to artists, and those without deep pockets would be left with their music either blocked or not loading as quickly on Comcast networks."

"Something else to consider in a world without Net Neutrality -- artists may end up forced to distribute their music with certain services if those services are given preferential treatment by ISPs. If Apple pays Comcast a fee to make Apple Music Comcast's "official" music streaming service, to the detriment

of Spotify and others, then artists will likely need to make sure they distribute to Apple Music as well in order to maximize the chance of their music being heard. This removes one element of choice that artists previously had when making decisions about what's best for their music."

"This kind of behavior is anti-competitive, and oftentimes works to the detriment of innovation. The repeal of Net Neutrality rules is bad for independent people throughout the country... With CD Baby already championing independent artists, it only makes sense for CD Baby to champion Net Neutrality, which levels the playing field for all kinds of independent operators."

### Hope?

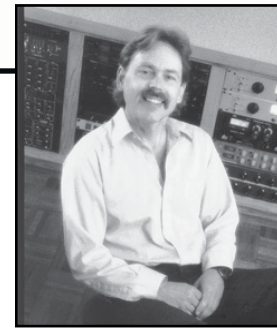
There is hope for Congressional intervention, however. At this writing, 40 senators have committed to voting against the FCC's

repeal of net neutrality. Even some republican senators are on board. This is a contentious issue, and the huge conglomerates that control most Americans' access to the internet smell huge profits with the end of net neutrality. Be prepared for an onslaught of lies and misinformation from those voting against net neutrality. One common diversion tactic: "Net neutrality stifles innovation. We need to get rid of it and allow the big companies to create fast lanes on the internet."

Fact: The "fast lanes" already exist. We use them now. What they want is to create slow lanes, where they will direct your traffic unless you pay the tolls for today's fast lanes.

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Joe Weed records acoustic music at his Highland Studios near Los Gatos, California. He has released six



Joe Weed

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 email at [joe@joeweet.com](mailto:joe@joeweet.com), or by visiting [joeweet.com](http://joeweet.com).

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## Bluegrass BPM reviews by Marty Varner

### 'Live From Here'

While the holidays are a time for family, good food, and numerous other traditions we cherish, the holidays are also a time that the record industry takes a break and therefore there is a shortage of things to review. Luckily enough, I had the pleasure of a live performance from a musician you and I both know. Except instead of solely playing mandolin and emceeing the program, he was responsible for comedic relief, revealing desirable aspects from numerous interviews, and fill the shoes, yet not remind

the audience of the most renowned (if not currently toxic) speakers and performers, Garrison Keiler.

Of course I am talking about the live performance from PBS of the recently titled 'Live From Here' from Davies Symphony Hall in San Francisco, featuring their new host Chris Thile. Whether a fan of his music or not, Chris has always excelled as a performer and host and has always given crowds energy due to his obvious excitement when performing. Since this was radio, it was up to Chris to warm up the crowd before the live performance and he

did not disappoint. He came out playing one of my personal favorite Punch Brother songs "My Oh My", although it was a solo version instead of the full band. What this version revealed was an even more vocally ambitious Thile that would only add to his acclaim by his supporters and bring further proof from his detractors.

The other warm up act, the appropriately titled I'm With Her, has quickly been ascending and their performance yesterday was a perfect example of why. Their growing popularity could also be attributed to the fact that each one of these women is a star in their own right. Sarah Jarosz has been touring as a singer song writer for years now and her voice is personally one of the most soothing and pristine. There's also Aoife O'Donovan who's unique wispy timbre makes her one of the most treasurable live experiences in music today. Her work in Crooked Still was also exceptional. And last but not least, Chris Thile's own former band mate Sara Watkins. If you were thinking that these three exception singers are talented, but might not be able to mold their voices right, you would be dead wrong. Whether Jarosz, O'Donovan, or Watkins is singling lead, the accompanying vocals blend and soar beautifully and it is truthfully an ex-

perience to behold.

I'm With Her and Thile's talents didn't only appear when performing their own material. Thile has turned the program into numerous platforms to show the diversity of his musical skills and there were a few that seemed to tower above the rest. The first is that the audience can tweet out any song they want Chris and the band to perform and they will. This week's winner was Cake's "Short Skirt, Long Jacket", and it was way more effortless than it should be. What was most remarkable, Thile somehow knew the words off the cuff. Not as improvised, but just as impressive is Thile's new birthday tunes idea. Each week he selects musicians who had birthdays the week of the show and perform them. This week included music from Doowop, "Freight Train Song" from Elizabeth Cotton, "Hot Stuff" by Donna Summer, and John Hartford's "Gentle on my Mind" as a sublime conclusion to the program.

The fact that yesterday was the birthday of Earl Scruggs and there was no tribute, shows that Thile is not here to change his audience, but to show his ability to mold and adapt like the musical auteur he is. These performance as well as Mozart Chamber pieces and Chopin and Liszt piano pieces, performed



Marty Varner

by members of the San Francisco Symphony, show that the Thile's program is a dream for a musical enthusiast, but not sublime for somebody hoping Thile would take this opportunity to spread bluegrass awareness. There was a half hearted attempt by allowing Brittney Hass to have a "fiddle Tune of the Week", but these are placed at an awkward time of the show and are cut off to simply melodies with no ability for Hass to flourish.

As a long time Thile fan, I am happy that Thile's talents can now be seen by an even more diverse audience. His energy, personality and obvious talent make him a host who is able to do all the things Keilor could do, and very few things that he couldn't (besides be a human lullaby). Regardless, if you expect Thile to make one of the most popular radio programs more accessible to bluegrass fans, you will be disappointed, but I hope not surprised.



## The French Connection by Allan French

### Appellation, Dull, Simmer

Drink up, sharpen your knife, and cook something! That's my New Year's Day thought for you, though alcohol and knives and a hot stove, they together are a risky combination. (Yes, I know you won't read this for another month.)

That play-on-words is what popped in my mind as I was taking a shower and thinking about writing this column. (I waste water, but I get good ideas while doing so!)

Whenever I tell a non-music-fan about my interest in bluegrass and folk music, I always have to explain what an Appalachian dulcimer is (which I play, along with banjo). "Appalachian" is hard to spell, which makes it awkward to explain what that instrument is. I could say "lap dulcimer," but that's the other extreme, in terms of word length and spelling complexity. Of course, "dull simmer" is the important part.

For extra impressiveness, I sometimes call it an "Appalachian Mountain dulcimer," even though it is redundant to use both prefixes. It bamboozles folks who have no idea what I'm referring to, and they'll tune me out by the fifth syllable. I like telling employers and new acquaintances about my fascination with music, since lots of people have

tried an instrument at some point in their lives. (Seriously, their eyes light up and they'll tell me "oh, I played \_\_\_\_\_ when I was a little kid, in the school band"; and I've hooked them! Ha!!)

### Education and Edification

(Or, "MOOCs for Music")

Speaking of bamboozling prospective employers: I am trying to shift my career path slightly, from bookkeeping / accounting / finance, into data analytics and quantitative analysis. (Yes, those are the standard terms.) If you are a "quant" (the slang term), please reach out to me; I'd love to learn about your experience in this line of work. (Seriously, feel free to link to "AllanMFrench" on LinkedIn; but please let me know you're a Breakdown reader, so I don't dismiss you as some goofball that links without a reason.)

In order to get trained as a Professional Number-Cruncher, I have been taking online courses offered by Coursera and LinkedIn Learning. Similar training is also available from EdX, Udacity, and Udemy. While many courses are focused on technical skills subjects, there are courses that teach about literature, history, music theory, audio recording/production, and so forth.

The nice thing is that the training is very low-cost, and many of them are self-paced; yet most are "almost" at the quality level of a university classroom lecture. Just the fact that I don't have to trudge to/from a college campus is an enormous plus; being low-cost and self-paced are icing on the cake!

These programs are known as MOOCs ("Massive Open-enrollment Online Courses"); hence the secondary title I gave to this segment. It's an excellent resource for folks who can't or won't attend a traditional brick-and-mortar college.

### You Otter Hear It

Our Membership Chair, Larry Phegley, let me know about a new bluegrass/old-time promoter. (At least, new to me.) Check out [www.OtterOpry.com](http://www.OtterOpry.com), which hosts events in several locations in/near Monterey. On January 27 they'll host "Matt and George and their Pleasant Valley Boys" at the Monterey United Methodist Church. (One 1 Soledad Drive, Monterey.) Show at 7pm, doors open at 6:30, pre-concert jamming at 4pm. Meal available for sale.

Their website tagline is "Bringing the Best Bluegrass Music to Monterey Bay!" so check them out. They presented "The Mighty

Crows" back in September. They host bluegrass and old-time jam sessions several times each month as well. Thanks for the tip, Larry. I have added this to the "list of events, venues, and resources" that I share with friends and new music acquaintances.

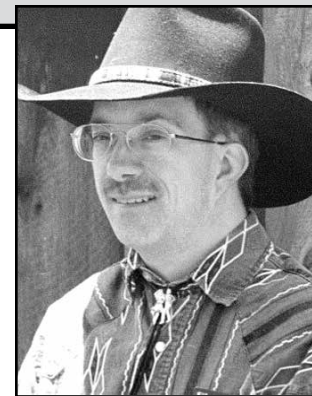
### My Nephew's Guitars

Several years ago I mentioned that my very young nephew seemed to have an interest in my banjo and dulcimer. (No-one else in my family seems to care for stringed music at all; grumble grumble.) During my visit this Christmas, I spied both an acoustic guitar and an electric guitar at his home! I didn't get to see him perform anything, but he spoke enthusiastically about it, so I'm hoping there will be more good news on that front! I should have stolen his smart-phone and X-Box controller, thereby leaving him with nothing to do but pick and strum.

### Musical Quotes

"The difference between Appalachian and Appellation: Apple Latch In = mountains; Apple Lay Shun = drink"

-- Seen in someone's signature block, in a [BanjoHangout.Com](http://BanjoHangout.Com) post



Allan French

I mentioned a fun website last month, [www.BrainyQuote.com](http://www.BrainyQuote.com).

Here is something I found there, in honor of New Year's Day. The message has implications for a Musician In Training and well as Someone In Career Transition, of which I am both:

"I hope that in this year to come, you make mistakes. Because if you are making mistakes, then you are making new things, trying new things, learning, living, pushing yourself, changing yourself, changing your world. You're doing things you've never done before, and more importantly, you're doing something."

-- British author Neil Gaiman



# CBA Calendar of Upcoming Music Events

**BAND DATES & CONCERTS**

2/1 Blue & Lonesome at Willowbrook Ale House, Petaluma  
2/1 Mill Creek Ramblers at Mission Pizza, Fremont  
2/1 Beppe Gambetta at The Back Room, Berkeley  
2/2 Bebe Gambetta at Sutter Creek Theater, Sutter Creek  
2/2 Janie's Jumpstart Camp and house concert at House concert, San Francisco  
2/2 Cimmaron Rose Band at Mission Pizza, Fremont  
2/2 Risky Biscuits at The Public House, Murphys  
2/3 Canyon Johnson at Mission Pizza, Fremont  
2/3 Joe & Hattie Craven & the Sometimers at Sutter Creek Theater, Sutter Creek  
2/3 Guitars Without Borders at Schoenber Guitars, Tiburon  
2/4 Rough and Ready Ramblers at Rough and Ready Grange Hall, Rough and Ready  
2/5 Skillet Licorice at Amnesia, San Francisco  
2/6 Bean Creek at Sam's BBQ, San Jose  
2/7 Whiskey Brothers at Albatross Pub, Berkeley  
2/8 Mill Creek Ramblers at Mission Pizza, Fremont  
2/8 Blue & Lonesome at Willowbrook Ale House, Petaluma  
2/9 Stampede at Mission Pizza, Fremont  
2/10 Mill Creek Ramblers at Mission Pizza, Fremont  
2/10 Bearcat String Band Duo at Cato's Ale House, Oakland  
2/10 Harmony Grits at San Gregorio zstore, San Gregorio  
2/10 Wendy Burch Steel & Redwood at Roxx on Main, Martinez  
2/11 John Gorka withe Amelia Spicer at Sutter Creek Theater, Sutter Creek  
2/11 Rough and Ready Ramblers at Rough and Ready Grange Hall, Rough and Ready  
2/12 The Bow Ties at Amnesia Bar, San Francisco  
2/13 Sidesaddle & Co at Sam's BBQ, San Jose  
2/15 Mill Creek Ramblers at Mission Pizza, Fremont  
2/15 David Thiessen & Friends at Willowbrook Ale house, Petaluma  
2/16 Mill Creek Ramblers at Mission Pizza, Fremont  
2/16 Bluegrass Bonanza! at Plough & Stars, San Francisco  
2/16 Laurie Lewis at Devil Mountain Coffee House, Walnut Creek  
2/17 Mr. Sun at Freight & Salvage, Berkeley  
2/17 Footprint at Mission Pizza, Fremont  
2/17 Montara Mountain Boys at San Gregorio Store, San Gregorio  
2/18 Rough and Ready Ramblers at Rough and Ready Grange Hall, Rough and Ready  
2/18 Bill Evans Banjo in America at Freight & Salvage, Berkeley

2/18 The Muddy Roses at Winters Tavern, Pacifica  
2/18 Mountain Fire Bluegrass Band at Catos Ale House, Oakland  
2/19 Windy Hill at Amnesia, San Francisco  
2/20 Wildcat Mountain Ramblers at Sam's BBQ, San Jose  
2/21 Riders in the Sky at Freight & Salvage, Berkeley  
2/21 Stoney Ridge Bluegrass Band at Rock House Deli, Livermore  
2/21 Whiskey Brothers at Albatross Pub, Berkeley  
2/22 David Thiessen & Friends at Willowbrook Ale house, Petaluma  
2/22 Mill Creek Ramblers at Mission Pizza, Fremont  
2/23 Stragglers at Mission Pizza, Fremont  
2/23 The Dim Lights at Moose Lodge, Pacifica  
2/23 Town Howlers, Skillet Licorice at The Fireside, Alameda  
2/23 Volumn Five at Shingle Springs Community Center, Shingle Springs  
2/24 Tom Russell at Sutter Creek Theater, Sutter Creek  
2/24 Volume Five at Morgan Hill Grange, Morgan Hill  
2/24 Beargrass Creek at Mission Pizza, Fremont  
2/25 Rough and Ready Ramblers at Rough and Ready Grange Hall, Rough and Ready  
2/26 The Earl Brothers at Amnesia, San Francisco  
2/27 The Mighty Crows at Sam's BBQ, San Jose  
2/28 Loganville at Sam's BBQ, San Jose  
  
3/1 Blue & Lonesome at Willowbrook Ale House, Petaluma  
3/1 Mill Creek Ramblers at Mission Pizza, Fremont  
3/2 Cimmaron Rose Band at Mission Pizza, Fremont  
3/3 Frank Solivan & Dirty Kitchen at Westside Theatre, Newman  
3/3 Dan Crary, Bill Evans & Wally Barnick at Island Yacht Club, Alameda  
3/6 Bean Creek at Sam's BBQ, San Jose  
3/8 Mill Creek Ramblers at Mission Pizza, Fremont  
3/8 Blue & Lonesome at Willowbrook Ale House, Petaluma  
3/9 Stampede at Mission Pizza, Fremont  
3/10 Canyon Johnson at Mission Pizza, Fremont  
3/12 The Bow Ties at Amnesia Bar, San Francisco  
3/13 Sidesaddle & Co at Sam's BBQ, San Jose  
3/15 Blue & Lonesome at Willowbrook Ale House, Petaluma  
3/15 Mill Creek Ramblers at Mission Pizza, Fremont  
3/16 Mill Creek Ramblers at Mission Pizza, Fremont  
3/17 Footprint at Mission Pizza, Fremont  
3/19 Windy Hill at Amnesia, San Francisco  
3/20 Wildcat Mountain Ramblers at Sam's BBQ, San Jose

3/21 Stoney Ridge Bluegrass Band at Rock House Deli, Livermore  
3/22 Blue & Lonesome at Willowbrook Ale House, Petaluma  
3/22 Kathy Kallick Band at Oakland, Oakland  
3/22 Mill Creek Ramblers at Mission Pizza, Fremont  
3/22 John McEuen at Freight & Salvage, Berkeley  
3/23 Della Mae at Freight & Salvage, Berkeley  
3/23 Stragglers at Mission Pizza, Fremont  
3/24 Beargrass Creek at Mission Pizza, Fremont  
3/24 Della Mae at Willows Veterans Memorial Hall, Willows  
3/24 Kathy Kallick Band at The Barn, Gilroy  
3/25 Kathy Kallick Band at Folsom Opry House, Folsom  
3/26 The Earl Brothers at Amnesia, San Francisco  
3/27 The Mighty Crows at Sam's BBQ, San Jose  
3/28 Loganville at Sam's BBQ, San Jose  
3/29 Blue & Lonesome at Willowbrook Ale House, Petaluma

**FESTIVALS**

2/22-25 Wintergrass at Hyatt Regency Hotel, Bellevue, WA  
3/2-4 Bluegrass on the Beach at Lake Havasu State Park site#4, Lake Havasu City, AZ  
3/10 Sonoma County Bluegrass & Folk Festival-Sebastopol Community Center, Sebastopol  
4/22 San Francisco Festival of the Mandolins at Croatian American Cultural Center, San Francisco  
5/18 Berkeley Bluegrass Festival at Freight & Salvage, Berkeley  
6/14-17 Father's Day Festival-Nevada County Fairgrounds, Grass Valley, CA fathersdayfestival.com

**CAMPOUTS**

4/16-4/22 CBA Spring Campout Turlock cbaweb.org  
8/23-8/26 Golden Old Time Campout Lake Sonoma cbaweb.org  
10/15-10/21 CBA Fall Campout-Lodi cbaweb.org

**MUSIC CAMPS/WORKSHOPS/CLASS**

Feb 25-March 1-Danny Stewart's California Bluegrass Cruise-dannystewartsbluegrasscruise.com  
April 11-15-Julian Family Fiddle Camp, Julian, CA  
April 12-15-Walker Creek Music Camp-Petaluma  
May 10-13- Bluegrass Vocal & Instrumental Workshops-Kowana Valley Folk School & Lodge, Couterville, CA  
June 10-13 CBA Music Camp-Grass Valley-Preceding the Father's Day Festival cbamusiccamp.com  
July 16 Sugar Bowl string camp at Sugar Bowl, Cedar Ridge  
Workshops at the Freight & Salvage, Berkeley  
Sundays (1 pm): Bluegrass Slow Jam

w/ Richard Brandenburg  
Mondays-Mountain Dulcimer w/DJ Hamouris, Fiddle w/ Erik Hoffman, Dobro w/John Bidwell  
Tuesdays-Bluegrass Jam w/Bill Evans, Bluegrass Harmony Singing w/Avram Siegel, Clawhammer banjo w/Evie Ladin  
Wednesdays-Old-Time Fiddle w/ Karen Celia Heil, Bass w/Chuck Ervin  
Thursdays-Intro to Flatpicking Guitar w/Richard Brandenburg  
Workshops at Gryphon Stringed Instruments, Palo Alto  
-Jack Tuttle's group classes: Tues-Beginning Mandolin, Tues and Wed. Bluegrass Jam, Tues-Bluegrass Guitar, Thurs-Beginning bluegrass Banjo, Wed-Beginning bluegrass jamming for guitar, mandolin, banjo, fiddle, etc. Palo Alto  
Mondays: Bluegrass Jam w/Sonia Shell-the Woodshed at Keith Holland Guitars, Los Gatos  
Mon. & Tues. Classes w/Suzy Thompson www.suzy@ericandsuzy.com-Berkley near Ashby & College  
Tuesdays: Bernal jam Workshop w/ Richard Brandenburg, email at richardericbrandenburg@gmail.com SF  
Wednesdays & Thursdays: Bluegrass Jam, fingerboard Fundamentals w/Avram Siegel www.avram@avramsiegel.com Berkeley  
Sundays: Old Time String Band Music Class-Lamorinda Music, Lafayette harry.liedstrand@gmail.com

**SQUARE & CONTRA DANCES**

4th Friday-Alley Cat Books-3036-24th st, San Francisco

**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. (September - 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  
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  
Monterey Country Dance Community-1st and 3rd Saturday, Doors-6:30 pm, orientation-6:40 pm Dance 7-10 pm Carmel Youth Center, 4th and Torres in Carmel. Montereycdc.webs.com Laura Frank-831-324-3663 See web for prices  
Sonora Contra Dance-at the Aronos Club in Sonora 3rd Saturday of the month. 6:30 pm potluck followed by dancing at 7:30 Live String band and callers, \$7 donation. More info at www.squaredancer8.wordpress.com/

**OPEN MICS**

Angel's Camp Song Posse Angels Camp Saturdays from 6:00-8:30 pm. 1st Saturdays at the Center for Creativity & Community in San Andreas' back Barn Gallery - 23 W. St. Charles (Hwy 49) – All Other Saturdays at Manzanita Arts Emporium –1211 So. Main in Angels Camp For info (209) 736-0210 email aeolianharpness@gmail.com or: sandyrogers400@gmail.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 – 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. Please call first to confirm 530-894-3033!  
Columbia-Every Monday-St. Charles Saloon from 6-9 pm  
Concord-Bonafide 7-10 pm 925-698-1110 First and third Monday  
Folsom-Nicholson Music Co. 636 E. Bidwell St. 916-983-0763 www.facebook.com/NicholsonsMusiCafe Various events, open mics, music clubs and shows Wednesday Acoustic open mic-6-9 pm  
Livermore – First Sunday of the month 2-4 pm, Open Mic and Pickup band at the Livermore Band Stand, 4th and K Streets April 16-to the first Sunday in Oct. Carnegie Park JackEJohnston@aol.com  
Lodi – Thursdays, 7 pm, at the Rusted Mic in Lodi  
Mariposa – Open Mic at the Hideout Saloon at 5031 State Highway 140 #F in Mariposa Thursdays, 8:00 pm.  
Martinez – 4th Wednesday-Armando's, (Fifth Wednesday in May, the 31st) 707 Marina Vista Martinez, CA 94553. Hosted by Bruce Campbell and Red Rick



# CBA Calendar of Upcoming Music Events

From Page A-23

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, call 925-228-6985 or visit [www.armandosmartinez.com](http://www.armandosmartinez.com).

Modesto – The 4th Monday of the month at the Boardroom, 1528 J St. Modesto

Paradise - Every Wednesday Night: Open Mike 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 on the 1st and 3rd Wednesday.

San Francisco-Last Thursday of the month. Old Time and Bluegrass-Atlas Cafe

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 (Eprosan 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.)

## REGULAR GIGS

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: various Old Time music

2nd Monday: Bowties

3rd Monday: Windy Hill/ Handsome Ladies Jam

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.atlascasfe.net>. Last Thursday of the month-Old Time and Bluegrass

Every Saturday: Craig Ventresco & Meredith Axelrod-Ragtime

Cody's Viva Cantina Every Monday

The Brombies – Windsor Live Music 7:30PM, , 900 Riverside Dr., Burbank, CA 91506, 818-515-4444, Jo Ellen Doering 323-874-0213 [brombies@aol.com](mailto:brombies@aol.com)

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.

Lucky Horseshoe, 453 Cortland Ave. San Francisco, The Bernal Hillbillies play on the 4th Sunday of every month. 8-10 pm. <https://www.facebook.com/bernalhillbillies/>

ME-N-ED'S PIZZA PARLOR BLUEGRASS CONCERTS Every Saturday 6:30PM – 10:30PM Me N Eds Pizza Parlor 4115 Paramount Blvd., Lakewood, CA 90712 562-421-8908

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>.

Modesto Veterans Center-Modesto Bonnie and the Boys Out Back Band-Every Thursday 10 am to 1:30 pm Classic Country Dance for seniors and pre-seniors. Lunch available. Fund raiser for Veterans foundation of Stanislaus County

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, Live Music Friday's from 6 to 9 p.m.

Rock House Deli-Livermore-Every 3rd Wednesday night-Stoney Ridge Bluegrass Band, 7-9 pm

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.roughandreadychamber.com](http://www.roughandreadychamber.com).

Sam's BBQ every Tuesday & 4th 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, 2nd Tuesday: Sidesaddle, 3rd Tuesday: Wildcat Mountain Ramblers,

4th Tuesday: The Mighty Crows

4th Wednesday: Loganville 5th Tuesday: Dark Hollow

San Gregorio General Store, Highway 84 and Stage Road, San Gregorio: For more info, call or visit <http://www.sangregoriostore.com/>. 3rd Saturday: Montara Mountain Boys 11 am – 1 pm

3rd Sunday: Circle R Boys 2-5 pm

2nd Saturday Art Walk...every second Saturday of the month, there is an Art Walk in Sonora. Businesses and art galleries remain open from 5-8:00 pm. Many of the locations have live entertainment so come on down and hangout. Info <http://www.2ndsaturdayartnight.org>

The Liberty Café; Karen Celia Heil, many times with a guest, plays Old-Time songs and tunes, one Friday per month at The Liberty Cafe, 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 Cafe menu available. 410 Cortland Ave. SE, 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

For more information, call 415-868-0434 or visit <http://www.stinsonbeachrestaurant.com>.

Willowbrook Ale House 1st and 2nd Thursday (Dec-Feb), 3600 Petaluma Blvd N, Petaluma 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, 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

Slow Jams:

2/4 Slow Jam-Freight & Salvage at Freight & Salvage, Berkeley

2/6 Senior Bluegrass Slow Jam-Folsom Senior Center-916-988-8062 Ron Dale

2/11 Slow Jam-Freight & Salvage at Freight & Salvage, Berkeley

2/11 Slow Jam-Columbia First Presbyterian Church (49er) 1-3:30 pm [rocknharp@gmail.com](mailto:rocknharp@gmail.com).

com  
2/21 Chico Slow Jam at Blue Oak Charter School, Chico

2/21 Beginners Blue Grass Club-Nicholson's MusiCafe Folsom

2/18 Slow Jam-Freight & Salvage at Freight & Salvage, Berkeley

## JAM SESSIONS

*Jam sessions 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.*

## Sunday

Alameda-Third Sunday 3 pm Black Pug Café, 1303 High St. preceded from 10 am to 1 pm by Mountain Fire Band concert

Altadena - Coffee Gallery Backstage, 2029 North Lake Blvd. For more information, 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>.

Berkeley-Second Sunday 4 pm Shred Session w/Chris Miller at the Starry Plough

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, call Rich & Debra Ferguson at 510-219-7752.

Castro Valley – Fourth Sunday (1:30 p.m.) United Methodist Church of Castro Valley, 19806 Wisteria St. California Old Time Fiddlers Association. For more information email [http://www.csotfa9.org](mailto:http://www.csotfa9.org).

Columbia-Second Sunday-Old Time Slow Jam First Presbyterian Church-Rob at [rocknharp@gmail.com](mailto:rocknharp@gmail.com)

Cotati - Redwood Cafe`, 8240 Old Redwood Highway. For more information email [knccarney@yahoo.com](mailto:knccarney@yahoo.com) or [jdfiddler@yahoo.com](mailto:jdfiddler@yahoo.com) or visit <http://www.redwoodcafecotati.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, call 209-878-0461 or visit <http://www.hoteljeffery.com/>.

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

Folsom – ON HOLD FOR REMODELING! 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. WILL LET YOU KNOW

Grass Valley – First and 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 530-478-1508 Paul Doty. [pdoty8@gmail.com](mailto:pdoty8@gmail.com)

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, 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@spainscarolinabbq.com](mailto:wes@spainscarolinabbq.com).

Livermore-First Sunday of the month, 2-4 pm, open mic and jam, beginning Easter, April 16th at the Bandstand in Carnegie Park, Fourth and K Sts. It will continue thru Oct. 1, 2017. [JackEJohnston@aol.com](mailto:JackEJohnston@aol.com)

Lodi-Sunday 1/28 (schedule TBA) 1-5 pm Idol Beer Works, 100 S. Sacramento St, 209-471-4520, 916-601-7233

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, 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 information, 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 and music. For more information email [captainc@slonet.org](mailto:captainc@slonet.org).

Orangevale – Second Sunday of each month Old-time Fiddlers jam at the Orangevale Grange

*Continued on A-26*



# Meet Me In the Kitchen

By Eileen Kleinschmidt

Last week with the holidays behind us we decided to take a leisurely drive upcountry to have breakfast at Cook's Station. Upcountry for us is Highway 88 towards Lake Tahoe. Cook's is located at the 5,000 foot elevation, so during the heat of the summer we like to meander up for breakfast on the deck. Today it was cold and I was looking forward to the warmth of their wood stove. I had never read about the history of the restaurant so this trip I sat back with my coffee and learned that Cook's was originally opened as a stage stop in 1863. Back then it had a dining area, nightly rooms for rent and a brothel. Stage coaches and cattle drives coming along Highway 88 would stop at Cook's to spend the night. Cattle and horses would be watered and contained in nearby corals while the cowboys and other visitors would get a home-cooked meal, have their clothes washed, a hot bath and a clean bed for the night. "Stations" as they were called then were usually spread apart about five miles, which was about how far a cattle drive would go in a normal day. Many stations were located up and down Highway 88. Cook's was also a toll house for those traveling back and forth from the east coast to the west coast. Of the original 16 toll houses, Cook's is one of only two still remaining today. The other is located in the Grass Valley area (Rough and Ready to be exact---something fun to check out while at the Father's Day Festival!). Cook's was even a Pony Express stop for the two years it was running. The building housing the restaurant was built in 1953 after the original building burned down in the 1920's and again in 1953. Cook's is even on the California map. It is also a chain control site which is mentioned on TV throughout the winter. Many say it is even haunted. Ghost hunters have spent the night at Cook's and recorded many ghost's voices on tape as well as taken pictures. One story is of a little blonde 10-year old girl who drowned in the 1800's in the well which is still in front of Cook's. She usually only shows herself to children but adults have seen her too. "Sarah" has been seen outside in broad daylight listening to live music on the patio, poking her head up from the staircase, looking around the dining room, and by employees after closing hours. Cook's is a wonderful part of California history. They are open for breakfast and lunch only. In the winter the potbellied stove is where we head. Nice and toasty. After being seated, if you haven't decided what you are in the mood to have, there is a 20 page menu (!) to aid in your decision. Cozy food at reasonable prices. If you are heading up Highway 88 to Kirkwood, Tahoe or beyond, be sure to stop. You'll be glad you did. I am not being paid to say this...I just really like the place. (I lifted the historical data directly from their menu).

I'm enjoying spending time in the kitchen during the cold snap we have been experiencing. I made a big pot of corn chowder (one of Gary's favorites during the winter). You can use this recipe and adapt it to make a great clam chowder too.



## Corn Chowder

### Ingredients:

- 6 slices thick-cut bacon, cut into 1/2-inch pieces
- 1/2 onion, chopped fine
- 2 carrots, chopped fine
- 2 stalks celery, chopped fine
- 5 russet potatoes, peeled and diced small
- 1 box low-sodium chicken broth
- 3 (12 ounce) cans creamed corn
- 1 quart half and half (or whole milk)
- 2 Tbsp. flour
- 1 sprig fresh thyme
- 3 Tbsp. unsalted butter

### Instructions:

1. In large soup kettle, fry bacon until crisp. Remove to paper towel-lined plate.
2. Discard all but 2 tbsp. grease. Add onion, carrots and celery and cook until limp, about five minutes.
3. Meanwhile, in another pan bring broth to a slow boil and add potatoes. Cook until just barely soft. You don't want them mushy but you don't want them hard either! Drain broth into a bowl---Do not discard!
4. Add creamed corn to vegetables and heat through.
5. Whisk flour with a little of the half and half until smooth and add to the corn mixture, along with the thyme.
6. Start adding the reserved broth to the mix until desired consistency is achieved. You can add more later. Simmer for about 20 minutes, covered.
7. Add potatoes and more broth if you need it.
8. Stir in half and half, butter, and bacon and heat through. Remove thyme.
9. Serve. This is actually better when refrigerated overnight and reheated the next day. The flavors really meld this way.

- Recipe from my own recipe box

I am trying to organize all my recipes into categories such as "tried and true," "need to try," and "cook this when you have all day with nothing else to do." I found this

recipe for slow cooker pork roast in the "need to try" pile. I bought a pork shoulder roast, thinking we would make tamales but it never happened. The addition of apples intrigued me so I thought I would give it a try. It suggested serving over mashed potatoes which didn't appeal to me. I decided to cook it and take it from there. Instead of adding apple juice, cinnamon and brown sugar I used some spiced cider left over from the holidays. The end result was tender and flavorful and perfect for street tacos. After the meat was done I browned it in my cast iron skillet with a little of the Dr. Pepper I was drinking at the time and it resembled carnitas. I hope you try the recipe...I think you will enjoy it!

## Slow Cooker Pork Roast with Apples

### Ingredients:

- 3 apples, peeled, cored and quartered
- 3 pound pork roast
- 1 cup apple juice
- 1 tsp. cinnamon
- 1/4 cup brown sugar or Splenda blend

### Instructions:

1. Place apples in the bottom of a slow cooker (I use a liner for easy clean up).
  2. Place roast on top of the apples.
  3. Mix together apple juice, cinnamon and brown sugar or Splenda.
  4. Pour mixture over roast.
  5. Cover and cook on low for 6 to 8 hours until extremely tender.
  6. Remove pork from pot along with a few apple pieces and shred with two forks.
  7. Serve over rice, mashed potatoes or use for tacos.
  8. See notes above for preparation for tacos.
- Recipe from [www.getcrocked.com](http://www.getcrocked.com)

Next month I think I will feature the new "Instant Pot," Amazon's top selling product which appears to have a true cult following. Could this be the answer to easy to prepare meals? I have done some research and I think the results will

amaze you. If you have an Instant Pot, email me ([heyeeileen@gmail.com](mailto:heyeeileen@gmail.com)) and tell me about your experience. I'm all about simple!

Until then, please keep the members of our armed forces and our country and its leaders in your prayers. See you next month in my kitchen.

"After a good dinner one can forgive anybody, even one's own relations."

- Oscar Wilde, *A Woman of No Importance*



Eileen Kleinschmidt  
[heyeeileen@gmail.com](mailto:heyeeileen@gmail.com)



Above left: Corn Chowder. Above right: Slow Cooker Pork Roast makes great "street tacos".

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



The Kids on Bluegrass program, under the direction of Frank Solivan, Sr., takes place at the CBA Fathers Day Bluegrass Festival in Grass Valley, California and under the title of Kids on Bluegrass.

Frank Solivan, Sr. has been directing this program for approximately 19 years and he and his kids consistently delight audiences with high quality and highly talented young people.

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

Rehearsal takes place many hours during the day for several days at each festival and culminates in a stage production on the main stage at each festival. Parents and children must be ready to commit to all of the rehearsals. To find out if your child is ready to participate in this wonderful program, visit Frank Solivan, Sr. at his campsite at any one of these festivals.



# CBA Calendar of Upcoming Music Events

From Page A-24

Hall, 5805 Walnut Ave. (just north of Madison Ave.) in Orangevale from 1 to 5 p.m. For information call 916-723-2314.

Oroville – Fourth Sunday of each month. Old-time Fiddlers jam at the Feather River Senior Citizens, 1335 Myers Street. 2-5 pm, Free admission and public welcome. Food & Drink available - Potluck For more information, call Jimi Beeler at 530-282-3205 or email csotfadistrict1@aol.com www.csotfad1@weebly.com

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 visit <http://www.folkjam.org/recurring-jam/us/ca/paso-robles/carnegie-haul>.

Penn Grove – 1st and 3rd Sunday-Twin Oaks Roadhouse, Penngrove. 3-5 open jam, 5-7 concert David Thom

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 Fernando Valley-BASC's 4th Sunday of the month jam. West Valley Music Center 818-992-4142

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 email larrythe241@yahoo.com.

San Francisco – Every Sunday (4 p.m.) The Lucky Horseshoe, 453 Cortland Ave. For more information visit <http://www.theluckyhorseshoebar.com>.

San Francisco – First Sunday (8-10 pm): Shoe Jam - invitational jam at the Lucky Horseshoe, 453 Cortland Ave., SF Jambot.org/jamBots/shoejam

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 visit <http://www.fiddlers.org>.

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

Santa Clarita-BASC Bluegrass Jam-Starting in April, Every 2nd Sunday of the Month-Vincenzo's Pizza, Newhall

Santa Cruz-Every Sunday, 5-8

pm The Crepe Place, 1134 Soquel Ave. Santa Cruz Steve Rosen-831-566-6828. [steverosen@polarlight.com](mailto:steverosen@polarlight.com)

Santa Cruz – Fourth Sunday (1 p.m.) 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 call Jessica Evans at 831-359-1864 or email [santacruzjam@googlegroups.com](mailto:santacruzjam@googlegroups.com) or visit <http://groups.google.com/group/santacruzjam>.

## 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, 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).

Lincoln-Youth Jam-Most Mondays, 6-8 pm 17 and under. At Eric Anderson's home, 2040 Letterkenny, Call 916-764-2196 or email to [neverblocked@gmail.com](mailto:neverblocked@gmail.com) for dates and times!

Oakland – Every Monday (8-10 pm) is the invitational Taco Jam at Baja Taqueria, 4070 Piedmont Ave. (near 41st Street), hosted by Tom Lucas For more info call Tom Lucas at 510-283-9978 or email [trlucas@gmail.com](mailto:trlucas@gmail.com) or visit [tacojam.org](http://tacojam.org)

Oakland – Every Monday-8:30 pm to 2 am at The Stork Club 2330 Telegraph Ave., Laura Chittock [storkbooking@gmail.com](mailto:storkbooking@gmail.com)

Oroville – First and third Monday is a Workshop for musicians of any age at the Bolt Tool Museum at 1650 Broderick St in Oroville from 7 to 9 p.m. Instruction, by special arrangement with Jimi Beeler, is from 6:15 to 6:45 at a cost of \$15 per session. Admission to the museum is \$2.50 per person. 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-First Monday 6:30 pm Old Time jam Amnesia 853 Valencia

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

## Tuesday

Columbia-Every Tuesday at Fallon House Max DeLacy, [maxdelacy@gmail.com](mailto:maxdelacy@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-First Tuesday each month-(55+)-Senior Bluegrass Slow Jam-Folsom Senior Center (48 Natoma) 2-3:30 pm Ron Dale at 916-988-8062, or Lana Sullivan-916-985-4960

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., 7-9 pm at 309 W. Main, Merced. First Tuesday of each month bluegrass, old-time, Americana, acoustic only. For more information call 209-383-1200.

Modesto – Every Tuesday except the first Tuesday of the 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.

Paradise – Open American Jam 2nd and 4th Tuesday (7-9:30 pm) at Mountain Mike's Pizza. Call Rosemary at 530-327-7224. First half is workshop on core tunes and second half is tunes of choice.

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, call (805) 234-0809.

Roseville-2nd Tuesday 7 pm at the Strum Shop 209 Vernon, Roseville. 916-787-8786

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 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, and ukulele), accordion, and harmonica and want to participate, please come join us for jamming.

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

West Los Angeles-1st Tuesday of the month. The Westside Jam 7-11 pm Grandview Market. Jeff Fleck 310-773-6753

## 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, 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 Blue Oak Charter School, 450 W. East Ave. 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! Special thanks to Jim Myers for his great leadership of this jam! For additional information, email Jim at: [myersjj@gmail.com](mailto:myersjj@gmail.com)

El Cerrito – El Cerrito Music Works (6:30 p.m.), 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, call (510) 232-1000 or visit [www.ecmusicworks.com](http://www.ecmusicworks.com).

Folsom – Every Wednesday at Nicholson's MusiCafe at 632 Bidwell 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

Golita-Wednesdays-All acoustic-except bass-The Draughtsmen Aleworks-53 Santa Felicia, 5 pm to? Barry McGuire-[barrymcgsb@gmail.com](mailto:barrymcgsb@gmail.com)

Livermore – 1st Wednesday, Rock House Sports Pub & Grill. 1840 Portola Ave, 7-9:30 pm 1st Wednesday-Irish. Drinks and fries provided for participants, good food and beer available. Kathleen at 925-216-5395. [kafween@mac.com](mailto:kafween@mac.com)

Lompoc-2nd and 4th Wednesday evening jams, 6:30-8:30 pm. Southside Coffee Co. Bill at 805-736-8241

Los Gatos--Every Wednesday-Java Jam-Invitational jam-Los Gatos Coffee Roasting co. 101 W. Main St.-8-10 pm Contact Steve Rosen at 831-566-6828 or email at [steverosen@polarlight.com](mailto:steverosen@polarlight.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)

Paso Robles-Every Wednesday-6-8 pm at Matt's Music 805-237-0054

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, 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).

South San Francisco Jam – Second Wednesday of the month, 8-10 pm 47 Hills Brewery 137 South Linden Ave. Ted Silverman and Ted Kuster

Twain Harte-Every Wednesday 9 pm Eproson House 209-586-3700

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.

Ventura-Every 2nd and 4th 6 pm to 1 am. The Wine Rack. Gene Rubin-805-240-2270

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

Continued on A-27



# CBA Calendar

From Page A-26

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, call Pat Palmer at 415 305-4250 or email everevolving@earthlink.net

Folsom – First, third and fourth 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.

Hopland – Second and fourth Thursdays at the Hopland Tap House, 13351 S Highway 101, right across the street from the Bluebird Café, from 6:30 to 9 or so. Open, acoustic, not strictly bluegrass jams. Contact Albert Farrens at albertfarrens@msn.com for more information.

Morgan Hill – First, second and fourth Thursdays at the Morgan Hill Grange Hall, 40 East 4th St. For more information, email Larry Phegley at larry.phegley@gmail.com or Dick Simunic at rsimunic@hotmail.com

Oakland - 1st/3rd/5th Thursdays: Niebyl-Proctor Marxist Library, 6501 Telegraph Ave., Oakland (old time)

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.

Roseville-2nd Thursday 7-8:30 pm and 4th Thursday at 6-9 pm at the Strum Shop, 209 Vernon, 916-787-8786 www.thestrumshop.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 Café, 3049 - 20th (@ Alabama), SF (415-648-1047)

San Francisco-SOMA StrEat Food Park Bluegrass Jam 11th & Division Contact-Ted Kuster ted@tedtedted.com

San Luis Obispo-Third Thursday of the month. 6-9 pm Old Time jam at Linnaea's on Garden Street

Santa Monica-4th Thursday of the month. The Bill Cheatham Bluegrass Jam-Chris Murphy-Finn McCool's Santa Monica

West Los Angeles-2nd Thursday concert, 4th Thursday jam-Grand View Market, LA, Jeff Fleck 310-773-6753

## Friday

Placerville – Every Friday at Main Street Music, 263 Main Street at the corner of Center from 5 to 7 p.m. For more information, 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, call 805-481-2226.

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, call Steve Johnson at 530-345-4128.

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, call Jeff Meadway at 760 914 1089 or email 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, 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. Hosted by Mill Creek Ramblers. For more information call Phil Willis at 510-651-

6858/510-574-1880 or email info@missionpizza.com or visit http://www.missionpizza.com.

Lafayette-1st Saturday Noon-Lamorinda Bluegrass & Old Time Music Jam-Lamorinda Music Store 81 Lafayette Circle Mountain View - Saturdays (5 pm) preceding RBA concerts: 1667 Miramonte Blvd.(corner of Cuesta Dr.), Mountain View; info: Ed Cirimele <jocimo@gmail.com>

Palo Alto – 2nd, 4th, 5th Saturday, 5:30-7:30 pm Jam before the Palo Alto contra dance. Palo Alto First United Methodist Church, 625 Hamilton Ave, Palo Alto

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, call 805-237-0054.

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

Roseville – Every Saturday at the Acoustic Den, 10271 Fairway Drive #120 11 am-2 pm 916-412-8739 Jam & performance

Roseville-3rd Saturday Strum Shop, 209 Vernon, Roseville. 916-787-8786. www.thestrumshop.com

Santa Clara –Second Saturday of the month 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 call Mary M. Kennedy at 408-241-5920 or email kennedyk@comcast.net.

Sebastopol – Every Saturday North Bay Area bluegrass jam from 12 to 3:30 p.m. at Hopmonk Tavern Restaurant, 230 Petaluma Ave. Sebastopol. All bluegrass players welcome. Not a slow jam. Patrick Campbell-707-484-8863, patrick@tierradivinavineyards.com

# CBA Summer Music Camp: Keeping the Magic Alive!

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friendship forged by musical connection.

At that Saturday show in Salem I signed up for Camp Bluegrass in Levelland, Texas. Two days later, I bought my first banjo. A Community College night class brochure magically appeared in my mailbox the same day. When I flipped it open, yes, you guessed it, there was my class: Beginning Bluegrass Banjo. Three months later, as an adult, I had my magical first camp experience in Levelland, Texas – getting to know my musical heroes both in class, around the dining table, in jams, and seeing them perform on stage! What's more, I found myself in the company of like-minded people who I otherwise would have never met, and who have become lifelong friends. That I could barely play was no hindrance. I was in the right place for certain: welcomed, befriended, immersed, encouraged, inspired, and with no distractions!

For three years I was well on my way. Suddenly, one day, illness interrupted everything. It was then that I learned the healing power of music and the strength of my new musical family.

That I am here today is a testament to both.

Enter CBA Summer Camp 2016, my second magical camp experience! Once again, I was in the right place for certain. For all the same reasons as the first time. Two months later, after over 31 years with the VA, I retired from my position as Quality Assurance Manager for Clinical Pathology at the Veterans Affairs Medical Center Puget Sound Health Care System. It is my great pleasure and honor to now have the opportunity to serve as Co-Director for CBA Summer Music Camp, a mission I believe in and am proud of.

It is also my great good fortune to collaborate with my friends and colleagues on the CBA Camp Team!

Your 2018 CBA Summer Music Camp Team are:

- Geoff Sargent: CBA Board President
- Maggie Sokolik: CBA Summer Music Camp Liaison
- Peter Langston: CBA Summer Music Camp Co-Director
- Tina Webster: CBA Summer Music Camp Co-Director

Here are just a few ways CBA Summer Music Camp can help keep your music fresh and vibrant:

- Best 2-fer, ever! Attend both Summer Music Camp and the Father's Day Festival without having to move.
- Night time jamming. For those of us who live in the west of the Cascades in the Pacific Northwest, having a chance to play out under the stars before

the Fourth of July is a dream come true.

- Pay it forward. Feel good welcoming newcomers and sharing your skills. It's the Traditional Music way.
- Make new friends. They will be waiting for you.
- See old friends. Share quality time. Invite your jamming buddies, band mates, class mates, to join you at Camp this year!
- Make music. Leave distractions and chores at home. Nurture your musicality and yourself.
- Scholarships are available for adults and are also offered for the Youth Program. See below for contact information.

Our 2018 teaching staff includes members of The Grascals, The Edgar Loudermilk Band, Valerie Smith and Liberty Pike, The Molly Tuttle Band, Possum Trot String Band and Thompsonia along with local CBA favorites.

And, these are just some of our instructors for 2018!

- Kathy Kallick - Bluegrass Band
- Suzy Thompson - Old-Time Band
- Kristin Scott Benson - Bluegrass Banjo
- Heath Curdts - Old-Time Banjo
- Tom Gray - Bass
- Allegra Thompson - Bass
- Wally Hughes - Dobro
- Jack Tuttle - Beginning Fiddle
- Adam Haynes - Bluegrass Fiddle
- Tom Sauber - Old-Time Fiddle
- Molly Tuttle - Guitar with Singing
- Eric Thompson- Old-Time Guitar
- Jeff Autry - Bluegrass Guitar
- Patrick Sauber - Guitar Soloing
- Danny Roberts - Mandolin
- Tristan Scroggins - Mandolin
- John Reischman - Mandolin
- Edgar Loudermilk - Singing Styles
- Keith Little - Harmony Singing
- Valerie Smith - Harmony Singing
- Kathleen Rushing - Fungrass
- Mike Witcher - Dobro
- Curtis Bumgarner - Bluegrass Banjo

Information

- Registration opens Feb 7, 2018 at cbamusiccamp.com
- Scholarship information available at info@cbamusiccamp.com
- Youth scholarship information available at cbayouthprogram@gmail.com

**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, or know of a jam which is no longer happening please send your information to CBA Calendar Editor - Mikki Feeney at mikfid@gmail.com**

See you next month



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