



IdaGrass

Volume 6 Issue 1

January - February 2010

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ISBA Monthly Jams

Southern Zone Monthly Jam – 7pm @ Gerties' Brick Oven Cookery in Twin Falls

Hot Jam, 1st Monday of each month

Slow Jam, 3rd Monday of each month

John Boyer 208-733-4552

boyerj1@mindspring.com

Middle Zone Jam – 7pm @ 5714 Centerbrook Drive, Boise.

Intermediate Jam, 1st & 3rd Thursday of each month. Call Stan Strickland at (208) 377-5326 for more information. For a song list, contact Carolyn Johnson:

cthorse@gmail.com

Northern Zone Jam - Noon to 5pm.

1st Saturday @ Orchards United Methodist Church, 1213 Burrell Ave, Lewiston

3rd Saturday @ Highlander Community Room, 616 Warner, Lewiston

Steve Gleason 208-798-8280

Pete Northcutt 208-983-2277

The purpose of the Idaho Sawtooth Bluegrass Association:

- To preserve and perpetuate Bluegrass music as a heritage of our country;
- To promote the education and enjoyment of Bluegrass music;
- To promote fellowship among all musicians and supporters who have a love for Bluegrass music, regardless of race, creed, color, ethnicity, or ability to play music.

Letter from the President

Happy New Year to you all. This is the start of another banner year for Bluegrass in Idaho. It seemed as though nothing



was going on here in the Southern part of the state, and then in January we had James King and the Grascals within a day of each other. I want to talk specifically about James King whose coming here was an exercise in good will and giving.

Originally James King's scheduler called the Idaho Bluegrass Association looking for a venue. Since IBA had none available, the IBA representative graciously called Bob Greer and asked if "The Barn" was available. Of course, when Bob Greer heard that James King could potentially play in the Barn, he not only made his barn available, but also offered his spare house to the King band for their overnight stay. James King came and played a wonderful show in Bob's Barn to a wildly enthusiastic audience, and promised to drop by again at this same time next year. He also offered to spread the word to other musicians that Bob's Barn is a great stop on the way to the West Coast. What I want to point out is that Bob didn't make a penny on this. Bob's Barn is a wonderful resource to our organization that he offers freely and for which he receives no compensation ever. Next time you run into Bob or June (who provided free refreshments and got the spare house ready for the band and cleaned up after them) you

might thank them for all they do to keep Bluegrass alive in Idaho. Be sure to read JD Webb's review of the concert further along in the newsletter.



James King Band at Bluegrass Barn, Nampa:
Greg Moore/fiddle, Tony Mabe/banjo, James King/guitar, John Marquess/bass, Ron Spears/mandolin

Jams for the Spring Super Jam and Fall Festival

On other topics, we will have two organized jams this year at the Spring Super Jam and the Fall Festival. John Boyer, Steve Gleason, Stan Strickland, Rich Johnson, and I will work together to make sure the jams are organized and provide a good experience for participants. John Boyer will work primarily with the Beginner Jam and Steve Gleason will work primarily with the Slow Jam. Rich Johnson, Stan Strickland, and I will float between the two, helping where we are needed.

The question you might ask is, "What is the difference between the Beginner Jam and the Slow Jam?" I have a table that will help you decide where you belong. It and the song lists for the Beginner and Slow Jams can both be found on page 10.

We hope that by participating in these jams you will be able to make new friendships with people that play at your level so that you can continue to have someone to play with after the jams and the events themselves are over.



Mandolin pickers at 2009 Spring Super Jam, Kamiah ID – David Gerthung, Bill Elmer, Dale Fisk & Miss Turner

Spring Super Jam in May

It is time to start thinking about the Spring Super Jam—like making reservations at Lewis and Clark Resort, especially if you are going to rent a cabin. Will has lined up even more bands to play this year. Planning is well under way and is going great. You can expect the same high quality experience you have had every year. For details on the event, go to the home page of the ISBA website:

<http://www.idahosawtoothbluegrass.org>

Fall Festival Site Announcement

The site selection sub-committee (Stan Strickland, Dennis Stokes, Bob Greer, Rich Johnson, and Carolyn Johnson) has found an excellent site for this year's Fall Festival. Cambridge, Idaho (south of Council and north of Weiser) has offered us a wonderful venue that they hope will become the home for the Fall

Festival. Adjacent to the rodeo grounds they have 5 acres for dry camping in a level grassy field, and a large covered area 100' by 150' out of the sun for a stage and spectators. The venue has easy access, great parking, close to town with restaurants and motels. Most importantly, they have an enthusiastic business community that really wants us to be there.

Carolyn

“Winter Bluegrass Fix”

On January 21 & 22 Ed and I had the pleasure of getting a real "Bluegrass" fix.

Thursday the 21st we got to see The James King Band perform at the "Barn" in Nampa. What a treat that was, he plays the "old" style Bluegrass that Ed grew up hearing.

James told us he will be back next year and plans on playing at the Barn again. Be sure to keep in touch with Bob Greer as to the date.

Friday night the 22nd we had the privilege of hearing the Grascals. They played at the historical "Bouquet" in downtown Boise. They were late getting started due to finding a place to park their bus. But let me tell you, when they hit the stage they played "High Energy" for over 2 hours. When their show was over they spent more time visiting with the crowd.

I'm sorry to say the crowd was a little on the light side. But for those of us who attended it was "GREAT".

We as Bluegrass people need to support these musicians so we can get them to come to the "West" again

Candy & Ed Dobson,
Northern Zone

Steve Kaufman in Lewiston

Steve Kaufman is coming to the northern part of Idaho in March to conduct both a guitar and mandolin workshop. He will also be presenting a concert that weekend. He was gracious enough to let me ask him a few questions and let us get to know him a little better.



IdaGrass: In 1990, you started doing” Steve Kaufman Flat-picking camps. When you began that adventure, what was the most challenging task you met?

Steve: *Actually I look at this as in 1993-4 I began conducting roving workshops and clinic and concert.*

I had been teaching private lessons for about 20 years. Our son was born and I was quickly seeing that my schedule of teaching 85 private lessons a week was going to mean I would miss a lot of his early years of growing up. So I developed a program of a Two Day – All Level – Hands On – Flatpicking Workshop that would take me to students across the country and around the world and also pay the bills at home. When I booked myself one year ahead using this program, I stopped the private lessons. This meant that I would leave the security of the full-time, self employed music teacher and begin full-time touring. It was in 1990-91 that I began writing books and DVDs for Mel Bay Publications and Homespun Tapes. That helped me in landing many of my roving workshops. I was already on the shelves of the music stores that I was cold calling about hosting a workshop.

IdaGrass: Can you relate one of the comical experiences you have had in your camp experience?

Steve: *Mostly the funny times come from students being nervous to be in a lesson. Many come from*

a long distance for my workshops. I remember one gent flew from Manchester England, to Rolla Missouri, to attend. He was so jet lagged when he got there that he fell asleep sitting up in the chair. His arm was resting on the upper bout of the guitar and as he drifted off to sleep his arm fell across the strings making a huge, loud strum, startling all of us and waking him up. He was so asleep he didn't know he strummed the strings.

IdaGrass: When people attend your musical camps, what is your hope for them?

Steve: *I hope they will come away with the idea that they can continue on their studies easier and with more understanding of the mechanics involved. My job is to give them direction in right and left hand technique that they will make great strides in improvements until I see them the next year. My workshops generally are annual events with the same host. This gives me an opportunity to “tune up” the students the next year and see their progress.*

IdaGrass: When your younger brother, Will, started playing the banjo and his instructor told him he needed a rhythm guitar player to help with his timing, you became his rhythm guitar player. Tell me what impact the need of another musician had on your progress/development, if any.

Steve: *My playing rhythm for my brother not only helped him play smoother and faster but it also helped me develop my rhythm skills. When I started playing more solos (mostly fiddle tunes) I got together with a guy from the next town over, Mike Scapp, who was a monster player and he kind of took me under his wing and allowed me to “steal” licks from him. Eventually he cut me off ‘cause I was sounding like a clone.*

IdaGrass: If this interdependence is of value, how can people create those kinds of interdependent relationships for themselves? What cautions or guidelines would you advise?

Steve: *You should learn your repertoire of common fiddle tunes and make your way to the jam sessions with folks that play the same style of tunes. You will find many tunes in common and learn new ones as well. Somewhere on my site (www.flatpik.com) is a list of do's and don'ts for jamming called The Ten Jammandments. You should look at this list of jam etiquette ideas*

Idaho Sawtooth Bluegrass Association

5TH ANNUAL SPRING JAM



May 14-15-16, 2010

At Lewis-Clark Resort in Kamiah, Idaho



Will Williams & Gravel Road Grangeville, ID
Bluegrass Coalition Darby, MT
Tradition, Southern Idaho
Down State Ramblers Baker City, OR
Higher Ground Lewiston, ID
Chicken Dinner Road Nampa, ID
Kids In Bluegrass

Schedule of Events

Friday, 14th

Open Jam, all Day and into the night
 Open MIC Friday evening

Saturday, 15th

Annual ISBA General Meeting.
 Instrument Workshops - Banjo & Guitar
 Instrument Workshops - Fiddle, Mandolin, Bass & Dobro.
 Open Jam all afternoon
Free Performance Of Bluegrass Bands
 Catered Dinner Buffett
 Jam - Until we pass out or our fingers fall off, which ever happens first.

Sunday, 16th

Open MIC Bluegrass Gospel. Sign in/w Raynae Redman

Open To All

ISBA Booth
 T-Shirts, CDs
 Annual ISBA Meeting
 Free Instrument Workshops
 Food / Craft Vendors



LOTS OF JAMMING



Cafe, Motel, Full Hook-up RV spots, dry camping & Tent Spaces available. CALL for resevations now while available.

For RV/Motel reservations call 208-935-2556

For more information - Email lcresort@lewisclarkresort.com

www.lewisclarkresort.com Special Bluegrass Rates

For Information - www.idahosawtoothbluegrass.org
 Carolyn Johnson - cthorse@gmail.com

3 Glorious Days of Bluegrass

before going to jam sessions. Play on the outer circle of players until your confidence and acceptance into the group increases. Most of all – go! Go to the jams, enjoy, meet new people and make new friends in music.

IdaGrass: The Flatt and Scruggs album featuring Doc Watson was certainly a pivotal influence in your life. Can you tell us about another musician or person who has had a profound impact on the musician you have become?

Steve: *I mentioned Mike Scapp already. Vassar Clementt, Doc Watson, Dan Crary, Norman Blake all helped me become the player I am. I have been fortunate to be able to meet and become friends to all of them. They are super pickers and extremely nice and down to earth folks. When I was in my big learning curve, I worked out all their material off of the records. Learning it all lick for lick. I think that learning the styles of your heroes makes you a more well-rounded stylistic player. Don't just learn from one – learn from many. That is one of the main differences in my big summer Kamp. When you register you rotate through all the instructors of your instrument and not just study with one all week.*

IdaGrass: Beyond teaching live music workshops, you have a vast repertoire of musical instructional materials that learners may purchase to improve their musicianship. Tell me a little about the advantages and disadvantages of this kind of instruction.

Steve: *I developed my books and DVDs to be a home study course. Many, many people come up to me at the workshops and concerts and tell me that if it hadn't been for my product, they would never have stuck with this style of music. The problem is that there are not a lot of really good teachers in this style of music, so I write with this in mind and try to replace the need to find a local teacher. I always tell folks to ask the teacher to play exactly like the hero they want to sound like. If they can't do it, they need to find someone who can. Not everyone can teach Black Mountain Rag like Doc Watson played it.*

IdaGrass: In what ways can people get the maximum benefit from these kinds of instructional materials?

Steve: *The best way is to take their time. Don't just rush through the books. It's not a murder*

mystery. Savor every page and tune. Look for the actual lessons in the music that lay beneath the surface. My lessons have at least two functions. To learn a new tune or melody to play with others, and a technique or lick arrangement that is a specific lesson by itself. They are not just tunes, but more lessons in arrangements. Everything has a hidden value if you look for it.

IdaGrass: Besides being a teacher, you are also a performer. What thing(s) do you like best about performing? What is your least favorite thing?

Steve: *When I perform in concert, it gives me a time to reach out. I always improvise. It is a style that I worked on in performance all my life. I play and know the base of the tune and after the first time around, it is variation on the theme. No arrangements, just playing and having fun with*



the melodies. I have fun and hope my audience does as well. When I play this way, I can play the same songs every night, but each night is different and fresh. What is my least favorite thing? Waiting to go on....

Steve Kaufman, Dublin Ireland

IdaGrass: What do you think is the single most action, idea, thing, that can improve one's musicianship?

Steve: *There is no single thing to improve. I can say to them to take their time. Make sure they don't slough over techniques. They are not difficult; they just take practice, patience and persistence. Play slowly to improve technique. When the technique is correct, your speed will flow. If you can't play fast (as many folks want to do) you haven't developed proper technique. You need to come out to one of my workshops and find out what the problem is. I am almost certain we will find it.*

James King Interview

By J.D. Webb, Jan 21, 2010

Tonight was quite a special night. We were fortunate enough to be able to have The James King Band perform in Nampa at Bob Greer's Barn. Even though it was a Thursday night, the place was packed. James King and the band did two sets of some of the most incredible music. I was fortunate enough to be able to sit down with James after the show and do a brief interview.



James King at the Bluegrass Barn, Nampa

James King started out his musical experience as a small boy in a rural town on the Virginia, North Carolina border. He started learning to play guitar when he was around ten, he stated. By his early twenties, he was playing with several of the regional groups around the east coast.

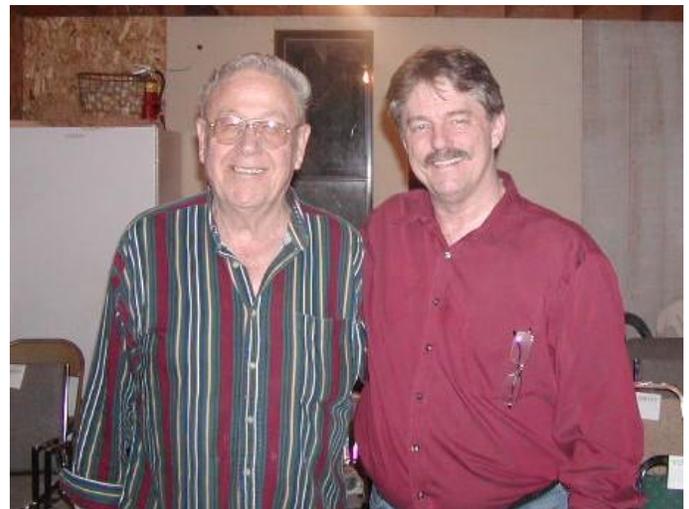
He stated that he played with whomever he could as a young musician. In 1980, He joined The Lundy Bros. out of Wilmington Delaware. James worked with them for two years. In 1982, he formed his own band, The James King Band. James stated that over the years he has had many musicians work in the band. In 1985, James signed with Wango Records and put out recordings with the legendary Ralph Stanley. He also did another recording with Ralph in 1987, also on Wango Records. In 1989, James was with

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Webco Records and released the album, James King Sings The Cold Cold World.

James stated that he got his first rather substantial break in 1993, when he was signed with Rounder Records. James has been with Rounder since that time and has put out six albums as The James King Band. He has also done three albums with the popular group, Longview, and one album with Paul Williams. James' awards include eight-time SPBGMA Male Vocalist of the year, and IBMA's Emerging Artist of the Year in 1997. James and the band do approximately 120 dates per year in the United States and Canada, along with 21 foreign countries.

Band members include, James King, Tony Mabe on banjo, Greg Moore on fiddle, Ron Spears on mandolin, and John Marquess on bass.



Bob Greer with mandolinist, Ron Spears



"The appearance of the James King Band at 'Bluegrass in the Barn' has set a new high for the 'Barn.' I have never sat and watched anyone who could touch the soul the way James King does with his down to earth, heartfelt performance. What an example of the never changing appeal of traditional bluegrass music performed by one of the masters."

~Bob Greer, The Barnmaster

"My Favorite Bluegrass"

Beginning with this issue, we will be offering a new regular feature in IdaGrass, "My Favorite Bluegrass." This regular offering invites Association members to share their favorite bluegrass, and the reason(s) why they like a particular album/band. A special "Thanks" to Doug for his help in getting us started right!

I will be contacting Association members asking them for their picks. If you would like to contribute, please drop me a note.
~Helen

Doug Bladek, Northern Zone

Album Title: O.C.M.S

Artist: Old Crow Medicine Show

Recording Label/Company: Nettwerk

Why or What you like best about this album: One of my favorite CDs is from the band 'Old Crow Medicine Show,' an old-time string band that pulls influences from multiple forms of American roots music. The CD is a mix of traditional tunes and original compositions that overlap the musical genres of bluegrass, folk, blues, and/or old-time.

Traditional bluegrass purist might balk at the mixing of musical styles, but I believe this is what 'our founding bluegrass fathers' did to develop bluegrass originally. If you are unfamiliar with this band, go to youtube.com and listen to a few of their songs. See you in Kamiah -- Doug

Thank you Bob for having the James King Band at the Barn. This performance was some of the best down home traditional Bluegrass I've heard in a long time.

Thanks again!

Doug Jenkins
Middle Zone

Bluegrass in the Barn

Saturday, February 13th

7:00 – 9:00 pm

1822 W Orchard, Nampa ID

House Band: Tradition

Acoustic Bluegrass Jam at 9:00 pm

More info: bobgreer@msn.com

Wintergrass 2010

February 25th – 28th

Hyatt Regency, Bellevue, WA

More info: www.acousticsound.org

Steve Kaufman returns to Lewiston

March 11th – 13th

Flat-picking & mandolin workshops

SAT Evening Concert

For more information, page 9

Bluegrass in the Barn

Saturday, March 13th

7:00 – 9:00 pm

1822 W Orchard, Nampa ID

Guest Band: New South Fork

House Band: Tradition

Acoustic Bluegrass Jam at 9:00 pm

More info: bobgreer@msn.com

Valley Bluegrass Stage

Saturday, April 17th 7:00-9:00 pm

Clarkston High School Auditorium

Cost: \$5.00, under 10—free

Featuring: Yankee Blue, Wanigans, Clearwater and Higher Ground

More info: lsmusic@clearwire.net

Spring Super Jam

May 14th – 16th

Lewis Clark Resort, Kamiah ID

More info: page 5

www.idahosawthoothbluegrass.org

ISBA Fall Festival

September 3rd – 5th

Cambridge, ID

www.idahosawthoothbluegrass.org

STEVE KAUFMAN WORKSHOPS & CONCERT

Steve Kaufman will be back in Lewiston Idaho March 11-13, for a second time, to conduct his award-winning, all-level, eight-hour flat-picking workshop. Additionally, he will be presenting his award-winning mandolin workshop.

MANDOLIN WORKSHOP

MARCH 11th (Thurs)

LEVEL: Beginning/Intermediate

TIME: 7:00-9:30 PM

COST: \$45.00

FLAT-PICKING WORKSHOP

MARCH 12 & 13th (Fri & Sat)

LEVEL: ALL

TIME: FRI/7:00-9:00 PM

SAT/9:30AM-3:30PM

COST: \$90.00

Saturday, March 13, 2010

STEVE KAUFMAN IN CONCERT

TIME: 7:00 PM

TICKETS: \$10.00

Orchard's Baptist Church, Lewiston ID

To sign up for a workshop, buy tickets to the concert,
or for more information, contact Lombard's Music:

- Call: 208-746-7127
- Email: ismusic@clearwire.net
- Or just stop by: 1401 21st Street, Lewiston, ID

Beginner Jam Song List

We hope to have a lot of fun with this jam and give you a chance to meet other pickers that play at your level. There will be no pressure to do breaks, if you don't feel like you are ready for that yet.

1. Gold Watch and Chain, G
2. Dixie Darling, D
3. House of Gold, G
4. Blue Moon of Kentucky, G
5. Keep on the Sunnyside, G
6. Sittin on Top of the World, G
7. Don't This Road Look Rough and Rocky, G
8. Life's Railway to Heaven, G
9. Will the Circle Be Unbroken, G or A
10. Foggy Mountain Top, G
11. Bury Me Beneath the Willow, G
12. I Am Weary Let Me Rest, D
13. All the Good Times Are Past and Gone, G
14. Blue Ridge Cabin Home, G
15. I Saw the Light, G
16. I'll Fly Away, G
17. Red River Valley, G
18. John Hardy, G
19. Old Joe Clark, A
20. Lonesome Road Blues, G

Beginner Jam

You haven't spent a lot of time playing with groups and are unsure of yourself and your skills.

You have a hard time playing songs that you have not practiced.

You can play at speeds between 120 and 160 beats a minute

You can easily play the cords c, g, d, a, e, and f and move among them efficiently.

You would prefer to play from a song list so that you can practice ahead of time.



Song List for Slow Jam

Below is a song list for the Slow Jam compiled by the three zones. We will use this list for both the Kamiah Super Jam and the ISBA Fall Festival in Cambridge. We will have a designated jam area for the Slow Jam with a jam master to help with organization and music questions. There will be no pressure to do breaks, if you want to work on your back-up skills. We will play at a moderate easy, pace. Most of all, we want it to be fun.

1. Bury Me Beneath the Willow, G
2. I'll Fly Away, G
3. Life is Like a Mountain Railway, G
4. Lonesome Road Blues, G
5. Salty Dog Blues, G
6. Will the Circle Be Unbroken, G
7. Gold Rush, A
8. Rebekah, B
9. Randy Lynn, G
10. All the Good Times Are Past and Gone, G
11. Fireball Mail, G
12. No Mother Nor Dad, G
13. Cripple Creek, A
14. Old Joe Clark, A
15. John Hardy, A or G
16. Bury Me Beneath the Willow, G
17. Maggie, G
18. Cumberland Gap, G

Slow Jam

You have played with groups before but don't play fast enough to play with the pro's.

You can, for the most part, play along with a song you might have heard before but not practiced.

You can play between 120 and 160 beats a minute.

Playing cords isn't an issue for you -- you can play in almost any key and can sense chord changes in songs you don't know.

You are happy to have a basic song list to get ideas from but are willing to play songs that aren't on the list.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email Address _____

IdaGrass, the ISBA newsletter is offered either in email or printed letter format. Using email saves the Association the cost of postage and printing. HOWEVER, because we want you to enjoy and look forward to the newsletter, we want you to receive the newsletter in the format with which you are comfortable.

I would like to receive the newsletter: Email US Postal Service

I am joining as: New Member Renewal

Date: _____

Yearly membership/April to April: \$15.00 (for an individual or family)

Please mail to: Idaho Sawtooth Bluegrass Association
c/o Trudy Strickland
5714 Centerbrook Dr.
Boise, ID 83705

If you have **IDEAS**, *Comments*, **QUESTIONS**, or *Concerns*

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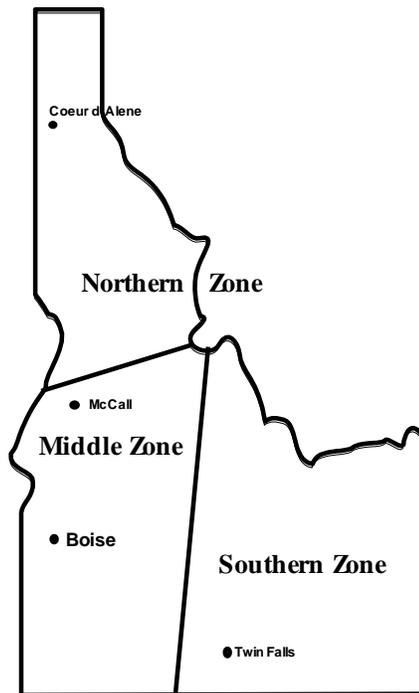
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