



A NOTE FROM THE CHAIR

Nothing is more important to CBA than our community. And nothing connects the community more than our network of regional directors and the events, jams and concerts that they create. This issue of Bluegrass Breakdown celebrates the volunteer regional directors across California. We asked Ted Kuster, our VP of Regional Activities to say a few words about this.. – Pete Ludé, CBA Chair

A STATE OF ENTHUSIASM

by Ted Kuster, CBA Board Member and Vice President, Regional Directors

Our association began as a way to connect California's entire bluegrass community – pickers, listeners, venues, festivals, jam hosts, house concert producers, promoters, and bands – across our vast state. The idea was that if there was a hub connecting everyone in California bluegrass, our musical community's accessibility would grow, allowing it to flourish and realize its full potential to bring people together, and ultimately refresh and inspire us all.

It's true that anyone who spent time visiting the amazing bluegrass, old-time, and gospel music communities across California has marveled at our artistic diversity. When one considers everyone from Humboldt to Hollywood, the Anderson Valley to the Antelope Valley, from Berkeley to Bakersfield, perhaps it's a bit mad to think anything could capture the spirit of us, and our music, as a whole.

cont'd on page 4 →

JULIAN FAMILY FIDDLE CAMP RETURNS

by Pete Ludé, CBA Chair

On a crisp spring Thursday last month, nearly 100 passionate pickers and singers converged on the town of Julian in the beautiful Cuyamaca mountains. Although Julian is less than 90 minutes from downtown San Diego, it's a retreat from daily life: this quaint Gold-Rush era town is known for its historic buildings, fresh air, stunning scenery, and some of the best fresh-baked apple pies in California.

From May 3 through 7, the town was also home of the Julian Family Fiddle Camp, a celebration of traditional music and community held in the Whispering Winds camp complex just outside of town. Although the annual music camp started in 2011, this year's event was the first as a CBA event, and we expect it to continue for decades more. As everyone is re-adjusting from COVID isolation, it was hard to predict who would be attending, but campers came from locations all across San Diego county, and from as far away as Los Angeles, Arizona, and Colorado.

Avery Ellisman, who founded the camp over a decade ago, continued in his role as camp director, now as part of the CBA team. Avery was assisted by Luke Price, three-time national old-time fiddling grand champion, and a dozen dedicated volunteers. Although it's known as a "fiddle camp," the classes covered a full range of acoustic bluegrass instruments: guitar, old-time and bluegrass-style banjo, mandolin, bass, harmony singing and – of course – a range of fiddle styles. This year's instructors included some of the best in the business: Kimber Ludiker (also a national old-time fiddling grand

champion), John Reischman (Grammy award-winning legend), Riley Baugus (renown Appalachian banjoist), Vickie Vaughn (premier bass player and member of Della Mae band), and many others.

The setting was the Whispering Winds Camp and Conference Center, a recently-restored 160-acre retreat featuring communal buildings for meals and concerts, dormitory-style lodging, camping, hiking trails, and open space.

The weather this year started out overcast and chilly, but – perhaps because of the hot music – the sky cleared and temperature rose by Saturday morning. In addition to the all-day instruction and workshops, two evening concerts were held in a large building on the premises. Friday night's theme was "New Old-Time Music" and Saturday was "Fiddle Fever." Both evenings started with a charming open-mic segment from

cont'd on page 3 →



Julian Fiddle Camp flash jam at Julian Town Hall. Photo by Robin Frenette.

PRE-PRIDE PICKIN' PARTY IN SAN FRANCISCO'S SALESFORCE PARK

by Matt Lauer, Regional Director, San Francisco Region. Photos by Michael Pegram



Jamming in Salesforce Park.



Performance by Fog Holler.



Glitter arm painting at the 2022 festival.

The initial line-up has been announced for the **Pre-Pride Parade Picking Party in the Park - An Urban Bluegrass and Roots Festival** from 11:30 a.m. to 5 p.m. Saturday, June 24 at TJPA's Salesforce Park, 425 Mission Street in downtown San Francisco. This family friendly and free event will include three stages of music from artists like **Mitch Polzak and the Royal Deuces, the Justin Hiltner Band, Nashville Honeymoon, Trouble Town, Jee Hee and Jesse with the High Water Line, Bluegrass Holiday, Lucy Smith and Dave Berry with Clare Simmons** – and more to be announced soon.

There will be jam circles all day long so bring your instruments. Barebottle Brewery has a new location in the park serving delicious beer, wine and food, and we are working to bring back Venga Empanadas to this year's festival as well.

The event will have a "welcoming station" including information about the festival, the California Bluegrass Association, and Bluegrass Pride, who are sponsors again for this year's event. For the kids there will be face painting, a foosball table, playground and craft station and of course some great local and national bluegrass music for kids of all ages. TJPA's Salesforce Park is a short walk from the Montgomery BART/MUNI station. Come see some great free music in a beautiful space and plan on attending the special festival after-party at Amado's that evening at 8:00 p.m. in the Mission, which is also just blocks away from BART's 24th Street station. It all happens the weekend after the CBA's Father's Day Festival – see you there!



**PRE-PRIDE PARADE
POP-UP PICKIN'
PARTY IN THE PARK**

ALL ARE WELCOME - FREE

AN URBAN BLUEGRASS FESTIVAL
SALESFORCE PARK - SAN FRANCISCO

**SATURDAY
JUNE 24,
2023**

11:00AM - 5:00PM



BLUEGRASS BREAKDOWN

June 2023 - Regional Activities

The Bluegrass Breakdown is the monthly publication of the California Bluegrass Association, keeping CBA members and the world of bluegrass up-to-date with coverage of CBA events, musicians, promotions, and volunteer opportunities since April 1975. Each issue is published as both a printed and a digital newsletter and distributed to more than 7,500 readers around the world.

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JULIAN FIDDLE CAMP

cont'd from front page

campers, followed by the main performance featuring various ensembles of camp instructors. In addition to camp attendees, the audience included many local Julian residents, and a surprising number of folks who drove from San Diego and other areas to enjoy the concert. The music was absolutely amazing, and the room was packed both nights, with standing-room only on Saturday. It was an event that will be long remembered.

Another fun (and unique) activity for the Julian camp is the flash jam. On Sunday afternoon, a few dozen campers trekked into downtown Julian to surprise the crowd of tourists and local shoppers with a remarkable and unexpected performance: the group showed off some of the hot picking and fiddling they worked on over the weekend, and also sang a stunning four-part gospel harmony tune (carefully rehearsed at camp the previous day) to amaze the crowd.

Everyone had a great time. Audiences in town were exposed to the magic of communal music. Campers had a memorable experience. Kimber Ludiker said, "You've created something very magical. The CBA folks are excited to be part of it." Vicky Vaughn added: "... Julian has been my favorite camp to teach so far. The laid back and kind atmosphere made for the BEST teaching experience."

Going forward, the CBA is very excited to produce this warm and engaging annual event, with help from founder Avery Ellisman, for many years to come. See you in Julian in May 2024!



CALIFORNIA BLUEGRASS ASSOCIATION PRESENTS

CARL PAGTER

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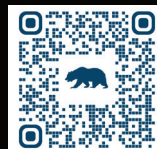
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YOU CAN BE A CBA BOARD MEMBER!

CBA elects new members to our board of directors each year. Interested? Just submit a petition saying you want to run, and have it signed by 10 CBA members. The deadline for submitting your petition is Aug. 15, 2023, and results of the election will be announced at the annual membership meeting on Oct. 14.

All the details
are here:
californiablugrass.org/board-elections





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A STATE OF ENTHUSIASM

cont'd from front page

This issue focuses us on the truth this paradox reveals: these differences enrich and inform us as musicians, friends, and community members so deeply that our association to each other feels vital. Recognizing our shared passions and joys, and how they can manifest uniquely in coffee houses and festival concerts, starts to feel like how we find our way home. And that's the way this music started – under the shade of a tree during a precious spell from work; in our parlors and on our porches as entertainment while the cooks kept us fed; and as a spiritual anchor reminding us of good times to come when the grind of life felt like it's a bit much.

CBA exists because of many passionate volunteer organizers and the institutions they create, like monthly jams, house concerts, retirement home visits and fundraisers, that bring this music – and opportunities to connect and create with it – to their neighborhoods. In this issue, you'll learn about how CBA has directly supported these locally-rooted activities since 1993, and meet some of the many faces behind the scenes of live music's comeback from

COVID. We're excited about the new jams that are popping up all over the state!

While we're at it, let's welcome our newest regional directors: Ryan Schindler, who's taken on bluegrass organizing in the western part of Los Angeles; Stephanie Garrabrant-Sierra in Mendocino; Jeff Russinsky in Kern County; Jonathan Bluemel in the Sierra region; and Danny "Hootenanny" Clark, now handling the Silicon Valley region. Read on for more revelations about how the CBA does its magic!



CORRECTION TO APRIL ISSUE

by the Bluegrass Breakdown

The correct name of the author of the wonderful story on Central Valley songwriter Hazel Houser Spencer in our April 2023 issue is Stella Beratlis.

We regret the misspelling of Stella's name in April, and are grateful for the opportunity to set the record straight with this correction!

SPRING CAMPOUT 2023— IT WAS A GREAT ONE!

by Deb Livermore, CBA Campout Coordinator

Well, if you missed it, you missed a great one. Fun was had by all, smiles abounded, as well as hugs and more hugs. The weather was perfect!

And there was music....lots and lots and lots of that! Bluegrass, Old time, swing jazz, a whole variety.

The California State Old Time Fiddlers' Association's 55th contest was well-attended by contestants and listeners. Look at their website for the contest winners.

We celebrated Frank Solivan Sr. with friends from years past. What a celebration it was – food, friendship and music!

Frank has been our mentor for kids wanting to learn to play bluegrass for over 20 years. We are so glad that he survived his ordeal with the rain!

We were also blessed with a box of vintage CDs that were collected by CBA members Dorothy and Frank Prozega. Dorothy and Frank attended bluegrass festivals and acquired CDs from all over the country. They have both passed away, and Dorothy's daughter, Norma Chadband, and Norma's husband Paul, brought the CDs to the campout. They sold for \$1 each, and we donated the revenue to the Youth Program fund – \$172 in all! Thanks to all four of them.

Please put the Fall Campout 2023 on your calendar now so that you can plan on it: Oct. 9-15, 2023. Lodi Grape Festival Grounds as usual! Why mess with a good thing?

Thanks to all that came out to support the CBA's Spring Campout. See you in October!

For contest winners
and more info on
California State Old Time
Fiddlers' Association,
visit CSOTFA.org



Afternoon campout jam. Photo by Robin Frenette.



Frank Solivan Sr.'s Mustache! Photo by Robin Frenette.



Warming up for the fiddle contest. Photo by Alan Bond.

BOB THOMAS

THE CBA'S FIRST REGIONAL DIRECTOR

by The Bluegrass Breakdown

Back in 1993 there were no electronic clip-on tuners. There wasn't a dynamic web page calendar where anyone could easily find a list of jams in their area. And CBA hadn't invented its regional director role yet.

But there were, nonetheless, ordinary folks doing extraordinary things to promote bluegrass everywhere they could, with faith that their efforts would bear the fruit of community building – joy, growth, relationships, and legacies worth working for.

One of those people was Bob Thomas, a professional accountant from Sacramento. Bob joined CBA in 1985, and could soon be found attending to all kinds of details at events – volunteering at the Father's Day Festival ticket gate and helping to keep things running smoothly backstage, helping out at CBA campouts, and staying after to help clean up after volunteer dinners.

Bob's main area of influence was around Sacramento. But in 1993, he'd take on some new roles on behalf of CBA and the bluegrass community that would change how the organization shows up across the state. According to the September '93 issue of the Breakdown, Bob would be charged with "forming a team of volunteers who can staff, plan, and prepare for a variety of CBA-sponsored activities, including regular jam sessions, picking parties, picnics, campouts, and concerts." And thus, the role of the regional director was born.

Bob and his team would bring projects to the board for approval, and then would be provided with financial support,

insurance, and access to the Bluegrass Breakdown to publicize events. The board expected that this role would serve as a pilot to replicate in other areas across the state. "If this project is as successful as we expect it will be, we will create positions in other geographic areas as the need arises," the Breakdown said.

Bob's knack for organizing and attending to the nitty-gritty details all but ensured the realization of this idea would be a success. He started producing shows on behalf of CBA – starting with small shows and then moving up the marquee ladder to work with acts including Rhonda Vincent and Ralph Stanley.

There is a tongue-in-cheek saying that no good deed goes unpunished, and CBA would leverage Bob's talents in the coming years to help expand what was then called the Area VP program as the statewide activities president, Veterans Day Festival founder and director, CBA's director of operations, member of the board of directors, and CBA's controller. He even put on workshops on how to book a band and produce a show.

No one knew the power of organizing people around music and a good cause like Bob Thomas. In 1995, he organized a benefit concert for Dave Rainwater, a local fiddler who had severed a tendon in his left hand, leaving him unable to perform at about the same time he lost health insurance coverage.

In 1997, Bob produced a benefit concert for CBA member Len Walding, a long time CBA supporter and concert promoter based in Roseville, active during the late 70s and early 80s, as noted in

the Breakdown in July of that year. Len had suffered a tragic fall while Christmas shopping, striking a curb and damaging his spinal cord and leaving him paralyzed. Not only did Bob produce the benefit concert to help cover Len's ongoing medical expenses, he also would organize groups of musicians to visit Len in the rehabilitation center. "Len is doing OK. In fact, I think he is doing fine for 77, considering all he's been through. He always has a twinkle in his eyes, loves to talk bluegrass, and would love to have some musicians come play," Bob told the Breakdown back in '97.

Thanks to the dedication, care, and hard work of volunteers like Bob Thomas, CBA now has a bluegrass community that can withstand just about anything. Our goal today is simply carry on the work, passion and community-building that Bob started, and to follow his example.



Bob and Rhonda Vincent promote Martha White products at a show in 2007. CBA file photo.



Bob Thomas and Bill Monroe in 1994. CBA file photo.



(L-R) Montie Elston, Rick Cornish, JD Rhynes, Carl Pagter and Bob Thomas in 2009. CBA file photo.

SOWING BLUEGRASS SEEDS IN SOCAL



Jamming in the Southwest Bluegrass Association room at Great 48. Photo by David Cupp.



Donna Hargis and the SummerGrass street team in 2021. Photo by Robin Frenette.

by Donna Hargis, Regional Director, L.A. South, L.A. Central, and Orange Regions

With the world of live music open, folks in Southern California are finding abundant opportunities to participate in our big bluegrass community. Several new jams have sprung up all over the Southland, old jams have been revived, (check out the full listing on page 9 for jams in your area), and this year's festivals and campouts are in full swing. Friendships and musical relationships are being formed, as well as a slew of new bands, several of which you can see this year on Vern's Stage at Father's Day Festival this June.

The California Bluegrass Association is committed to fostering this growth and can help in many ways. For example, anyone who is interested in starting a jam can get help with resources – even just a good ol' pep talk from your regional director. It's likely you can even get help from experienced pickers and organizers willing to attend your jam and help it off the ground. We always have a platform to share information, like the CBA calendar, our social media channels, and the Breakdown.

There are other bluegrass associations in Southern California that are doing amazing things – including the Southwest Bluegrass Association, the San Diego North County Bluegrass and Folk Club, and the Bluegrass Association of Southern California – and the CBA will work with them to help grow bluegrass.

For example, you will see us at the Topanga Banjo and Fiddle Contest in a big tent hosting open jams.

At our South State 48 hotel jamming festival, we kick off the first evening with a welcome meeting for all associations, led by CBA board member Robin Frenette, which also serves as a brainstorming session for all participants on how to serve bluegrass together across the region.

CBA volunteers are committed to helping all California bluegrass events be successful. We have had a presence at the Summergrass Bluegrass Festival in San Diego, the Topanga Banjo and Fiddle Contest, and the Huck Finn Jubilee. Many of us attend the campouts held by allied associations. CBA is now the custodian of the cherished Julian Fiddle camp. And the CBA team is busy working on South State 48, vol. III, a very popular event that clearly demonstrates the local hunger for more bluegrass!

Bluegrass inspires a community that values playing, sharing, and celebrating bluegrass and old-time music. It invites getting out and mingling with all types of people united by a love of the music. The more bluegrass there is out in the world, the more people we can attract to this amazing genre. It needs to be shared to thrive.



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Photos: Gazebo jamming, by Robin Frenette (L), Concert at the Windmill, by David Cupp (R)



The Friday Feral Square Dance's celebrated return. Photo courtesy Karen Celia Heil.



The Betty Jacks at 2022 Pre-Pride Parade Pickin' Party. Photo by Michael Pegram.

BAY AREA BLUEGRASS

by Matt Lauer, Regional Director, San Francisco Region

Hey everyone out there in California bluegrass land, I hope you are well and are finding time to listen to, play, and discuss your favorite songs and music.

There are a lot of great events worth checking out in the Bay Area this spring and summer, and more seem to come up all the time. Make sure you connect with the California Bluegrass Association and consider coming out to some of these events and getting involved in the bluegrass, old-time, and square-dance communities – they are all a lot of fun and keep filling up with great people!

There are many jams happening around the Bay Area (see listings on page 9), and these fine events are coming up as well:

Square Dances Fourth Thursdays at TJPA's Salesforce Park

A series of square dances featuring the Bay Area's finest dance callers and live old-time string bands. All welcome, no experience needed, free and all ages. More fun than you remember, these dances are being curated by the Bay Area's very own Evie Ladin. She will be calling along with other great local callers, including Connor Maquire with the Bolinas Fiddlers Union, and Robin Fisher with Dane Miller and Friends. These monthly events are a great way to explore square dancing. May to October at 425 Mission in Downtown San Francisco.

The Midday Music Concert Series Saturdays at TJPA's Salesforce Park

This concert series on the main lawn at the park features great local bluegrass, old-time, and roots music. Upcoming shows include great acts such as Nashville Honeymoon, Jimbo Trout, The California Tallboys, and the Stu Silverman Trio

– and the rest of the summer is being lined up now. The series is free and open to the public. From 11:30 a.m. to 1:30 p.m. through October at 425 Mission in Downtown San Francisco.

Bay Area Connect for Father's Day Festival, June 15–18 in Grass Valley

I am headed out to this festival for sure – the lineup is awesome this year! How many other locals are headed up there? Let's get some jamming going and expand our local community – if you are interested in linking up with other Bay Area folks, reach out to me at Woodylauer@californiabluegrass.net and we will get it going!

Pre-Pride Parade Pickin' Party in The Park – An Urban Bluegrass and Roots Festival on Saturday, June 24 at TJPA's Salesforce Park

CBA, Bluegrass Pride, and Salesforce Park are pulling together a great-looking lineup for this new festival the week after the Father's Day Bluegrass Festival! It's free, so plan on hanging out with us during the day Saturday, June 24.

There are also a number of other events in development, including "The Feral Friday Square Dance" which held its return event hosted by Karen Celia Heil on April 28 at the Polish Club. Karen hopes to make this square dance a monthly event on the 4th Friday of every month, so stay tuned for more information.

If you have any questions, want to volunteer at any of these upcoming events, just reach out to me at woodylauer@californiabluegrass.net – and thanks for your time!



Chuck and Jeannie Poling. Photo by Michael Pegram.



Lots of Bluegrass Pride! Photo by Michael Pegram.



START A JAM

THE BASICS OF CONVENING A REGULAR PICKING PARTY NEAR YOU

by Matt Lauer, Regional Director, San Francisco Region

The idea of starting a jam seems really simple, doesn't it? All you need to do is find a couple of fun musicians who also like the idea, and somewhere to play – how hard can it be? Getting a bluegrass jam started can be easy, or it can be a lot of work – depending on what you are trying to do. Bluegrass jams grow the community, make you a better musician, and are generally a lot of fun for all involved.

What are the key ingredients of a bluegrass jam? Like any good gathering, people, in a place, experience an individual facet of a larger shared common experience. For a bluegrass jam, musicians come together for a time to play music from our particular slice of the canon of American folk music – bluegrass, old-time, and gospel – at a venue.

From there, pretty much anything goes. You might also hear what some might consider Western swing, traditional Irish tunes, or Appalachian ballad singing. You might be in a garage. You might be at a bar. You might be in a church basement. It all depends on who's where, and what's happening. The good news is: that's up to you.

If you're new to bluegrass and want opportunities closer to home to work on your chops with other players, or you just

want to understand the different kinds of jams across California from the wide, wide range of how jams can be managed in different regions of the country, knowing a few things can help you succeed on the jamming scene.

A VENUE

In theory, a bluegrass jam can be almost anywhere. All you need is a place where a few folks can gather and play without bothering other people. Prime locations include parks, living rooms, farmers' markets, restaurants, bars, music venues, festivals, campgrounds, beaches, hotel rooms, senior centers ... or just about any other place where two or more people can come together and hear each other play.

If you've got your eye on starting a jam at a place of business as the venue – like a bar, restaurant, coffee shop, or any other kind of business that might benefit from the performance – you should know that, even though we think of this music as "traditional," much of the bluegrass repertoire is under copyright. That means that for the performance of these songs or tunes, the owner of the business may owe royalty payments to groups known as "performing rights organizations" who collect those royalties and distribute them to the copyright holders. Believe it

or not, CBA can work with you and a public venue to help cover these costs!

Public venues are often very interested in having music, and the conversation to get started can be a simple one. Other folks might want to be a little more involved in hosting, and co-create the jam rules with you. Some venues might charge to participate; some are free and offer special perks to the players, like free drinks, snacks, or a glass of wine to help attract quality pickers.

THE PLAYERS

A bluegrass jam has to have at least two players, but can be as big – or as small – as the place can hold and the players can hear themselves. Bluegrass jams have a combination of the instruments traditionally used in bluegrass and old-time, including mandolin, fiddle, banjo, guitar, bass, dobro, or other acoustic instruments. The person who organizes the music is known as the jam's "host" and has a big influence on the type of music and the number of players at any particular jam. The host can be a person, or a band, and can be the same person each time, or can be rotated among a group of willing hosts. A jam can also be paired with a concert.

THE JAM

So how will your jam go? A good jam host balances the limits of the space, the skills and musical appetites of the players, and the comfort of and accessibility to any welcome listeners, to create a jam everyone involved can enjoy. On the simple side, a regular acoustic jam in a living room with a few players who

all know each other can be put together with ease. On the more complicated side, a public "performance" jam showcasing the players on a stage, playing through a sound system to a crowd of people expecting a good bluegrass show can be a serious production with a lot of moving parts. The more complicated the jam, the more important it is to be sure that the venue's rules; the equipment needed (and its working order); the skill levels of players welcome; any musical boundaries; financial terms or participant perks (if any); and the schedule are clear to everyone so things run smoothly. Private jams, also known as invitationals, include pre-selected pickers; "open" or "public" jams are just that – anyone can play. Both types of jams have advantages and complications, and it is important for the host to be clear about this to set clear expectations.

Tunes and songs might be selected by the host, or picking the next one might go to the next person in a circle. Sometimes you might get a quick rundown of the key, unusual chord progressions, and any harmonies desired. Not everyone needs to call a tune but it is a great way to add new music to other people's repertoires and expand your own.

Once you learn the basics of hosting a bluegrass jam, the process can be repeated just about anywhere. If you want to know about jams happening in your area or want to start a new jam, check in with your CBA regional director. Now, get out there and play some bluegrass!

Bluegrass jams grow the community, make you a better musician, and are generally a lot of fun for all involved.



FIND YOUR JAM



REGION 1 - SIERRA

Grass Valley Old Time Jam

First Sundays, 1-3 p.m. Unchurch, 235 Bresee Pl, Grass Valley. <https://facebook.com/groups/sierraoldtime>. Open to all.

Nevada City Old-Time Slow Jam

Second Sundays, 1-3 p.m. Madeline Helling Library, 980 Helling Way, Nevada City. Contact: Margo Meredith 530-559-2858

Dutch Flat Old-Time Jam

Currently on hold
Third Sundays, 1-4 p.m. <https://facebook.com/groups/sierraoldtime>

Old-Time Dance Jam

Fourth Sundays, 2-4 p.m. The Wild Eye Pub, 535 Mill St, Grass Valley. Contact Geff and Marsha Crawford at 209-402-1943.

Alibi Ale Works Bluegrass Jam

Sundays, 6-8 p.m. 10069 Bridge St, Truckee. 209-402-1943. Open to all.

Uncle Sonny's Bluegrass Jam

Wednesdays, 6-8 p.m. 13475 Colfax Hwy/174, Grass Valley. Open to all.

REGION 3 - SOUTHLANDS

Duck Foot Brewing Company Jam

Fourth Sundays, 1-3 p.m. 8920 Kenamar Dr. #210, San Diego. Bring a chair to play outdoors.

REGION 4 - NORTH BAY

CBA Sonoma County Bluegrass Jam

First and fourth Sundays, 1-3:30 p.m. Arlene Francis Center, 99 6th St, Santa Rosa.

Third Sundays 1-3:30 p.m. Coffee and More. 6761 Sebastopol Ave, Sebastopol. Contact David Carlson: davidacarlson62@hotmail.com

Sonoma County Bluegrass Sessions

Fifth Thursdays, 7-9 p.m. Willowbrook Ale House, 3600 Petaluma Blvd North, Petaluma. Jump in to be backed up by an experienced band.

Garage Jam

First Mondays, 6-8 p.m. 321 2nd St, Petaluma. Through the gate into garage on right.

Sonoma County Folk Society Jam

Fifth Sundays 1:00-5pm. Sebastopol Grange, 6000 Sebastopol Ave.

Sonoma Town Bluegrass Jam

Second and fourth Thursdays, 7-9 p.m. Sonoma Community Center, 276 E. Napa, Sonoma. Contact CW Bayer at nevadamusic.com@me.com.

Church of the Oaks Old Time Jam

First Sundays 3:00-5:00pm 160 West Sierra Ave, Cotati

Charles Street Village Old Time Jam

First Sundays 2:00 pm 42 Charles St, Cotati

REGION 6 - L.A. SOUTH

Project Barley Open Mic

Second Tuesdays, 7-10 p.m. 2308 Pacific Coast Hwy, Lomita. Contact DonnaHargis@californiabluegrass.net. Open mic and jamming.

REGION 8 - SAN BERNARDINO

Inland Empire Bluegrass Jam

Saturdays, 9 a.m.-12 p.m. Fairmount Park, 2601 Fairmount Blvd, Riverside. Contact RobertWheeler@californiabluegrass.net.

Valley Bluegrass Jam

Second Saturdays, 9-11 a.m. Montague Brothers Coffee, 21545 Palomar St, Wildomar. Contact Joe Encee at jtencee@icloud.com. Behind the coffee shop.

Orange County Bluegrass Pub Club

First and third Mondays, 6-8 p.m. Sammy's, 23221 Lake Center Dr, Lake Forest. Contact Dennis Murphy, murphdasurf65@gmail.com.

REGION 10 - L.A. CENTRAL

Long Beach Dog Park Jam

Saturdays, 10 a.m.-12:30 p.m. Recreation Park, 4900 E 7th St, Long Beach. Contact Phoebe Leigh-Suelflow at Phoebe@californiabluegrass.net.

REGION 13 - SAN FRANCISCO

Bluegrass Jam at The Lucky Horseshoe

Sundays, 4-7 p.m. 453 Cortland Ave, San Francisco. Free and open to the public, all skill levels welcome.

Amado's Open Bluegrass Jam

Wednesdays, jam at 7 p.m., Concert at 8:30 p.m. 998 Valencia St, The Mission, San Francisco. Open to the public and all levels are welcome. The jam is followed by a bluegrass show from fine local and national touring acts.

Weekly Bluegrass Jam at The Hotel Utah

Tuesdays, 7 p.m. 500 4th Street, San Francisco. Free and open to the public.

REGION 17 - MARIN

The Marin Bluegrass Sessions

First Saturdays, 4-6 p.m. Mantra Wines, 881 Grant Ave, Novato. Contact Bruce Sadownick at bruce.sadownick@gmail.com. Free glass of wine, CBA members 20% off wine purchases. Band back up for experienced players.

Tam Jam

Sundays, 6-8 p.m. Taste of Rome, 1000 Bridgeway, Sausalito. Contact Mike Staninec at staninec@gmail.com. An invitational bluegrass jam; once-a-month old-time jam.

REGION 20 - ORANGE

Cook's Corner Roadhouse Bluegrass Breakfast Jam

Eat at 9 a.m., play at 9:30. Second and fourth Sundays. 19251 Santiago Canyon, Trabuco Canyon. Contact Dennis Murphy at murphdasurf65@gmail.com. Beginner-friendly.

Mile Square Park

Saturdays 10 a.m.-12:30 p.m. 16801 Euclid St, Fountain Valley. Contact Howie Doering at HDoering@socal.rr.com. Great for first timers, uses the Bluegrass Fakebook.

REGION 23 - CONTRA COSTA

Open Jam In Martinez

First Sundays, 11 a.m.-2 p.m. Market and Main, 610 Main St, Martinez. A classic jam circle.

East Bay Bluegrassers Jam

Wednesdays, 6-8 p.m. Rockin Robbies, 11231 San Pablo Ave, 2nd Floor, El Cerrito. Contact Steve Hutchinson at stevehutchmarine@gmail.com. All ages and skill levels are welcome. \$5 donation requested to cover room rental.

REGION 27 - EAST BAY

California State Old-Time Fiddlers' District 9 Jam

Fourth Sundays, 1:30-5 p.m. Castro Valley United Methodist Church, 19806 Wisteria St, Castro Valley. Contact texshar@pacbell.net. First time free, then \$4 members / \$6 non-members.

Dublin Bluegrass Jam

Mondays, 7-8:30 p.m. Dublin Heritage Center Park, 6600 Donlon, Dublin Contact Bob Gisler at Bob.Gisler@icloud.com. Open jam, \$4/person.

Oracle Tavern Bluegrass Jam

Second Thursdays, 7-10 p.m. 1640 N Spring St, Los Angeles Contact Neil Newton at Neil.Newton@gmail.com. All are welcome.

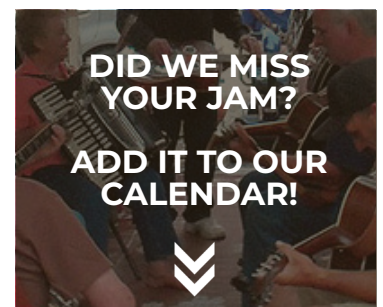
Weekly Bluegrass Jam at Lawless Brewing

Wednesdays, 6-9 p.m. 5275 Craner Ave, North Hollywood Contact: Ryan Schindler nohoweeklyjam@gmail.com. Acoustic instruments only.

VIRTUAL JAMS

Andronico's Zoom Jam

7-8:30 p.m. Mondays. Contact Steve Goldfield steve.goldfield@gmail.com. Old-time virtual jam.



CBA REGIONAL GUIDE



The California Bluegrass Association has a terrific team of regional directors spread out through the regions. Their job is to represent the CBA in their geographic area. Our regional directors help start and keep regular jams going, promote live bluegrass and old-time performances in their respective communities, keep the CBA updated on events and activities, and offer assistance to the CBA in its outreach efforts across the state. Get to know your regional director with this list, (or on our website).

Region 1: Sierra (Sierra, Nevada, Yuba, Placer)
Jonathan Bluemel - jonathanbluemel@californiabluegrass.net

Region 2: Bakersfield (Kern County)
Jeff Russinsky

Region 3: Southlands (San Diego, Imperial)

Region 4: North Bay (Sonoma, Napa, Lake)
Mark Hogan - markhogan@californiabluegrass.net

Region 5: Central San Joaquin (Fresno, Kings, Tulare, Inyo, Madera)
Karana Hattersley-Drayton

Region 6: Los Angeles South (Sup. District 4)Donna Hargis - donnahargis@californiabluegrass.net**Region 7: Northern Lands** (Del Norte, Siskiyou, Modoc, Humboldt, Trinity, Shasta, Lassen)**Region 8: San Bernardino**Robert Wheeler - robertwheeler@californiabluegrass.net**Region 9: Delta** (Solano, Yolo, Colusa, Sutter)Jenny Williams - jennywilliams@californiabluegrass.net**Region 10: Los Angeles Central** (Sup. District 2)Donna Hargis - donnahargis@californiabluegrass.net**Region 11: Upper San Joaquin** (San Joaquin, Tuolumne, Calaveras)**Region 12: Central Coast** (San Luis Obispo, Santa Barbara, Ventura)Jim Fissori - jimfissori@californiabluegrass.net**Region 13: San Francisco**Matt Lauer - woodylauer@californiabluegrass.net**Region 14: North Sacramento Valley**

(Butte, Glenn, Tehama, Plumas)

Region 15: Sacramento WestMatt Coleman - mattcoleman@californiabluegrass.net**Region 16: Big Sur** (Santa Cruz, Monterey)Larry Phegley - larryphegley@californiabluegrass.net**Region 17: Marin**Bruce Sadownick - brucesadownick@californiabluegrass.net**Region 18: Silicon Valley** (Santa Clara, San Benito)Danny "Hootenanny" Clark - dannyhoote-nanny@californiabluegrass.net**Region 19: Merced** (Merced, Stanislaus, Mariposa)Marc Alvira - marcalvira@californiabluegrass.net**Region 20: Orange**Donna Hargis - donnahargis@californiabluegrass.net**Region 21: San Mateo Peninsula**Aaron Zorndorf - aaronzorndorf@californiabluegrass.net**Region 22: Los Angeles West** (Sup. District 3)Ryan Schindler - ryanschindler@californiabluegrass.net**Region 23: Contra Costa**Bruce Campbell - brucecampbell@californiabluegrass.net**Region 24: Sacramento East**Dave Boggs - daveboggs@californiabluegrass.net**Region 25: Gold Country** (Amador, El Dorado)**Region 26: Los Angeles East** (Sup. District 1)Robert Wheeler - robertwheeler@californiabluegrass.net**Region 27: East Bay**Matt Lauer - woodylauer@californiabluegrass.net**Region 28: Los Angeles North** (Sup. District 5)Ryan Schindler - ryanschindler@californiabluegrass.net**Region 29: Mendocino**Stephanie Garrabrant-Sierra
stephaniegsierra@californiabluegrass.net**Region 30: Outside California**

Visit us online for more
information on Regional
Directors and how
to get involved!



WILL THE CIRCLE BE UNBROKEN?

HELP BLUEGRASS THRIVE IN YOUR REGION

by Ted Kuster, CBA Board Member and Vice President, Regional Directors

A regional director for the CBA is a special kind of person. Here are a few things that set our regional directors apart from the common run of humanity:

They love bluegrass and want there to be more of it. Regional directors get a kick out of knowing that special feeling you get when someone you invited to a jam goes home with a smile on their face and few new licks to try out.

They like people. Especially kids. Regional directors thrive on making new friends and deepening ties to old ones. They know the bluegrass of the future will be played by people who are kids today, and they're excited about helping kids find their joy in bluegrass.

They can pick some. Regional directors aren't all hot pickers.



Larry Phegley introduces Laurie Lewis Band at Otter Opry. Photo by Robin Frenette.

So, who are these people? Regional directors are appointed by the CBA Board to renewable one-year terms, during which they get a pair of complimentary Father's Day Festival tickets, along with the undying gratitude of bluegrass folks all over California. Here are some of the things our regional directors do:

Help music venues find bluegrass performers and help performers find venues. Restaurants and bars are working harder than ever to make it these days. Bluegrass music is a proven way to pull in the thirsty and hungry customers venues need to stay afloat.

Find opportunities to showcase bluegrass in public spaces. There's always a town fair, a concert series in the park, a school assembly, or a church dinner that could benefit from a dose of bluegrass music!

Start jams and help them keep going. Music teachers say jamming with others is the most effective way to learn to enjoy music. It helps people get better at playing, and it helps people get more out of listening to music.

Connect people with teachers and camps. The CBA offers the Julian Family Fiddle Camp in March and the CBA Music Camp in June. And there are dozens of other camps all over California where kids and adults can develop their skills and have fun with music.

Let people know about the benefits of CBA membership. The more bluegrass lovers join the CBA, the more fun we'll all have at our festivals, campouts, and jams. There are lots of great reasons to join, from concert discounts and magazine subscriptions to that great feeling of being part of a big musical family.

Several CBA regions don't currently have their own directors, including the San Diego area, Gold Country (Amador and El Dorado counties), and the far northern region around Humboldt County (see californiabluegrass.org/regional-directors for the full story). We could really use a good Regional Director in Stockton, too. If you're in one of those areas and you have a hankering to meet people, help out your community and do a whole lot of picking, drop a line to tedkuster@californiabluegrass.net!



GREETINGS FROM GRASS VALLEY

by Jonathan Bluemel, Regional Director, Sierra Region

Last month my wife and I celebrated the purchase a year ago of our home in Grass Valley. Since our move, I have been learning a lot about the jam scene in Region 1. I've created a jam spreadsheet to track the old-time and bluegrass jams up here. Word is getting out, and people are starting to seek me out for the link to this treasure trove of info about the Sierra jam

scene. I'm hoping this becomes a "go to" live document for all to enjoy. I haven't been able to list all of them – yet. And if you find out about a jam that isn't listed please let me know.

You'll find all the jams I know of in our region on page 10. We've had some great performances at The Center for the Arts — Michael Cleveland and The Steep Canyon Rangers have both played recently. It's a great venue worth catching a show.

Have fun and keep the tunes flowing!

jonathanbluemel@californiabluegrass.net

Bruce Campbell used this program to run a great jam at a little club called Armando's in Martinez. The club is no longer there, but the idea is sound. I was a member of the house band for a few years.

These are the guidelines and fine points for hosting this type of event, in the hope of arousing interest in my region and, possibly, other areas, as well.

The jam occurs once a month, usually, on a night when it is usually a little slow at that venue. Armando's advertised the event.

The venue can charge a nominal cover at the door to attend – at Armando's it was never more than \$5. Members of the house band attend for free. The money collected at the door goes to the venue.

Hopefully, the venue provides food and drink. We encouraged participants to partake to help make the event profitable for the venue. The house band was provided bottled water free of charge.

The evening usually lasts about two-and-a-half hours. Ours were from 7:30 p.m. until 10:00 p.m.

The host notifies everyone on his mailing list of the theme for the next jam. It's usually something simple such as "train songs" or "songs with the color blue in them," etc. Choosing songs that fit the theme are not required, but we appreciated the challenge and felt it added to the fun.

All guests interested in playing put their names on a sign-up sheet upon arrival and play up to three songs.

A house band backs up anyone who wants them to. A person can also choose to play alone or bring up their own accompaniment. Bands are also welcome.

The host runs the jam and monitors the



by Jonathan Bluemel, Regional Director, Sierra Region

sign-up sheet. If the host is in the house band, another person can be assigned the job of monitoring the sign-up sheet and calling up the next participant.

The house band starts off the evening by playing three or four songs, and then the first person on the list is called up.

House band members can sign up to perform, too, if they choose.

It's helpful to have a "green room," so people next on the list can tune up and prepare without disturbing the rest of the attendees. At Armando's, we used a back patio out of earshot.

Combinations of players are encouraged to sign up, as well.

We loved coming up with funny names for the bands.

A person can sign up more than once, but must wait until everyone on the list has had a chance to play once.

A music stand can be helpful. At Armando's participants would often bring chord charts printed in large type so they can be read by the house band. This is a plus! Sometimes they do original material, which is very challenging for the house band without a roadmap of some kind.

A sound system is a must, and having someone on hand to help move microphones and tweak the sound levels is a huge advantage. The microphone setup often changes for each song, so having someone facilitate helps move the night along. In Martinez, we always had a soundman.

I'm hoping this concept will spark ideas and possibly create a new way to enjoy jamming. People both play and also are the audience – you can be as involved as you want to be. Musicians moving from the audience to the stage and back again created an air of camaraderie among the crowd and made everyone feel comfortable and included.

If you try this and come up with your own twists or refinements, let us know at breakdown@californiabluegrass.org!



SONOMA

REGION 4 WRAP UP

by Ted Kuster, CBA Board Member and
Vice President, Regional Directors

Picking is picking up nicely in the North Bay area. The Garage Jam consistently attracts about two dozen pickers to the Out West Garage in downtown Petaluma on the first Monday evening of the month. The Sonoma County Community Center in the town of Sonoma hosts a jam every second and fourth Thursday evening. Meanwhile, the indefatigable Dave Carlson leads a Sunday afternoon jam at the Arlene Francis Center in Santa Rosa on the first Sunday of the month and at Coffee & More in Sebastopol on the third Sunday.

In March, CBA members kicked off a series of regular appearances at Becoming Independent, a Santa Rosa facility that serves disabled folks in the area. In Rohnert Park, a CBA crew entertained at an Easter week dinner at Cross and Crown Lutheran Church, with more appearances booked, and we've been bringing bands to the Clearwater retirement home. Community engagement is a big part of building a lively bluegrass scene, and we'll be doing more of these appearances as time goes on.



Garage Jam in Petaluma. Photo courtesy Ted Kuster.



CBA Sonoma County Bluegrass Jam at the Arlene Center. Photo by Patrick Campbell.

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PASSION, PICKING, AND PIES

JOHN AND LORETTA HETTINGER SHOW US HOW IT'S DONE

by Jason Dilg, Bluegrass Breakdown Managing Editor

In case you missed it, the federal public health emergency for COVID officially ended May 11. In the three years since it started, the pandemic certainly changed the face of gatherings and venues. But the bluegrass community is strong today because of institutions like the Folsom Opry – a two-decade long labor of love for John and Loretta Hettinger that connected kindred souls around Sacramento.

When the Hettingers created the Folsom Opry house concert series, it established the blueprint on how local CBA volunteers could be effective in their local communities. Others have since followed this model to bring wonderful, intimate concerts to venues across the state. “As an all-volunteer organization, CBA is really a network of people like John and Loretta who work toward a simple goal of bringing music to their friends and neighbors. CBA is there to help,” said Pete Ludé, CBA chair.

“If you have not been to one of the Hettinger’s house concerts, you are ‘missing the boat’,” wrote Randy Shelton in a review of a Folsom Opry show in the April 2012 Breakdown. A double bill in January had featured Fiddle, Flash & Friends and Natural Drift – but the bands had quite the competition for center stage. “Another not-to-miss part of these house concerts are Loretta’s

homemade pies,” Shelton said. “All one can say is ‘wow!’ She baked eight different and delicious pies for this event.”

Indeed this simple formula of bluegrass music and great hospitality has been the basic recipe for bringing together good people at intimate shows for a long time, and will be forever – we hope – thanks to the example of folks like John and Loretta.

In 2004, John wanted to help grow the bluegrass community by taking on the publication of an established bluegrass newsletter sent to hundreds around the Sacramento area. John would pull together the newsletter’s content, and Loretta would proofread it before publication. “I’m not a very good musician, so I thought the newsletter was the best way I could contribute to the CBA,” John told writer Jon Hartley Fox in January 2018 for the Breakdown.

Not long after, fellow CBA member Bob Thomas called with word that a band from Southern California was looking for a gig to help beef up the tour they were putting together in the Sacramento area. “So we volunteered to try hosting a house concert. It worked out, so when we were asked to do another, we agreed and have been refining the process ever since,” John said. “Over the years we have hosted more than 30 concerts with

most audiences in the 35 to 40 range. Of course, a lot of folks are regulars, so I would guess that we have had a few hundred different people attend.”

The Hettingers have hosted some of the brightest stars in California bluegrass and beyond, but let’s get back to those pies. Somehow, after a 20-year career as a planner for the city of Folsom, and while becoming a founding member of the Heritage Preservation League of Folsom; volunteering at the Folsom History Museum, and the Museum of Wonder and Delight; and serving on the Planning Committee for the Chinese Heritage Museum – and being a grandmother many times over – in her “spare time” she made at least 250 pies for the concerts, maybe 100 different kinds, John said. “She’s the best pie maker in the world. My favorite is strawberry-rhubarb; hers is the one on the plate in front of her.”

We couldn’t be happier that live music is coming back strong, region-by-region, across the state. Thanks to the example of people like John and Loretta Hettinger, we know that rebuilding the bluegrass community will happen in jams and house concerts, and that it will be a lot of fun. We hope it’s also as delicious.



John and Loretta Hettinger. Photo by Patrick Campbell.



Master pie baker at work at the Folsom Opry House. CBA file photo.



Rolling square dance party. Photo by Corbin Pagter.



Lauren Leverone, Robin Fischer and Evie Ladin. Photo by Mike Melnyk.

MOUNTAIN MUSIC, BERKELEY-STYLE

20 YEARS OF THE BERKELEY OLD TIME MUSIC CONVENTION

by Suzy Thompson, Bluegrass Breakdown Guest Contributor

A five-day-long homegrown urban hoedown and picking party, with concerts, square dances, workshops, and other events at venues all over Berkeley, this year the Berkeley Old Time Music Convention celebrates its 20th year.

Headliners include the Slate Mountain Ramblers (beloved southeastern fiddle convention fixture, featuring master fiddler Richard Bowman); renowned ballad singer Sheila Kay Adams (National Endowment for the Arts Heritage Fellow); Hubby Jenkins (Carolina Chocolate Drops) with Jackson Lynch (Downhill Strugglers); Nokosee Fields Trio (Cherokee fiddler, Clifftop winner); Foghorn Stringband's Caleb Klauder & Reeb Willms (gorgeous duet singing); two-time Grammy winners Cathy Fink and Marcy Marxer (kid's concert and family dance); and Louisiana Creole accordion and fiddle player Ed Poullard. California bands include SLO County Stumblers, Plaid Strangers, and Thompsonia (backing Ed Poullard at the Cajun dance).

The centerpiece of the BOTMC is the string band contest, a free event in Civic Center Park featuring 12 bands competing for hand-crafted, one-of-a-kind pot holders (plus the glory, of course)! Love jamming? The festival includes nine different scheduled jams, many hosted by BOTMC performers.

The BOTMC opens on Wednesday, Sept. 20 with a welcome party at Ashkenaz – square dancing, Cajun dancing, and a hosted backroom jam. Thursday and Friday nights (Sept. 21 and 22) feature concerts at the Freight & Salvage; musicians are invited to show up early for jamming in front of the building. Both concerts are triple bill shows, with some special surprises planned each night. Workshops take place upstairs earlier in the evening.

On Saturday, Sept. 23, free daytime activities in Civic Center Park include a family concert with Cathy Fink and Marcy Marxer, followed by the string band contest. This contest is a low-stress affair; the only real rule is that bands must have at least two members and at least one fiddle or banjo. The tunes can come from any place on the globe. Fiddle-banjo bands crank out the purest of hoedowns, but entrants have also played bluegrass, swing, Greek rembetika, jug-band music, and pan-ethnic political satire – all including at least one fiddle or banjo, of course! Jam sessions are dotted around the park, including one hosted by BOTMC performers. In the evening, there's a rollicking square dance party at Ashkenaz, with a welcoming wood-floored hall for all ages, and three bands; all the dances are taught from scratch. In the back studio, there's a hosted jam, with instrument check available for those who want to split their time between picking and dancing.

Sunday, Sept. 24 features another hosted jam and workshops taught by the convention's visiting performers at the Freight, a family dance at Ashkenaz and a gathering at Ohlone Park for picking, singing and visiting.

Evening events are ticketed; workshops are included with ticket purchase. All other events are free! Please consider volunteering for the BOTMC, it's a fun way to make the festival feel like your own.

For ticket and volunteer info (and lots more including string band contest sign-up info), visit www.BerkeleyOldTimeMusic.org.



Banjo workshop with Ivy Sheppard. Photo by Mike Melnyk.



Kids at the square dance. Photo by Corbin Pagter.

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Meet our
**LIFETIME
MEMBERS**

JOHN GREEN

2006 CBA LIFETIME MEMBER
by Phil Boerner, CBA Contributor



John Green at 2016 FDF. Photo by Randy Shelton

John started the festival instrument raffle to support California bluegrass artists, including funding youth travel to IBMA. He donated the first instruments to be raffled: Martin guitars and a bass. John also proposed that the CBA sell alcohol at festivals to raise money, as is now done at Vern's Stage. As a CPA, he also did the CBA's tax returns for 20 years.

John – assisted by his brother Skip – organized many concerts at The 5th String and at the 24th Street Theatre in Sacramento, bringing major headliners in bluegrass, country, and old-time music to these venues and to festivals. This led to other concert promoters, including the CBA, pursuing bigger headliners. His venues always have the best sound in town.

John has also been a performer and teacher at The 5th String, carrying on Clarence White's style on guitar. John Green's efforts are a major reason there is a bluegrass scene in Sacramento today.



John at the IBMA CBA Suite in 2002. CBA file photo.



On stage at CBA Veterans Day Festival 2002. File photo.

In 1981, John Green opened up The 5th String, then the only bluegrass music, stringed-instrument store in Sacramento. The 5th String began holding Thursday-night jam sessions, which were monumental in the early days – sometimes with over 80 musicians, including Vern Williams and Ray Park. The Thursday jam has continued ever since, and is where countless musicians first play with others and even meet their future band members.

John was at the first CBA festival, where he slept on the stage to protect the sound equipment. He later became a sponsor of the festival and had a booth.

GOLDEN OLD TIME CAMPOUT

AUGUST 24-27 AT CAMP RUSSIAN RIVER

by Karen Celia Heil, CBA Board Member and Old-Time Director

The CBA is again holding this beloved campout at the great Camp Russian River this August.

Settle in the Redwood Grove or rock out in the meadow under the stars. We will devote three days and three nights to the playing of old-time music and fun, from noon Thursday, Aug. 24 to 2 p.m. Sunday, Aug. 27th. Come visit and jam with musical friends old and new!

There is tent, car, and RV camping, with electricity at most sites. Hot showers. The camp is close to restaurants and services. We are especially excited about this new site at Camp Russian River in Guerneville. I think we are going to love it!



Visit the CBA website's Golden Old Time page for more detailed information and tickets.



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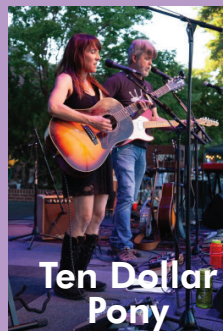
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2023 Julian Fiddle Camp group photo, a great time was had by all! See story on front page. Photo by David Cupp.

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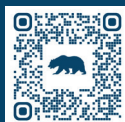
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3-YEAR • \$65	3-YEAR • \$80
10-YEAR • \$110	10-YEAR • \$130

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Monthly Trivia Quiz

by Bert Daniel, Breakdown Contributor

Our April readers were asked: "He turned 85 in March, so he could be thinking about the title of a classic recording by Bill Monroe that he played guitar on (I'm not sure if he liked the seagulls)."

The answer is Norman Blake, and, for the record, the recording was My Last Days on Earth.

These knowledgeable CBA members got the answer correct: Louis Kaplan, Luke Abbott, Jim Lappin, Kevin Jude and Cary Taylor. The randomly selected winner of this month's prize - a Paige capo (guitar or banjo, your choice) is **Luke Abbott!**



Norman Blake. Photo by Christi Carroll.

JUNE TRIVIA CHALLENGE

When regional activities stopped three years ago, CBA launched a webcast series featuring performances from over 40 bands, including CBA favorites North Country Blue, Boston Ravine, Kathy Kallick, and many others; kids' songs from the CBA Youth program and a series of "Pocket Lessons" from top Bluegrass and old-time instructors. The series culminated with a gala webcast on June 20, 2020, featuring many of the performers that we had hoped to be with when COVID first canceled the Father's Day Bluegrass Festival. The name of the series was taken from a song written by the same person who gave us "I'll Fly Away" and "Rank Stranger." What was the series name, and who wrote the song of the same name?

Send answers to:
trivia@californiabluegrass.net
no later than June 30.

This month's prize is a shiny new set of D'Addario strings. Only CBA members are eligible to win; if there is more than one correct response, the prize winner will be selected by random drawing. The winner will be announced in the August Bluegrass Breakdown.