



## A NOTE FROM THE CHAIR

### GETTING READY FOR THE HOLIDAYS

By Pete Ludé, CBA Executive Director

I know it's hard to believe, but the Holiday Season is already nearly upon us. In my hometown of San Francisco, we started seeing decorations and hearing Christmas tunes in stores back in September. That seems too early! But now that it's November, we here at the CBA think it's time to start thinking about the season.

That means gathering around the fireplace with your family, playing your favorite tunes together, cooking up some favorite foods (see some ideas elsewhere in this issue!) and exchanging gifts – that is why this month's Bluegrass Breakdown is focused on this holiday spirit. We have a few ideas for gift giving: first – CBA's Membership VP Debbie Wendt has just launched a new program where you can purchase CBA memberships for your friends and family – who may not even realize what they've been missing. CBA is a great stocking-stuffer for only \$25 for a year-long connection to our wonderful and warm community. Since membership rates will increase next year, you can act now by purchasing on [CaliforniaBluegrass.org](http://CaliforniaBluegrass.org) or by scanning the code on page 3.

You can also consider gifts of tickets for Father's Day Bluegrass Festival next June. Pre-sale tickets will go on sale December 1, at significant discount – IF you are a CBA member. For those of you in Southern California, we're now launching registrations for the Julian Family Fiddle Camp, near San Diego from May 1 through 5. A terrific opportunity to bring a drifting musician into our Bluegrass, Old time and fiddle community. You can learn more at [FamilyFiddleCamp.com](http://FamilyFiddleCamp.com).

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## CBA ELECTION RESULTS

### THREE NEW BOARD MEMBERS, EXEC ROLE, FOR SUCCESS IN '24

By The Bluegrass Breakdown

The CBA Board of Directors election concluded on Saturday, Oct. 14, and the results were carefully tabulated by Jim Duber, our new elections coordinator. Jim reported a good turnout, with 518 votes received, far exceeding the minimum quorum requirements. The results were announced at the annual all-member meeting that same evening, held during the CBA's Fall Campout.

During the meeting, we thanked and acknowledged departing board members Ted Kuster and Steve Ladonga. In addition, it was announced that Pete Ludé, the previous board Chairman, accepted the newly-created position of **executive director**, and so has stepped down from the board. Pete will continue to work even more closely with all the CBA community toward the continued success of our nearly 50-year old association.

Three new members are now welcomed to the CBA Board:

**Joel Keebler** is a relative newcomer to California, having moved to Sacramento in 2019 from Blacksburg, Va. He's no stranger to bluegrass – and he's spent considerable time in Bristol and Floyd, Va., and lived in Poor Valley, just down the road from the Carter family.

Once upon a distant time, he

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Joel Keebler



Ashley Readell



Tyler Stamets

## WHEN RALEIGH WAS 'DAWG'TOWN

### DAVID GRISMAN TO BLUEGRASS HALL OF FAME

By Lindsey Terrell, Special To The Bluegrass Breakdown

If you were to look up the word "innovator" in the dictionary, you might very likely find it illustrated with a photo of David Grisman. Nicknamed "Dawg" by fellow trailblazer Jerry Garcia of Grateful Dead fame, Grisman is a legend – not just of bluegrass music, but of music in general. He has worn many hats – mandolinist, composer, music producer, and more – all the while exhibiting the spirit of a true pioneer. This September, Grisman was finally inducted, at the age of 78, into the IBMA Bluegrass Music Hall of Fame at the 34th Annual International Bluegrass Music Association Awards, recognized as one of the most influential mandolin players of all time.

It was a poignant moment for California bluegrass in September during the IBMA awards show when the band selected to perform in Dawg's honor was the Crying Uncle Bluegrass Band, winners of the 2023 IBMA Momentum Band of the Year, featuring young musicians who grew up in the CBA Youth program. It was a stunning performance by this quartet of teens and twenty-somethings, joined by veterans Sam Bush and Ronnie McCoury, proving Grisman's lasting influence on future generations. And the dramatic virtuosity of Crying Uncle would make Grisman – and all Californians – extremely proud.

[cont'd on page 6 →](#)



David Grisman. CBA File Photo.

Celebrate

# Earl Scruggs' 100<sup>th</sup> Birthday

**Saturday, January 6, 2024**  
**Buck Owens' Crystal Palace**  
**Bakersfield, Cal.**

**Doors at 5:30 - Show at 7:30**  
**Come early for dinner!**



Presented by All-Star Band

Bill Evans, Jim Nunally, Chad Manning, Tom Bekeny, Steve Pottier and Mike Witcher



Featuring Special Guests

**Peter Rowan**  
**Herb Pedersen**



Tickets available at [BuckOwens.com/tickets](http://BuckOwens.com/tickets)



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BLUEGRASS  
ASSOCIATION

Guitar  
Masters

## SOUTH STATE 48 RETURNS TO CARLSBAD

JAMS, WORKSHOPS, AND TRADITIONS KICK OFF NOVEMBER

By The Bluegrass Breakdown

South State 48 vol III kicks off November! Even though rooms at Carlsbad by the Sea Hotel are sold out November 2-5 for CBA's premier Southern California jam weekend, there is plenty of free action on top of around-the-clock jamming, including performances and workshops that will focus on more than just the musical traditions of bluegrass.

For example, consider that technical limitations of sound systems from the dawn of recording in the 20s into the 40s pressed bluegrass performance artists to duck, dive, twirl and twist to take or make room in the sweet spot in front of the mic in time for a solo or singing part. One wrong move and the banjo neck might as well be a baseball bat!

But when everything came together, the band's movement would on the precision of a Swiss clock, swirling in time to maintain a perfect mix, and later gain certain advantages over more complicated microphone schemes.

You'll see this living tradition on display at SS48 in the performances of many of the bands, and at a workshop where local bluegrass favorites the Honey Buckets will share their insights on getting great vocal harmony balance and managing instrument dynamics for single mic performances.

Join us at South State 48 for a full slate of great bluegrass fun!

THANK YOU TO OUR SPONSORS!



## BLUEGRASS BREAKDOWN

November 2023 - Holiday

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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## CHAIR MESSAGE

*cont'd from front page*

We were also hoping to offer you CBA gift merchandise, such as T-shirts, cool hoodies, key-chains, tote-bags and stickers – but we're challenged with setting up the online merchandise system (Wink wink: any volunteers out there able to help set up our online Square account?).

But most importantly: music is a powerful force able to bind us together during these very strange times of war, political division, and constant distractions. Let's find ways to use our connections through bluegrass and old-time music to support our loved ones, and find bridges to others in the community.

### CBA'S BIG SPLASH AT IBMA

I'm writing this just a few weeks after the International Bluegrass Music Association's "World of Bluegrass" shindig in Raleigh N.C., which wrapped up on October 1. The California Bluegrass Association was well represented. We had about a half dozen folks there, including at the gig fair, award ceremonies, youth programs, and business conference. CBA was a major sponsor for the industry awards luncheon, as well as the CBA Youth Room – including curated youth jams featuring top professionals for

two hours each day. Thanks to your generous donations to the CBA Youth Fund, we covered some of the travel costs for the CBA youth selected to be part of the IBMA Kids on Bluegrass program.

It was exciting to see so many California musicians acknowledged with major awards, including Molly Tuttle for three: Album of the Year, Song of the Year and Female Vocalist of the Year. John Reischman and Patrick Sauber were among the honorees in the Collaborative Recording of the Year, a project led by our friends at Special Consensus. The IBMA Momentum Award for Band of the Year went to our own Crying Uncle Bluegrass Band. We're so excited for these kids, who were so involved in CBA's Youth Program since they were youngsters. The Bluegrass Situation, based in Southern California, was honored with a 2023 Distinguished Achievement Award. And David Grisman was finally inducted into the IBMA Bluegrass Music Hall of Fame. It was a proud day for all of us Californians.

CBA hasn't had a showcase hospitality suite for the past few years, due to the logistics, staffing and financial challenges. But we're continuing to look at options for hospitality, especially given IBMA's announcement that they are moving away from Raleigh after 2024. Let us know if you have any opinions on the matter.

### PETE'S NEW ROLE

The other big news this month is more personal: the transition in my role within our team. The CBA board recently determined that because our nearly 50-year-old organization is now one of the largest bluegrass membership associations in the world, with annual budgets exceeding \$1 million, we need to be paying closer attention to the day-to-day operations. Our organization has a lot going on: our marquee Father's Day Bluegrass Festival in Grass Valley each year; along with two large music camps, three fun campouts, two hotel jams, and twenty other regional events and jams around the state of California. This requires lots of volunteer coordination, logistics planning, financial oversight and, of course, tons of paperwork. In short, more than we can reasonably expect – even from a team of a tireless and dedicated team of volunteers, as ours is. So, on October 15, I took on the position as CBA executive director, where I'll continue all this work. In this role, I'll be reporting to the CBA board, and therefore have resigned my position as board chair. You can read more about the new board members and officers elsewhere in this issue.



### NEW! CBA GIFT MEMBERSHIPS

Purchasing a gift membership to CBA has never been easier thanks to the dedication of our volunteer member database wiz Debbie Wendt.

With a simple scan of a QR code, you'll be magically escorted to your very own private page where you can connect your loved one – now or future – with a community of music across the state and beyond. With discounts to picking supplies and a year of the Bluegrass Breakdown, this one is a slam-dunk!



### CALIFORNIA BLUEGRASS ASSOCIATION



**MAY 1ST-5TH 2024**

**REGISTRATION OPEN**

Inaugurated in 2011, the Julian Family Fiddle Camp is a five-day acoustic music camp for people of all ages and musical abilities. Featuring instruction on fiddle, banjo, guitar, mandolin, vocals, and bass. JFFC is held annually at a rural family retreat center near the historic mining town of Julian, CA, and features some of the best internationally renowned instructors and performers on the roots music scene. All meals, instruction and evening concerts are provided for a single fee.

**FAMILYFIDDLECAMP.COM**



## OFFICER ELECTIONS

cont'd from front page

was a member of The Stringbeans, who were voted the best bluegrass band in Knoxville, Tenn. Other members of that unit became famous as Robinella and The Black Lillies. Joel is a big fan of the Del McCoury Band, Steve Martin, and We Banjo 3.

Joel formerly volunteered for various contra dance organizations in East Tennessee and Southwest Virginia. "These days, I am busy learning about all the great bluegrass and old time music in California," Joel said. Joel works as a community college educator and lives in Sacramento with his wife and son.

**Ashley Readel** was inspired to run for the CBA board by the energy and community that she's been a part of for so many years. About 10 years ago, Ashley started her bluegrass journey picking in Bay Area jams. She played mandolin in Old Belle and currently plays Dobro in Solid Gold Stranger – both of which have played at CBA festivals. She is a kindergarten teacher and has served on committees that require

listening, collaboration, and passion. She also volunteered at the Father's Day Festival last year. "I am thrilled to have the opportunity to continue working to promote the CBA and its amazing programs and events," Ashley said.

**Tyler Stamets** is an enthusiastic and active member of San Diego's bluegrass music community. He is a native of Julian, a long-standing business owner there, and serves as the president of Julian's Chamber of Commerce. He and his extended family have been attendees at, and great supporters of, the Julian Family Fiddle Camp. "I am excited that CBA has become the sponsoring organization of this important annual event," he said. Tyler is looking forward to continuing the positive relationship between the community of Julian, the CBA, and the Julian Family Fiddle Camp. Tyler added, "I wish to be an active part in helping CBA achieve its mission to encourage appreciation understanding, enjoyment, support, and performance of bluegrass music statewide, especially in Southern California!"

These new members join six incumbents who you already know on the board: **Robin Frenette, Karen Celia Heil, Dave Gooding,**

**Phoebe Leigh-Suelflow, Lani Way and Andrea Zelones.**

During the Board meeting the next day, on October 15, **Dave Gooding** was elected new board chairman. **Theresa Gooding** continues as CBA president. Our treasurer continues to be **Phoebe Leigh-Suelflow**, who also agreed to continue her role as VP of volunteers. **Andrea Zelones** continues as CBA secretary; **Darby Brandli** as VP of youth activities; **Debbie Wendt**, our 2023 Volunteer of the year, continues as VP of membership and **Ted Kuster** as VP of regional activities.

All of these dedicated volunteer leaders are looking forward to working with our CBA members and the broader CBA community toward a successful 2024 and beyond. If you have a chance to meet up with our CBA team, stop by and say "thanks" for all their hard work!

Learn more about  
CBA leadership and  
get involved! →



Camp Julian jam. Photo by Robin Frenette.

## JULIAN FAMILY FIDDLE CAMP

### — REGISTRATION OPEN NOW —

### MAKE TIME IN MAY FOR AN EPIC MUSIC RETREAT

By The Bluegrass Breakdown

The Julian Family Fiddle Camp isn't just a great camp because of its world-class instructors, or the outstanding hospitality and accommodations, or the quaint nearby Gold Rush town of Julian that plays host to the camp each year. It is a great camp, above all else, because of the tight bonds that this annual get-together has created through acoustic music since 2011.

The Julian Family Fiddle Camp, May 1-5, 2024, is a five-day acoustic music camp for people of all ages and musical abilities. Featuring instruction on fiddle, banjo, guitar, mandolin, vocals, and bass. JFFC features some of the best internationally renowned instructors and performers on the roots music scene.

Last year, the president of the Julian Chamber of Commerce attended the event with family, said camp founder Avery Elisman. CBA is excited to continue collaborating with Avery and the Julian community as we carry on the camp's high standards and exciting traditions.

"The word is out about the quality of the concerts," Avery noted.


Camp director Adam Roszkiewicz is excited to welcome back some familiar faces to the JFFC teaching staff next May, including Luke and Rachel Price, and last year's fan favorite Vickie Vaughn. Legendary performers and educators joining the JFFC faculty for the first time this year include Mike Compton and Joe Newberry, as well as up and comers like Steve Martin Banjo Prize winner Catherine "BB" Bowness, and old-time banjo player and fiddler Joseph Decosimo.

All meals, instruction and evening concerts are provided for a single fee with early bird pricing until Feb. 1, 2024. Learn more and register at the QR code here!





# FRANK'S FUND

SUPPORTING KIDS ON BLUEGRASS



Frank Solivan Sr. launched the CBA's "Kids on Bluegrass" program almost 35 years ago. Keep his dream alive for future generations by contributing to Frank's Fund.

## DONATE TODAY





# A VIRTUAL, VISUAL TRIP TO L.A.'S STORIED BLUEGRASS PAST

## L.A. BLUEGRASS HISTORY PROJECT

By The Bluegrass Breakdown

The LA Bluegrass History Project Facebook Group came about because of CBA's volunteer coordinator and two bluegrass fiddlers. A neighbor to CBA board member and volunteer coordinator Phoebe Leigh-Suelflow, Dennis Fetchet played fiddle since the early 1970s, including in a number of bands from the Bluegrass Cardinals to the L.A. Fiddle Band with Byron Berline. "He told me fascinating stories about the music scene in Los Angeles from the '60s to the '80s. Later he introduced me to some of his friends, and they had even more stories. I never knew that there had been a vibrant Bluegrass scene back then!" Phoebe shared recently.



Laurie Lewis and Paul Shelaski at the Topanga Banjo/Fiddle Contest at Santa Monica City College in 1977. Photo by Tammy Javorsek.

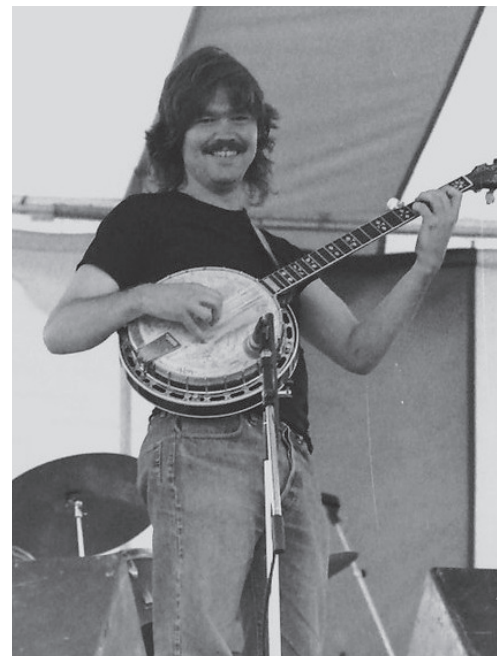
These stories and personalities became an article Phoebe wrote for the December 2020 Bluegrass Breakdown. But here was a problem: there were way too many stories and information to share in the Breakdown then, because it had shrunk to a four-page publication for the Covid pandemic. So many of the stories weren't included. "I felt they needed a permanent home or we would lose them forever," Phoebe said. "I was a newbie to Facebook, but I started the group to keep these memories alive."

Phoebe's article had referenced fiddler Richard Greene, a local former member of Bill Monroe's Bluegrass Boys. "I invited him to join the group. Not only did he join, but he invited everyone he knew." The group took off. People started posting music, concert posters, newspaper articles and other memorabilia. Some posted photographs of bands and asked for help identifying the members. People wanted to remember bands like Aunt Dinah's Quilting Party, Cornbred, Southland, the L.A. Fiddle Band, and Banjos A-Plenty. We learned about the Ashgrove, jams at Byron's, and the Blue Ridge Pickin' Parlor. People shared their festival experiences.

When it became too much for me to handle, Danny "Hootenanny" Clark took over the group's day-to-day administration. Today the group has over 750

members, including people from Japan, the UK, and other countries. The Dillards are frequent contributors. Over the years a few new Facebook groups have started up, dedicated to some of the bands and venues.

Follow the L.A. Bluegrass History Project group on Facebook →



Calif. banjo innovator, Pat Cloud, posted by Mike Froke.



UCSB Student Union building, October, 1974 (from L.A. Bluegrass Project Facebook Page). Photo by Peter Feldmann.



## GRISMAN TO HALL OF FAME

cont'd from front page

Born on March 23, 1945, in Hackensack, New Jersey, Grisman's career spans several decades and genres, illuminating wide swaths of possibilities of where music can go. Many-a-bluegrassers' baptism into the Grisman discography traces these pathways. "Shady Grove," a Jerry Garcia and David Grisman project released in 1996 on Acoustic Disc, Grisman's own label, which he founded in 1990, was a common point of entry for many listeners. That record, which also features the talents of Joe Craven, Jim Kerwin, Matt Eakle, Bryan Bowers, and Will Scarlett, is an old-timey, stripped-down, no-frills masterclass in how the roots and branches of bluegrass music can work together to create something new and beautiful.

Though "Shady Grove" is a fabulous example, the Grisman masterclass doesn't begin there. Back up a few decades, and enter "Dawg" music. Grisman's commitment to the mission of musical innovation is unparalleled, so it's no surprise that his style has been honored with a name all its own. His early work in groups such as psychedelic rock band Earth Opera and bluegrass supergroup Muleskinner showcases the breadth of his musical interests and abilities. Grisman's debut solo album "Early Dawg" (featuring Del McCoury, Jerry McCoury, Bill Keith, Artie Rose, Winnie Winston, and Frank Wakefield,) fused elements of bluegrass, jazz, ragtime, old time, and early country. Though the styles on this album are many and variable, Grisman dedicates the record to bluegrass giants Ralph Rinzler and Red Allen, "who freely gave their time and music, and inspired me to study the mandolin and the music of Bill Monroe." Early Dawg, alone, is perfectly reflective of why Grisman has long deserved a place in the Bluegrass Music Hall of Fame.

With six Grammy nominations and multiple other honors under his belt, Grisman's excellence and uniqueness as a mandolin



David Grisman (left) and Bill Monroe (right). Photo courtesy David Grisman.

virtuoso cannot be overstated, nor can his impact on musicians inspired by his style, from California to every corner of the musical world. "His sound is almost instantly recognizable, characterized by crisp, precise attacks, warm tone, smooth vibrato, and indomitable drive," writes fellow mandolinist Paul Kotapish for "SF Classical Voice" ([www.sfcv.org](http://www.sfcv.org)).

Grisman's special way of arranging and playing has been inspiring other musicians on a deeper level for decades. Grant Gordy was the guitarist with the David Grisman Quintet/Sextet for six years, from 2007 until 2013. Gordy recalls: "Hearing [Grisman's] tunes and his arrangements of them, it was the first time I felt like I was given permission to try to make up my own music based on the sounds that I wanted to hear. His sense of narrative in an arrangement of a tune made it clear to me that instrumental music can be just as engaging as vocal music, and set me on a path of trying to be the best and most expansive instrumentalist and composer I could be."

Old and In the Way, a bluegrass group composed of Peter Rowan on guitar and vocals,

Vassar Clements on fiddle, Jerry Garcia on banjo and vocals, John Kahn on bass, and David Grisman on mandolin and vocals, was nothing short of groundbreaking. Their 1975 self-titled debut album remains one of the best-selling bluegrass albums of all time. In all of its various membership iterations, the David Grisman Quintet has been keeping bluegrass blue, yet groovy, since its formation in 1975. To understand that, all one needs to do is listen to David Grisman's original composition "EMD" (appropriately standing for "Eat My Dust") from David Grisman Quintet Live at the Great American Music Hall 1979.

The Pizza Tapes, a collaboration with Jerry Garcia and bluegrass guitar god Tony Rice, was released in 2000 (with an "Extra Large" deluxe edition released in 2010). It's one of those musical projects so simply heart-wrenchingly beautiful that it's hard to fathom it coming into being in our complex world. Garcia's tender and timeless whine, Grisman's strikingly powerful mandolin, and Rice's always-masterful and judicious treatment of the guitar come together in a powerhouse of a project. As Gwendolyn Elliot put it in the Journal of Roots Music No Depression, when describing one of the project's bluegrass standards, "[Man of Constant Sorrow], nearly a decade before it reached new ears via Oh Brother, Where Art Thou?, shows the trio was just as interested in the traditional bluegrass songbook as in exploring their newfound dynamic as a group."

This longstanding interest in collaborative excellence is another testament to Grisman's legend and legacy. Many people know him through his work with Jerry Garcia, but the number of people Grisman has recorded and performed with is dizzying. In addition to masters like Tony Rice and Peter Rowan, this list includes the likes of Stéphane Grappelli, Doc Watson, Tommy Emmanuel, Darol Anger, even Dolly Parton.



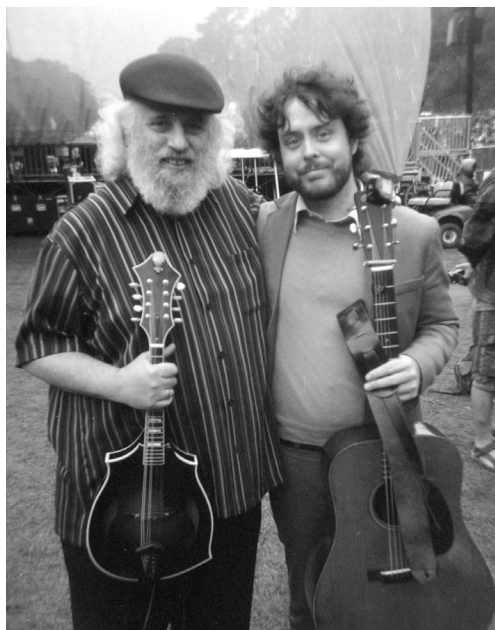
Grisman performs on stage with Doc Watson. Photo courtesy David Grisman.



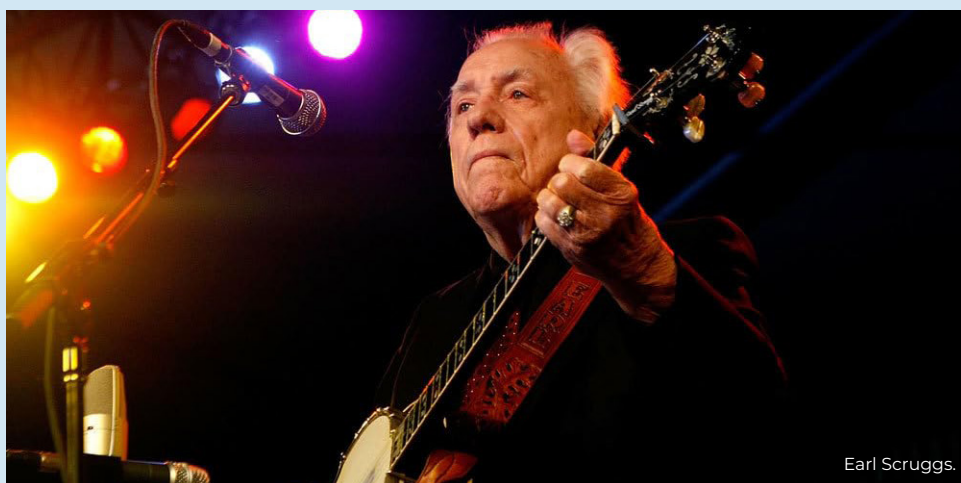
These collaborations have spread the Dawg music gospel – and thus also bluegrass – far and wide to a broad (and at times unusual) variety of audiences.

“His work with Jerry Garcia made a lot of folks in the Grateful Dead scene (which is enormous) more aware of bluegrass music, and David’s boundary-pushing, especially in the 70s and 80s, paved the way for the Béla Flecks and Chris Thiles of the world to come,” Gordy says. “I don’t think there would be a Punch Brothers without the influence of Dawg music ... His mark on the music world is immense. But of course, David was really just following in the footsteps and spirit of Bill Monroe, who was a musical radical in his own time.” As Gordy alludes to here, when we consider that bluegrass in itself was a boundary-pushing genre in its earliest days, honoring a figure like Grisman just makes sense.

While it is impossible to give every aspect of Grisman’s career its full due in the length of one article, it is important to note his lasting impression. Grisman continues to have an active and powerful impact on musicians who are interested in pushing the boundaries of bluegrass music. One need only take a glance at players around our state, and beyond, including AJ Lee, Ric Robertson, Ben Krakauer, Dominick Leslie, Sierra Hull, Teo Quale, and, most famously, Billy Strings, to see Dawg’s influence playing out in the modern day. Groups like 2023 IBMA Momentum Award Winner Crying Uncle, and the Sam Grisman Project, are taking up the Dawg music mantle in their own ways with unflagging energy and creativity. At this moment in time, wherein his influence is clearly illuminated, it feels right to pause and honor David “Dawg” Grisman’s incalculable impact on the world of music beyond the borders of bluegrass.



Grisman and Grant Gordy. Photo courtesy Lindsey Terrell.



Earl Scruggs.

## EARL SCRUGGS’ CENTENARY CELEBRATION TICKETS NOW ON SALE!

The California Bluegrass Association, in collaboration with the Guitar Masters concert series, will mark a very special day in bluegrass music history – 100 years since the birth of the man who created the three-finger “Scruggs Style” banjo picking technique, which is a hallmark of bluegrass and the most common method of playing the banjo used today – with an all-star tribute to Earl Scruggs and his longtime partner, Lester Flatt, on Scruggs’ birthday, Jan. 6, 2024. The event will take place at 7:30 p.m., at Buck Owens’ Crystal Palace in Bakersfield, and is part of the CBA’s annual Great 48, a free, four-day gathering featuring jam sessions, workshops, concerts, and showcases, held at the Bakersfield Marriott Convention Center.

This special tribute show features Bill Evans, one of the top Scruggs-style banjo players in America and a 2022 winner of the Freshgrass Foundation’s Steve Martin Banjo Prize, leading a band of esteemed California players featuring Jim Nunnally on guitar, Chad Manning on fiddle, Tom Bekeny on mandolin, Steve Pottier on bass and Mike Witcher on Dobro, with special guests Peter Rowan and guitarist/banjo player Herb Pedersen.

Tickets for the event are \$50 and are on sale now.

Purchase  
Tickets for the  
Earl Scruggs  
Celebration →



## Wernick Method **Bluegrass Jamming Class** TAUGHT BY Mike & Gail Thomas

Thu-Sat, Jan 4-6  
Great 48 Jam Festival  
Bakersfield, CA

Thu 7-9pm  
Fri 10-Noon  
Sat 10-Noon



\$80 onsite; \$70 advance; or  
\$30 per session; attend any/all



Mike & Gail Thomas

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*“It turned out to be a great learning experience and fun!”*

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# BLUEGRASS IN BAKERSFIELD



## PETER ROWAN OFFERS GREAT 48 SONGS & STORIES WORKSHOP

Peter Rowan began his career in bluegrass sixty years ago – in 1964 – as a songwriter, rhythm guitarist and lead vocalist of Bill Monroe and the Bluegrass Boys. Since then, he's gone on to be a pioneer in bands such as Earth Opera, Muleskinner, Old and In the Way – and blazed trails in folk, country, rock and Tex-Mex music.

He has a lot of stories about this long path, and CBA has arranged for Rowan to stop by the Great 48 at the Bakersfield Marriott on the afternoon of Saturday, January 6 for “Songs & Stories with Peter Rowan.” This will be an informal and intimate chance to meet with Peter as he shares his experiences and wisdom from his six decades as a bluegrass visionary and pioneer, play a few songs, and answer questions.

Rowan is a master storyteller. When he takes part in music camps, he often regales participants with music, life, or cosmic lessons wrapped in stories with characters that have played roles in his own life – and there are many of them. We are especially excited to be able to feature Peter in this special format to go accompany our Great 48 weekend.

This is a separately ticketed event, and seating is limited!



By Sandy DeVera

Consider yourself cordially invited to kick off New Year 2024 at the 15th Great 48, January 4-7. This free, acoustic jam event has been held since 2017 at the Bakersfield Marriott at the Convention Center, within easy walking distance of the newly renovated downtown dining district.

This year's Great 48 will have a Wernick Method Bluegrass Jam Class 7-9 p.m. Thursday evening, and 10 a.m. to noon on Friday and Saturday, and after each session beginning and intermediate musicians can take what they've learned to jams throughout the Marriott facility.

We'll have a dedicated slow jam area with hosts scheduled all day Friday and Saturday for new jammers to have a place they can count on gentle speeds. Saturday afternoon enjoy free workshops covering a variety of instruments and interests, including workshops on twin fiddling and old-time music. There will also be master's workshops in banjo and guitar, so check our webpage for more information on instructors and tickets.

There's plenty for bluegrass concert goers, too! Friday evening sees the return of our free and open-to-the-public open mic and California showcase performances. Sign up at 12:30 p.m. Friday for one of the limited open mic slots. Check out the Great 48 web page at the CBA site for more about our California Showcase band lineup anchored by Red Dog Ash.

You'll also see the link to buy your tickets for the Earl Scruggs centennial tribute concert: Jan. 6 is the legendary banjo player's 100th birthday, so banjoist, teacher, and author Bill Evans has gathered a group of renowned musicians to honor Scruggs' musical legacy. This Scruggs extravaganza, fine dining and music-history-museum atmosphere of the Crystal



Boarding the Bluegrass Express. Photo by Robin Frenette

Palace is a birthday bash that will inspire you to jam all night!

The Marriott opens its lobby spaces and ballroom salons for the Great 48's jamming. Weather permitting, there also will be heated, outside jam areas. We'll have gospel jams, old-time jams, and four regional music associations including CBA will be hosting jam suites on the 9th floor. No memberships are required, and there is no charge to come to listen or jam.

Although rooms at the Marriott are sold out, don't be afraid to get on the waiting list as there are always post-holiday illness cancellations! Also, see our web page for other places in Bakersfield to use as your bluegrass base camp. For those of you coming from Northern California, the Amtrak San Joaquin from Oakland becomes the Bluegrass Express as it lets out jammers across the street from the Great 48. All aboard!



Jamming on the train on the way to Bakersfield's Great 48 weekend. CBA File Photo.





Good times at Wernick Method classes. Photos courtesy Pete Wernick.

## WERNICK METHOD JAM CLASSES ALL WEEKEND

GET TICKETS NOW TO JOIN THE FUN BUILT ON 'DR. BANJO'S' HALF-CENTURY OF MUSIC EDUCATION

By The Bluegrass Breakdown

I recently joined between nearly 100 pickers of all stripes on a patio at the Earl Scruggs Music Festival in Mill Spring, N.C. for a glimpse of a Wernick Method session.

I've known Pete Wernick – aka "Dr. Banjo" – for more than 20 years from living and playing bluegrass and old-time Pete's backyard, Boulder, Colo., in the early 2000's. I have friends who teach Wernick Method workshops, but I'd never seen how Pete's method worked.

Pete explained how the workshop would go, starting with the most basic elements of jamming and then pronounced: "You'll all be jamming after a few minutes." Honestly, I felt like a kid about to see a magic trick.

Pete, perhaps best known for his part as the banjo player in the band Hot Rize, has been teaching bluegrass banjo since before his first instruction book, the aptly titled "Bluegrass Banjo," was published in 1974. The only other widely available book on the subject at the time was by Earl Scruggs, he said.

Pete wouldn't stop there. Frustrated by teaching methods that mimicked the recital focus of classical instruction when our bluegrass heroes learned a much different way; a way that the Wernick Method now

uses to guide both instructors and students to "the most fun, the soonest."

"First you start right off learning how to recognize four different chord positions," Pete said. "And then you just play the song, following the guitar player, who knows the chords so that everybody's together. There's no conductor. There's no written music." Pete said. "We just have ears and our memory."

"And there are slightly different versions of everything, as I found out when working on 'The Bluegrass Songbook.' I was using a simplified tablature from the melodies of the songs, which made them easier for bluegrass musicians to learn than standard music notation," he continued.

"For the song 'Angel Band,' after writing it all out the way Lester Flatt sang it on a Flatt and Scruggs record, I listened to Carter Stanley singing it. If I had written the tab for that, it would have been a bit different, but anybody hearing either singer would say, 'Well, that's obviously 'Angel Band,'" he said.

"That's how bluegrass and old-time are unique in the way they are taught," Pete continued. "We're all trying to do like what we hear on records one way or another."

And, you know, most people can't really sound that close to a record, but they can learn the song by ear and play it the best they can, in a more limited way – and it's still big fun. And, you know, you sort of get right into a jam just watching the left hand of the guitar player, because that's as good as reading the chords out of a book, as guitar players who know the song will make it very obvious what the chords are."

First and foremost, Pete's method emphasizes that playing bluegrass is fun – for both students and instructors. "Why not learn a few chords and then, if you know a song in common – could be 'You Are My Sunshine,' could be 'Will the Circle Be Unbroken' – you can sit there with people you don't know and still sound good. Everybody's happy and gets to know each other – what a thing!" Pete said. "Every time we get a new student going, I probably get a tiny bit of dopamine!"

Sure enough, with a few pointers from Pete on how to set players up for success, I guide my five novice jammers through some choppy musical waters to find a groove together solid enough to belt out "Handsome Molly" together with complete abandon after only a few minutes together. It was a treat to celebrate courageous music-making with them – what a thing, indeed!

See the magic of the Wernick Method unfold for yourself, as an instructor, student, or just a curious observer, in January at The Great 48, when Mike and Gail Thomas introduce workshop participants – and those who just want to check it out from the sidelines – to the Wernick Method.

Register for Wernick  
Method Classes at  
Great 48! →



Jam workshop at 2023 Great 48. Photo by Robin Frenette.



# Cousin Al Knoth

## Brought California Bluegrass "Farther Along"

"Cousin" Al Knoth started his broadcast radio career in 1970 at the small, but pioneering, KTAO-FM in Los Gatos. In 1975, just as CBA was established as a non-profit organization, Cousin Al got a slot on the historic KFAT-FM in Gilroy, where his broadcast signal now could reach from north of San Francisco to south of Monterey and east to the Sierra Nevada mountains. From this influential platform, Al was host of one of the first weekly bluegrass shows in the San Francisco market, and the only bluegrass show on a commercial FM radio station – demonstrating that bluegrass could have a large and loyal audience, attractive to advertisers. Al stepped up to this role with an unmatched enthusiasm and knowledge of the music that set the standard for those that followed. After KFAT's sale in the early 1980's, Al continued his weekly broadcasts on KPIG-FM until his

retirement in 2016.

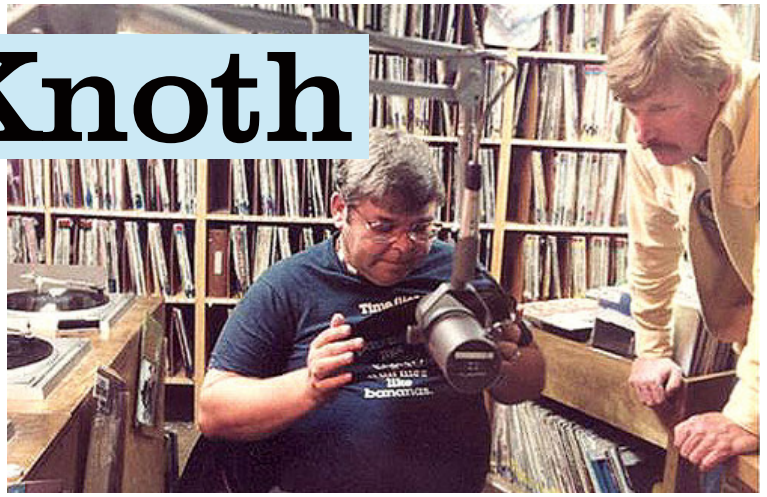
This position and decades-long legacy made Cousin Al highly influential; you couldn't be talking about California Bluegrass for more than 10 minutes without someone bringing up a song they heard on Al's show, a favor Al did to help promote a touring band, or advice that Al shared with newcomers to the genre. Cousin Al was not just a skilled and tireless media professional, but an exemplary ambassador for bluegrass in California.

He was a CBA Honorary Lifetime Member, and he passed away recently at age 85. Here are some reflections on Cousin Al from just a few of the many people who he touched.

"KFAT and KPIG broke all the mainstream media rules with Cousin Al leading the charge, and it wouldn't take much search engine time to discover the lasting positive effects of his revolutionary vision and steadfast support," said renowned California banjo player Keith Little. "Bluegrass music worldwide has been richly blessed by Cousin Al's long career in broadcasting."

Bay Area bluegrass bandleader and Grammy nominee Laurie Lewis underscored Cousin Al's appetite for introducing listeners to new artists. "Cousin Al was always ready and willing to listen to a new band and spin a new record, giving many of us our first shot at airplay," she said. "It can't have been easy to keep touting such a niche music for so many decades, but he did it."

"The first San Francisco Bay Area DJ to play bluegrass



Cousin Al's last show at KFAT. CBA File Photo.

music on the air, Cousin Al was an inspiration to us all," said Tom Diamant, who hosted the "Panhandle Country" radio show on KPFA-FM in Berkeley. "KFAT was one of the most influential radio stations in the nation with their mix of music that would later be called Americana (some say they invented the format) and Cousin Al was right there in the middle of it with his Sunday Bluegrass show. Several other bluegrass shows started on Bay Area radio in the mid-to late 70's, but Cousin Al's was the first, and he influenced us all."

"Al would promote bluegrass for any event, whether or not the radio station would get paid for the advertising or plugs," said Tim Edes, former CBA board chair. "I know that for a fact, because he advertised and promoted my 18 annual concerts without pause. Al shamelessly pushed

for the advancement of our beloved music for no personal reward other than to know he was helping the genre."

Steve Hogle spent many Saturdays with Al on before moving on to host his own program in Northern California. Al even asked Steve to fill in for him a few times. "Al gave me support, encouragement and best of all exposure to bluegrass music like nobody else could have. For this, I am ever grateful," Steve said.

Dr. Banjo himself, a.k.a. Pete Wernick noted that "bands traveling to California are by definition very far from home, so having a pivotal person treat you with respect and interest, and airplay and plugs for shows ... that was of high value in the 70s and 80s and the many years since. Al's tenure at KFAT and KPIG really helped grow and



Cuzin Al Knoth. Photo courtesy Matt Knoth.



Silvercreek in 1973. Photo courtesy Matt Knoth.





Carl Pagter awards Cuzin Al with a CBA Lifetime Membership. CBA File Photo.

establish bluegrass and the bluegrass community on the West Coast."

Northern California mandolinist Rachel Bennett also credited Cousin Al with fan-nig interest in California bluegrass: "We listened and learned and loved and grew in the genre because of the music Al played and because of his encyclopedic knowledge of the pickers and singers - old and new. Al worked closely with the CBA and IBMA, and bluegrass in California would not have the strong following that it does without Cousin Al's passion, presence and dedication to bringing Bluegrass to the public."

It's clear Cousin Al inspired more than one aspiring on-air talent. Thanks to advice and encouragement from Cousin Al, our former board chair and new CEO Pete Ludé produced "Bay Area Bluegrass"

on public radio KCSM-FM from the early 80's, for 12 years. "Al was generous with his time and knowledge, and passionate about using radio to promote bluegrass to as many people as possible," Pete said.

It's clear that Cousin Al Knoth had a tremendous influence on California bluegrass - pickers, broadcasters, and, maybe most importantly, fans. Jim Ingram, former CBA board member and super-volunteer said, "California bluegrass music would not be the same if Al had not been part of the picture for so many years.

Mark Hogan, DJ and CBA's North Bay regional director sums it up well: "The fact is [Cousin Al] was one of the most significant radio personalities in bluegrass, and the most recorded DJ in KFAT history."



Cousin Al's last show at KFAT. CBA File Photo.



CUZIN AL'S

## FATHEAD FAVORITES

### CUZIN AL'S FATHEAD RED CHILI

#### INGREDIENCE:

Fat	From bacon
4	Lbs beef (cubed to bite size)
4	Tbls flour
3	Medium white onions
3	Cloves garlic
5	Tbls California CHILI powder
2	Tbls New Mexico CHILI powder
1	tsp allspice
2	tsp cumin
4	Cups beef stock
2	Cups water
Salt	To taste
12	Bay leaves (whole)

#### INSTRUCTIONS:

Brown meat in bacon fat. After browning sprinkle flour over meat evenly & brown. Combine dry spices in some water or stock. After meat is done - add liquid and spices, onions, and garlic. Bring to boil. Liquid should be two inches over meat to start. After cooking for an hour or so check and adjust seasoning to taste. Chili should cook for at least two and a half (2 1/2) hours. Adjust liquid to a nice red gravy by adding stock as needed while cooking. A TEXAS flavor can be obtained by adding three (3) tablespoon of MASA flour one half (1/2) hour before done. Feeds eight.

P.S. TOO HOT?	ADD SALT
TOO THIN?	COOK MORE
TOO THICK?	ADD LIQUID
MORE COLOR?	ADD CALIFORNIA CHILI
MORE HEAT?	ADD NEW MEXICO CHILI'S

GOOD LUCK

*Cuzin Al*

A recipe for "Cuzin Al's Fathead Red Chili" from his time at Radio KFAT. Courtesy Matt Knoth.





Big Indian Farm and Bakery in Floyd, Va. Photo by Jason Dilg.

# FIDDLIN' EARL WHITE AND ADRIENNE DAVIS

## FROM SEABRIGHT IN SANTA CRUZ TO BAKING ON THE BLUE RIDGE

By Jason Dilg, Bluegrass Breakdown Managing Editor



Adrienne Davis and Earl White. Photo by Jason Dilg.

*Fiddling Earl White's journey in the old-time, folk and dance community started more than 45 years ago as an original and founding member of the famed Green Grass Cloggers. Today, this one-time Santa Cruz is one of few Black Americans playing string band music, which was once a central part of Black communities and formed the foundation of American music of today. Earl is well-known for his extensive fiddle-tune repertoire and his heartfelt, syncopated, driving style. He most often performs as the leader of the Earl White String Band, often with his wife Adrienne Davis on guitar. Adrienne is a talented multi-instrumentalist, dancer, and the creative culinary force behind the new Big-Indian Farm Bakery she and Earl opened in Floyd, Virginia, high on the Blue Ridge Plateau, after they moved from Santa Cruz. We had a chance to catch up with Earl recently to talk about music, family, and food this holiday season.*

**Tell us about your time in California: how did you find yourselves living in Santa Cruz?**

I met in Adrienne in 2014 at the Idaho State Fiddlers convention in Weiser, Idaho. We subsequently started a family and both worked at Dominican Hospital in Santa Cruz. We were very active in the Santa Cruz music community. We played at the farmers market and spent a lot of our free time busking downtown, as well as gigging at various venues around town. Realizing the Seabright neighborhood had a large concentration of top-notch musicians, we spearheaded a means of bringing local

musicians together to share their talents in their own communities, by organizing and producing the Seabright String Festival at the Seabright Brewery and Java Hut.

**What called you to Floyd? The Blue Ridge?**

Earl: As a child growing up in Newark, NJ, I spent all my summers on my grandparents farm. I've always had an affinity for rural life, and vowed to live that dream at an early age. I had been looking for land with water before I met Adrienne, and after we met, we started that journey together. I had a friend who had suggested looking at Floyd many years ago. Floyd was inundated with and a big draw for the music we play. Also, compared to California, there were large parcels of land with water that were accessible and within our budget. Bottom line: clean air, clean water, clean food, friendly people, and lots of music.

**What called you to build a bakery at Big Indian Farm?**

Well, when we moved Floyd, we had no intention of building a bakery. As health-care professionals, conveying paths to sustaining good health is important to us. Thus, when we could not find "good" bread nearby, nor an organic source, Adrienne started baking bread for the family, and occasionally for friends. And then – the next thing we knew, we were contracting to build a bakery that would provide organic breads, pastries, and bagels to our community.

**What's been on your plate musically lately, what's coming up?**

Adrienne and I play as a duo – Adrienne on guitar, me on fiddle – but most often as the "Earl White Stringband" with banjo and bass added. But because of the bakery, it's harder for both of us to get away, so I do more traveling and teaching at music camps, etc. – which does give me a chance to get out to the West Coast.

Currently, we're working on some winter programming, featuring concerts at the Floyd Center for the Arts. We're planning a "BOB" – bluegrass, old-time, and blues



Sourdough, ready to go! Photo courtesy Big Indian Farm.



The Earl White String Band at the Appalachian Chamber Music Festival in Harpers Ferry, W.V. Photo courtesy Earl White.



– festival in Floyd, a “Dare To Be Square” dance workshop weekend, and more.

### How about a recipe to share with our readers for the holidays?

Here is a recipe for chocolate buckwheat cookies, a bakery favorite! They are naturally gluten-free and perfect for the holidays. You can give them some extra holiday cheer by adding a 1/2 tsp of peppermint extract and a sprinkle of crushed candy cane on top. The dough freezes very well so feel free to make a larger batch and bake them off as needed for fresh cookies on the fly!



Adrienne making up a batch of chocolate buckwheat cookies. Photo by Jason Dilg.

## BIG INDIAN FARM CHOCOLATE BUCKWHEAT COOKIES

35 g soft butter  
200 g 70% dark baking chocolate  
70 chocolate chips  
2 eggs  
190 g brown sugar

1/2 tsp vanilla  
55 g buckwheat flour  
1/2 tsp baking powder  
1/4 tsp salt  
Flake sea salt

1. Assemble all ingredients; set oven to 350.
2. Sift together buckwheat flour, baking powder and salt. Set aside.
2. Place butter, dark chocolate, and chocolate chips in a double boiler to melt, stir occasionally until smooth and melted.
3. While chocolate is melting, place egg, brown sugar, and vanilla in a stand mixer bowl and mix on high with whisk attachment. The egg mixture should become very frothy and full of air. Scrape the bowl once during the mix to make all the sugar is combined with the egg.
4. Take bowl off stand mixer with egg mixture. Carefully fold in melted

chocolate mixture flour mix. You want dough to be well combined but be careful not to overmix.

5. At this point the dough will be very soft and loose. Place in the refrigerator until slightly firm but not hard. Using a small cookie scoop make balls approximately 50 grams each. Keep dough chilled or frozen until ready to bake.

6. When ready to bake, place cookie dough on a parchment lined cookie sheet. Sprinkle top of cookies with flake sea salt.

7. Bake for approximately 15 minutes. This time will vary depending on the oven and size of cookies.

8. Allow to cool and enjoy!



## FATHER'S DAY FESTIVAL 2024 MEMBER PRE-SALE TICKETS ON SALE DEC 1!

As you're planning your summer, be sure to save June 13-16 for CBA's flagship festival: the Father's Day Bluegrass Festival in Grass Valley! Where three iconic stages host the best in bluegrass, old-time, and gospel music from California and beyond; world-class instructors inspire the next generation of pickers of all ages; and CBA's down home hospitality shine through in the entire camping experience from scenery to dining to festival merch.

Members have a shot at early, deep discounts starting December 1. Don't miss out! This holiday member pre-sale ends in January!

Stay tuned to [FathersDayFestival.com](https://FathersDayFestival.com)





# A TIMELESS CLASSIC: THE BLUEGRASS MUSIC COOKBOOK

A HOLIDAY LOOK BACK AT MUSICIANS' RECIPES FROM CALIFORNIA AND BEYOND

By Jason Dilg, Bluegrass Breakdown Managing Editor

There are several practices that make our bluegrass community unique, and cooking for potlucks has got to be high on the list. With memories of victuals at holiday picking parties, we went looking for standout recipes from standout California bluegrassers that might beef-up our holiday potluck repertoire for the season.

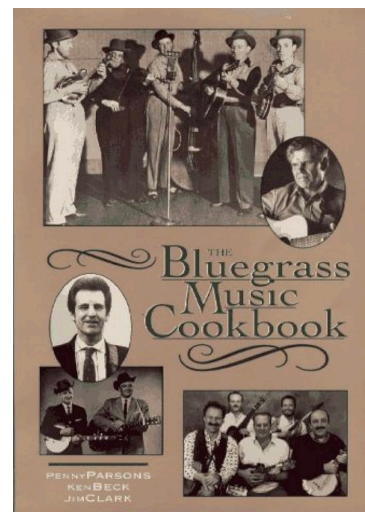
This is how we stumbled upon the 1997 "The Bluegrass Music Cookbook" from Penny Parson, Ken Beck, and Jim Clark. The

book is dedicated to Bill Monroe, who died the year before. It is a treasure trove of 300 holiday and potluck treasures and culinary curiosities from many of the most recognizable names in bluegrass of the day, with quite a few California representatives.

Of note is that a portion of the proceeds from the book, now evidently out of print, went to a good cause: the IBMA Bluegrass Trust Fund, was established a decade before to offer financial assistance to bluegrass music

professionals in time of emergency need.

The cookbook features no notes on gluten-free cooking nor frets over cooking with margarine. But it does have a chicken and dumpling recipe from Uncle Dave Macon's family, a couple of stuffing recipes, and the Sweetheart's of the Rodeo's "Mancatcher" Chicken. Here are a few other recipes you can use this holiday season to fulfill your holiday bluegrass potluck and family feasting duties — and have a conversation starter, to boot!



## "WINDJAMMER" BUFFALO WING BLUE CHEESE DRESSING

Millie and Vassar Clements' (Vassar, of course, having recorded on one of the best-selling bluegrass records of all time with California's own "Old and In the Way") recipe for hot wings caught our attention, not as much for the wings recipe—but for the blue cheese dressing!

8 oz of sour cream  
4 oz of blue cheese, crumbled  
1/4 cup parsley, chopped  
1/4 cup mayonnaise  
1 tablespoon of milk  
1 tablespoon of lemon juice

Mix well, cover, and refrigerate. We'll be applying this to everything this holiday season.

## "GRANT STREET" CURRIED SQUASH SOUP Laurie Lewis

It wouldn't be a California holiday without some vegetarian and vegan options, and Grammy-nominated Bay Area fiddler, songwriter, and bandleader Laurie Lewis (then of Grant Street String Band) contributed a "simple and salubrious" soup she got from her brother, Jeremy Renton.

2 butternut squash  
2-3 cloves garlic, chopped  
1 onion, chopped  
4 or 5 celery ribs, chopped  
3 to 5 carrots, chopped  
Olive oil  
3 to 4 tablespoons curry powder  
Soup stock

Slice the squash lengthwise, clean out the seeds, and place face down on a greased cookie sheet. Bake in a 350° oven until tender (the skin is usually browned and a fork pierces it easily). Baking time depends on the size of the squash, but it usually takes about 45 minutes.

In a soup pan, sauté the garlic, onion, celery, and carrot in the olive oil. When these ingredients are soft, add the curry powder and continue to cook until brown and reduced. Scoop the squash out of the skin and add to the vegetables. Add the stock of your choice. (I use water and vegetable bouillon with no salt added ...) Use enough stock to obtain the desired thickness. Blend the soup, or use a potato masher to thoroughly mix everything. Heat soup and season to taste. Depending on the condition of the squash skins after your baking and scooping, you can use them as all-natural serving bowls.

## SAN DIEGO SPICY PRETZELS

Wayne Rice

Many of us may also be watching sporting events over the holidays, and Wayne Rice, a self-described bluegrass music nut who since 1976 has hosted "The Bluegrass Special" on KSON in San Diego and also maintains BluegrassBios.com, contributed this pretzel snack-hack to the cookbook:

3/4 cup of oil  
1 package of Hidden Valley Ranch dressing (original)  
1/2 teaspoon garlic powder  
1 teaspoon cayenne powder  
20 oz of pretzels

Mix well all the ingredients (except the pretzels) in a bowl. Pour the dressing over the pretzels in a ziplock bag and shake them up four times over an hour.

## "FLANNERY'S DREAM" POTATO SOUP Rob Ickes

A big pot of hot soup is a chilly winter favorite, and Rob Ickes, renown California dobro player contributed this mouth-watering potato soup. Serves 4.

6 slices bacon, cut up  
1 large onion, chopped  
3 medium ribs celery, chopped  
4-5 medium potatoes, coarsely chopped and cooked  
1 14.5 oz can condensed chicken broth  
1/2 cup water  
1/2 teaspoon dried thyme leaves  
1 teaspoon pepper  
1/2 teaspoon garlic powder  
2 tablespoons all-purpose flour  
1 cup evaporated milk  
1 tablespoon of lemon juice

Fry the bacon in a 3-quart saucepan until crisp. Remove the bacon with a slotted spoon and drain on paper towels. Drain the fat from the pan, leaving 2 tablespoons in the pan. Cook and stir the onion and celery in the pan until the celery is tender (about 6 minutes). Stir in the potatoes, broth, water, thyme, pepper, and garlic powder. Heat to boiling, then reduce the heat. Cover and simmer for 10 minutes. Remove 1 cup of soup broth. Stir 2 tablespoons of flour into 1 cup broth to thicken. Pour this mixture back into the soup, along with the milk and the bacon. Stir and heat for 10 minutes. Enjoy!



# March 1,2,3 2024 Lake Havasu City AZ

Advance Weekend Ticket

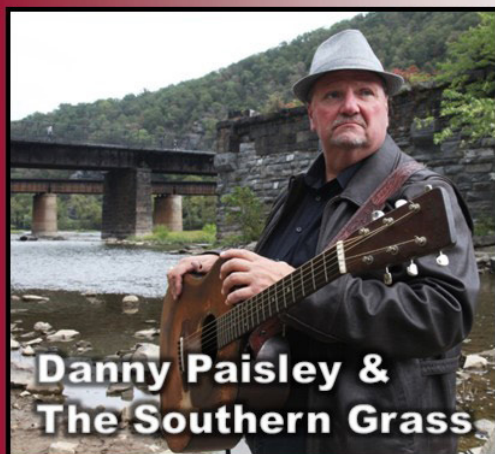
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**Crying Uncle**



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**Danny Paisley &  
The Southern Grass**



**Becky  
Buller  
Band**



**Kenny  
Ray  
Horton**

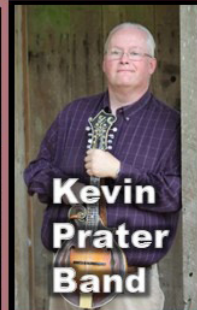


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**Valerie Smith Band**



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Band**



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**Little Roy and Lizzy Show**

**\*Chair Policy\* Set Up Anytime  
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SIDE ALCOHOL/COOLERS ALLOWED IN AUDIENCE/VENDOR AREA, FRIENDLY PETS WELCOME in PET Concert Area**  
**Camping with Weekend Ticket Only, (No Camping with a Day Pass) WALK IN GATE WILL CLOSE AT MIDNIGHT**  
In Dry Camping Area. Quite Generators are welcome between 7am-10pm (For Safety Concerns **must** have a exhaust stack if attached to RV)  
Note: RV GATE OPENS at 9am CLOSES at 8pm, everyday. (all campers must be park by then, or wait till next morning at gate lot)  
Thursday Movie and Visiting is for weekend tickets holders only

Day Tickets are for Sale in Advance (credit card) or at the Gate (cash or check)  
Fri \$25, Sat \$30, Sun \$25 (includes tax) Children 13-17 1/2 off. Under 12 Free  
For more info or to buy tickets, PLEASE GO TO THE WEBSITE! (Below)  
Contact Danny Stewart at mandolindan2005@yahoo.com 570-721-2760

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# BLUEGRASS BREAKDOWN

Please share questions, suggestions, or story ideas at [breakdown@californiabluegrass.net](mailto:breakdown@californiabluegrass.net)



HOLIDAY  
ISSUE  
Nov. 2023



Morning from the Father's Day Fest stage.  
Photo by John Woodworth.

SAVE THE DATE!  
JUNE 13-16  
2024



CBA MEMBER  
PRE-SALE  
TICKETS  
ON SALE DEC. 1

## Have you renewed your CBA membership? Rates increase in 2024!

CBA Membership dues haven't seen a hike in 17 years, and the Board has decided that rates will need to increase starting in January. We'll have more about this later – but here's your chance to RENEW NOW at the current rates: \$25 for individuals or \$30 for families. You can even lock in this rate for up to five years, at a discount!

### RENEW NOW

## CBA MEMBERSHIP RATES

#### INDIVIDUAL

ANNUAL • \$25  
3-YEAR • \$65  
5-YEAR • \$110

#### FAMILY

ANNUAL • \$30  
3-YEAR • \$80  
5-YEAR • \$130

[CALIFORNIABLUEGRASS.ORG/CBA-MEMBERSHIP](http://CALIFORNIABLUEGRASS.ORG/CBA-MEMBERSHIP)

### MEMBERSHIP HAS ITS PERKS!

- ★ Ticket discounts and members-only room pricing for CBA events
- ★ Eligible to run for CBA Board of Directors
- ★ Kid's Instrument Lending Library access
- ★ Print edition of the Bluegrass Breakdown
- ★ Discounts on Clarion instrument insurance
- ★ Discounted subscription rates to Acoustic Guitar and No Depression
- ★ Opportunities to produce house concerts under CBA's ASCAP and BMI licenses.

Celebrate and preserve bluegrass, old-time and gospel music in California—join CBA today!

For more info and to join CBA,  
scan QR code or visit:  
[californiabluegrass.org/  
cba-membership](http://californiabluegrass.org/cba-membership).



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## Monthly Trivia Quiz

By Bert Daniel, Breakdown Contributor

In September, we marked the Global Connections issue with a Northern European bluegrass connection – we asked readers to name the alphanumeric Scandinavian band that played on the main stage at Grass Valley.

The answer is G2, the Swedish bluegrass band that played Father's Day Festival back in 2010.

John Erwin, David Brown and Danny Hootenanny Clark all submitted the correct answer. Danny explained: G2 took their name from the fact that all their parents played bluegrass so they were the 2nd generation. Hence the name G2.

The prize, a limited edition Carl Pager Founders Celebration Poster, goes to John Erwin, who was selected by our CBA robot using their randomized dart-board.



G2, bluegrass band from Sweden.



## NOVEMBER TRIVIA CHALLENGE

Our trivia question connects to the culinary side of our holiday preview issue: "He learned how to cook from his mom, flipping hotcakes at age 5. He graduated to ice cream maker for his family's elaborate holiday feasts and spent many years sharing recipes and bluegrass memories. Name him."

Send your best guess to:  
[trivia@californiabluegrass.net](mailto:trivia@californiabluegrass.net)  
no later than November 30.

This month's prize is a beautiful CBA T-shirt. 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 January '24 Bluegrass Breakdown.