



May 2023 Volume 40 Number 5

Hello SEBA,

This month we have a Jam Packed Breakdown you're your reading pleasure. Read on!

### Contents

Jimmy Driftwood: Author of *Tennessee Stud* and more..... 3

LADY OUTLAW'S KITCHEN..... 4

SEBA's New Website - Report ..... 5

Bear On The Square Photos ..... 6

An Introduction to Bluegrass Jamming ..... 7

From SEBA Events ..... 12

Invitation to SEBA Handout..... 13

SEBA Chapters..... 14

Regularly Scheduled Jams..... 16


2023 Farmers' Market Jam Circuit ..... 20

2023 Old-Time Jams..... 21

2023 Festivals & Stuff ..... 22

Outpost Music Barn Spring Festival ..... 23

Armuchee Memorial Day Bluegrass Festival..... 24



**Membership News & ReNews in April:**

Please welcome our New Members and invite them to your Jams....  
**The Straynotes, Stephen Rashbaum**






And, say Hello to these Returning Members and check to see if they're still in Tune...  
**Pete Adgate, Jeff Bergmann, Arthur Arace, Mac Cochran, Rueben Fair, Ronnie Futral, Jeff Griffin, Pete Hatfield, Terry and Danette Kellner, Daniel Price**

The **Southeastern Bluegrass Association (SEBA)** is a nonprofit organization consisting of members, fans, bands, promoters, businesses, vendors, musicians, and friends of Bluegrass Music working together to reach a common goal: **the preservation and promotion of Bluegrass Music**, bringing it to the community through performers, instructors, jam sessions, venues and events, and providing information to all through our publications, the SEBA Breakdown and the SEBA website.

# SEBA Breakdown & Publications

[info@sebabluegrass.org](mailto:info@sebabluegrass.org)

## 2023 SEBA Board of Directors

 <p>President/CEO Chapters Chair <b>Dan Daniel</b> Guitar, Banjo 770-900-7472 <a href="mailto:president@sebabluegrass.org">president@sebabluegrass.org</a></p>	 <p>Events Committee Chair, Breakdown Editor <b>Rebecca Lawson</b> Fiddle, Bass <a href="mailto:events@sebabluegrass.org">events@sebabluegrass.org</a></p>
 <p>Advertising Committee Chair <b>Painter Dickson Lester</b> Guitar, Harmonica <a href="mailto:advertising@sebabluegrass.org">advertising@sebabluegrass.org</a></p>	 <p>Publications Committee Chair Breakdown Editor <b>David Belcher</b> Fiddle <a href="mailto:breakdown@sebabluegrass.org">breakdown@sebabluegrass.org</a></p>
 <p>Education Committee Chair <b>Dr Jean Bonhomme</b> 12 String Guitar, Bass <a href="mailto:education@sebabluegrass.org">education@sebabluegrass.org</a></p>	 <p>Member At Large <b>Garry Motter</b> Banjo, guitar</p>
<p>Chairman of the Board/ Secretary <b>Looking for a Good Person</b> <a href="mailto:chairman@sebabluegrass.org">chairman@sebabluegrass.org</a></p>	<p>Jams Committee Chair <b>Looking for a Good Person</b> <a href="mailto:jams@sebabluegrass.org">jams@sebabluegrass.org</a></p>
<p>Treasurer/CFO Membership Committee Chair <b>Looking for a Good Person</b> <a href="mailto:membership@sebabluegrass.org">membership@sebabluegrass.org</a></p>	



### From the Editors

Hi Folks,

The Bear On The Square Festival was stupendous! Good Music and Good People everywhere. Check out a few scenes on Page 7.

And, there's even more Festival Music coming up. Take a look at the Bands lineup at the Outpost Music Barn Spring Festival on Page 24. Guaranteed to get you Grinning even if you are not Pickin'.

And, if you are looking for even more! Come on by Armuchee Memorial Day Bluegrass Festival. Great Stage Shows and even more Late Night Campground Pickin'. More info on Page 25.

In April we signed up 2 new Members and ReNewed 10 more - mostly at the Bear On The Square Festival. Pass the word for more....

Look at the Handout for Prospective New Members on page 14. When you invite your friends to join you at a Jam, Festival, or anywhere else, hand them this and sign them up as new Members!

A lot of work has gone on with the Soon-To-Be-Launched Website. Unfortunately, I can't guarantee it will be ready by May 1st so that it could be shown in this Breakdown. Check out the Status Report on Page 6 and Hang in there with us, please.

Listings for Jams and other Music like SEBA Chapter Meetings, Regularly Scheduled Jams around the area, the 2023 Farmers' Market Jam Circuit, and even some Old-Time Jams starts on Page 15. Look them over and come on out!!!

The Editors,  
Rebecca Lawson and David Belcher



Please copy and use the SEBA Logo on your web site, in your email, or on your Facebook page. You can help get the word out that SEBA is here to help everyone in our Bluegrass Music Community.

The **SEBA Breakdown** is a monthly production of:  
The Southeastern Bluegrass Association, Inc.  
P.O. Box 7286, Marietta, GA 30065.  
© Copyright 2022, all rights reserved.  
Address all inquiries to the P.O. Box,  
or email the appropriate member of the Board.  
**SEBA's Mission Statement**

The Southeastern Bluegrass Association (SEBA) is a nonprofit organization consisting of members, fans, bands, promoters, businesses, vendors, musicians, and friends of Bluegrass Music working together to reach a common goal: the preservation and promotion of Bluegrass Music, bringing it to the community through performers, instructors, jam sessions, venues and events, and providing information to all through our publications, the SEBA Breakdown and the SEBA websites.

## Jimmy Driftwood: Author of *Tennessee Stud* and more

A popular favorite at bluegrass festivals and in our local jams is the classic *Tennessee Stud*. Many of you may know already that this song was written by Jimmy Driftwood. Born James Corbitt Morris (1907-1998) in a log cabin in Arkansas, Jimmy learned traditional folk songs from his mother and maternal grandmother, while his father and paternal grandfather taught him old-style fiddle tunes. At an early age, he started writing poetry, and learning the White and Native American folktales of Arkansas' Ozark region.

In 1968, Jimmy Driftwood plays the song *The Bear Flew Over the Ocean* for Governor Winthrop Rockefeller (AR) and Governor John Connally (TX) on his homemade guitar.



Photograph used with the permission of the University of Central Arkansas Archives (Source: Jimmy Driftwood Collection, M98-02)

Jimmy (or Jimmie) Driftwood is credited with writing at least 6,000 songs, over 300 of which were recorded by him and/or other musicians. A public school history teacher and principal in Arkansas for decades, Jimmy wrote many of his tunes to make historical events more interesting and memorable for his students. In 1936, Jimmy penned a catchy tune for his students about the climax of the 1814-1815 Gulf Campaign by Britain to try to take New Orleans, West Florida, and possibly the entire Louisiana Territory from the United States.

In the late 1950's, Jimmy was "discovered" as a songwriter and performer, and given a recording contract. At a 1957 audition in Nashville, he recalled playing over 100 songs in one day, with around 20 of these tunes selected to be recorded. One of the songs was the *The Battle of New Orleans* (the tune mentioned above); the song's melody was based on the American fiddle tune *The 8th of January*, the date

of the Battle of New Orleans. Johnny Horton's version of this song won the Grammy for Best Song in 1959, and the tune topped the charts from the US, Canada, and Britain, to Australia, Italy, and South Africa.

Jimmy often performed with the unique guitar made by his grandfather, who was a fiddle luthier. The neck was made from a fence rail, its sides from an old ox yoke, and the head and bottom from the headboard of his grandmother's bed. This homemade instrument produced a pleasant, distinctive, and resonant sound. Jimmy also played the dulcimer, banjo, fiddle, dobro, and the unique mouthbow, which he and others believe may be the world's oldest musical instrument. He was a folklorist and musicologist, starting the Rackensack Folklore Society, helping to initiate the Ozark Folk Center and the annual Arkansas Folk Festival, and acting as a musicologist for the National Geographic Society.

His performance credits are too many to list in this short article, but he was a regular on programs like the Ozark Jubilee and Louisiana Hayride, and became a member of the Grand Ole Opry. Jimmy was invited to sing for Soviet Premier Nikita Khrushchev during the leader's 1959 state visit to the United States, and performed his patriotic song *The Bear Flew Over the Ocean* which Jimmy wrote just for the occasion.

Jimmie also had a strong interest in environmental issues. He helped to protect Arkansas' beautiful Buffalo River from a proposed Army Corps of Engineers dam project, and also Blanchard Springs Caverns through his advocacy including songs written to publicize environmental conservation issues. In later years, Jimmy enjoyed giving free concerts for high school and college students. The University of Central Arkansas houses a collection of his songs and correspondence, awards, and musical instruments, including his famous homemade guitar.



By Paul Malaspina,  
SEBA Member

# LADY OUTLAW'S KITCHEN

by Mary Calvert Brown (aka Lady Outlaw)

## Chocolate Moonshine

### Rock-n-No Roll-No Bake Chill-Out Cookies

Lady Outlaw is the Publicity Director and Test Kitchens Director for Sweetwater Shine®— the finest undocumented distillery in the Southeast ("If you don't drink it, you can bake with it!")

First things first—while you don't have to roll out or bake these cookies and heat up the kitchen as hot weather approaches, you do have to boil the fudge syrup and chill the cookies to get them to solidify. And watch the boiling time— too long and the cookies won't hold together. This recipe is like a combination of fudge and oatmeal-coconut cookies with nuts, dried fruit, and whatever else you want to throw in. (Remember getting Raisinets at movie theaters when you were a kid?) Brings back fond memories— just be sure to take good care of your teeth. And don't forget to bring some of these delights to the bluegrass jams and performances! Baking cookies will help you win friends and influence people, as well as make everybody happy for the duration of the sugar rush. What else can I say?

Read on...

#### Ingredients

- 2 c sugar
- ½ c butter (1 stick - salted)
- ½ c milk
- 4 tablespoon unsweetened cocoa powder
- 2 teaspoon vanilla extract
- 2 ½ c uncooked quick oats (or you could just put ordinary rolled oats into a blender and pulse it very briefly into a finer texture,

but not enough to turn it into oat flour--this could get tricky) plus ¼ c shredded coconut plus ¼ c chopped nuts and raisins, mixed (or you could just use 3 c uncooked quick oats).

- dash of salt
- dash of *Sweetwater Shine*® 100 proof

Combine the butter, sugar, and milk in a saucepan and bring to a boil over medium high to high heat (enough to bring the syrup to a rapid boil). Stir frequently to prevent burning or boiling over!

Once the syrup is at a full rolling boil, stir and cook for 1 minute, (or ideally until it reaches 230 degrees F on a candy thermometer, if you have one) then remove from heat.

Add the vanilla, *Sweetwater Shine*®, and cocoa, stir until the syrup is smooth. Add the salt and oatmeal mixture and stir until evenly coated with the syrup.

Drop tablespoon sized portions onto waxed or parchment paper, use the back of a spoon to make cookie shaped (rather than a no bake cookie mound) if desired. Or you could use a melon baller-type scoop. Chill for at least one hour.

Enjoy!



Mark and Lady Outlaw

Mark and Lady Outlaw and the Outlaw Crew will be performing at the Outpost Music Barn on Saturday, **May 13th** at the Spring Festival



Lady Outlaw  
SEBA Member

# SEBA's New Website - Report!

The Development Team for SEBA's impending new website is hard at work. While the new website is not quite ready for presentation to you and to our Bluegrass Community, that time is getting closer and closer.

The Membership List has been moved over to the new website. When the site goes live, you will receive an email with your initial login credentials. You'll be able to create/change your password and create a Membership Profile. When editing your Profile, you can set how much (if any) of your information you'd like to show in a Member Directory.

The sign-up procedure for New Members will work nicely and Membership Renewal will be extremely easy. Big improvements here.

Everyone loves photos. You will be able to add photos to your own Profile and you can view SEBA's extensive public Photo Gallery.

An extensive list of FAQs is included.

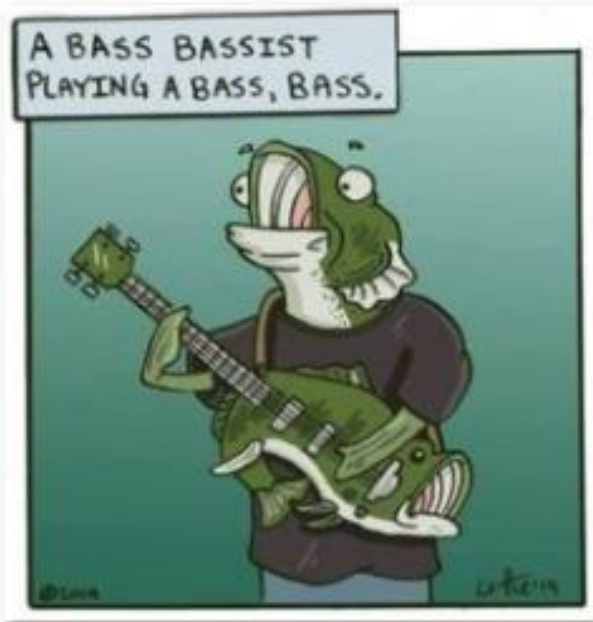
Breakdown Newsletter issues for this year and the past 8 years are readily available for your viewing and historical pleasure. Big feature here —> they are searchable!! More older editions are being added as we move toward a public release. Members can see all issues. Non-Members get a teaser and an opportunity to sign up!

Live & Pickin' and the Regularly Scheduled Jams are displayed nicely in a Calendar Format to make it easy for you to find your Musical Destinations.

And here's a feature that many have asked for – when you log in to the website, your Membership Expiration Date will show right there at the top of the Home Page. No more confusion!

And there is more — look for SEBA's new website to come to your web browser, your tablet, or your phone soon....

~~~~~



# Bear On The Square Photos

## April 2023



Bill Long, The Bear, and Ron Hilburn.  
(Two Squares and a Bear on the  
Square at Bear On The Square).  
Photo by Ron Hilburn.



Jammin' Photo by Dickson Lester



Some fine trio fiddling and mando  
in a jam circle.  
Photo by Ron Hilburn.



Dickson Lester and Nicole Tressler  
Courtesy of Kim Tressler ~ Nicole's Mother

The following is an article that we published many years ago. Recently we have had request from some of the membership to reprint it again. It was written by my good friend and long time SEBA Member Mr. Tom Barnwell, and in my humble opinion it is a great read for all. **Dan Daniel**

## An Introduction to Bluegrass Jamming:

By Tom Barnwell



Tom and Aina Jo Barnwell

[Chapter 1](#) Preface

[Chapter 2](#) Instruments

[Chapter 3](#) The Structure Of A Bluegrass Song

[Chapter 4](#) Backup

[Chapter 5](#) Breaks

[Chapter 6](#) Lead Singing

[Chapter 7](#) Harmony Singing

[Chapter 8](#) Song Selection

[Chapter 9](#) Bluegrass Jamming Signals

[Chapter 10](#) Jamming Etiquette

### Chapter 1 Preface



When I first began seeing bluegrass jam sessions up close, I could not believe what was happening before my eyes. I clearly recall the following scene which occurred in a parking lot in Lavonia, Georgia more than twenty years ago. Four men were standing together with instruments (guitar, banjo, mandolin and bass), and from the conversation, I could tell they had just met. After they had

tuned their instruments, one of the men suggested a song (I think it was the old North Carolina fiddle tune Water Bound, but I am not sure) and he asked if the others knew it. The banjo player said he did, but the other two players (mandolin and bass) said they did not.

"Oh, it's easy" said the guitar player, and the banjo player kicked it off with a full verse break. By the fourth beat of the kickoff, all the instruments were playing. After the kickoff, the guitar player sang a verse and a chorus, and then the mandolin player played a wonderful break. Next the guitar player sang another verse and chorus, only this time the chorus was sung in three-part harmony, with the mandolin player singing tenor and the bass player singing baritone.

Remember, these are the same two men who seconds before had said they did not know the song. The song finished up with another banjo break

followed by a final verse and chorus (again in three-part harmony). The whole performance was excellent, seeming as tight to me as many of the acts on stage.

And it was not a once-in-a-weekend occurrence, for as I watched, the men repeated the same type of performance many times on many different songs. I was hooked. It was clear that just as I was hearing this music for the first time, the musicians who were playing the music were also hearing it for the first time themselves, and they were personally delighted with their new creations.

A magic afternoon for them and me alike, provided by four men who may well have never even learned each other's names and may have never seen each other again. Their music, like much of the music in bluegrass jam session was only performed once, and to hear it, you had to be there.

What I witnessed that hot July afternoon long ago was the wonderful legacy left to us by Bill Monroe, a legacy from the time when he invented bluegrass music over fifty years ago.

You see, when those men were playing together and were making that wonderful music, they were operating under a set of mutually well-understood rules. These rules allowed them to seamlessly construct wonderful music, and even learn new songs, on the fly as they performed.

At the same time, these rules allowed them tremendous freedom to improvise and show-off their

individual skills. Because of the rules, each of the musicians knew exactly what was expected of him in each part of the song, and so long as each player played by the rules, the music worked.

So what are the rules? Well, I don't claim to know them all. For years, I have read everything I have been able to find about bluegrass, but being a musician of modest accomplishment (that means I am not very good), I only know the basic rules. I will begin with the general rules, and then I will get more specific.

## Chapter 2 Instruments

The basic bluegrass instruments are **guitar, mandolin, 5-string banjo, fiddle and bass**. All of the instruments are acoustic, with the possible exception of the bass. If the electric bass is used, it should be adjusted to the level and tonal quality of an acoustic bass. Other instruments which sometime show up in jam sessions are:

- **Dobro**, which is widely accepted and may be considered almost a standard bluegrass instrument;
- Harmonica, which is sometimes loved, sometimes tolerated, and sometimes hated;
- **Autoharp**, which may be too quiet to be effective in a full fledged jam session;
- **Mountain dulcimer**, which is often accepted but has even more of a volume problem than the autoharp;
- **Hammered dulcimer**, which often plays "specialty tunes";
- **Accordion**, which is sometimes included but often scorned (even though it was a part of one of the early versions of Bill Monroe and the Bluegrass Boys).

By and large, electric instruments and drums are out.

## Chapter 3 The Structure of a Bluegrass Song

Bluegrass songs are typically divided into a series of breaks, verses, and choruses. A typical bluegrass song might be structured as follows:

- (1) An initial Break (often call the Kickoff),
- (2) Verse,                   (3) Chorus,   (4) Break,
- (5) Verse,                   (6) Chorus,   (7) Break,
- (8) Verse,                   (9) Chorus,   (10) Break,
- (11) Chorus

In each of the individual units, there is a lead activity and a backup activity. In a break, usually one of the individual instruments takes the lead while the rest of

the instruments back him (or her) up. In the verse, usually there is one lead singer. In the chorus, there are usually one, two, three or four singers singing one, two, three or four part harmony. In both the verse and the chorus, there is instrumental backup music. The most important rule in bluegrass jamming is **IF YOU ARE NOT LEADING, YOUR JOB IS TO DO BACKUP IN SUCH A WAY AS TO MAKE THE LEAD SOUND AS GOOD AS POSSIBLE**. A point often missed by novices is that backup in a jam session is usually more important than the lead. You can make really good music with a good backup and a modest lead, but without a good backup, you cannot make good music no matter how good the lead is. Since backup is so important, I am going to talk about it first.

## Chapter 4 Backup

The foundation of bluegrass backup (often called rhythm) is three instruments: the bass, the guitar, and the mandolin. The basic bluegrass rhythm pattern is a boom-chick boom-chick pattern. The boom here is often called the beat, and the chick is called the backbeat. A simple bluegrass bass pattern is simply to play the tonic of the chord on the beat and the 5th of the chord on the backbeat. The guitar typically plays a single bass note on the beat (boom) and brushes the strings of the chord on the backbeat (chick). The mandolin plays either not at all or a very light chord stroke on the beat (boom), and then a sharp chop on the backbeat (chick). A mandolin chop is performed by striking the strings of the chord quite hard, but then almost instantly damping the strings to stop the sound.

The result is a short, percussive sound which is just barely identifiable as the chord. When done correctly, the effect of a good rhythm section is remarkable. On the beat (boom), you get the tonic from the bass fiddle and the bass strings of the guitar, setting the pace for the music. Then, immediately following, you get the dramatic counter-sound of the back beat (chick) with the roar of the full guitar chord accented by the percussive chop of the mandolin.

So what about the other instruments? Well, potentially the most wonderful and certainly the most dangerous backup instrument is the banjo. One basic form of banjo backup is vamping. This is basically just a banjo version of the mandolin chop, and it is used pretty much in the same way -- that is to punch up the backbeat. It is used in this way with the mandolin to backup other leads, and it is used to backup the mandolin when the mandolin has the lead. The other form of backup for the banjo is to use the same syncopated three-finger rolls which are used for a banjo lead. This can be very effective, but it can also be terrible when it conflicts or competes with other



instrument or vocal leads. The best rule of thumb here is that, if you are a banjo player, go out of your way to learn syncopated backup techniques, and then, when you really know them well, use them very selectively and occasionally. The reason for this is that the banjo is such a loud, in-your-face instrument that it can interfere with, rather than backing up, the lead.

Almost equal in power and danger to the banjo is the fiddle. Fiddle backup is generally done by playing short tasteful riffs, usually referred to as "fills", that compliment the vocals as a breath is taken between lines or at the end of a verse or chorus.

Next time you listen to your favorite bluegrass album listen to how the backup instruments come in and out. Something to keep in mind is that it's often said "It's more important to know when not to play than when to play". Another way to put it is, "sometimes less is more". This idea of playing during the "breaths" can also apply to playing fills between the lines of another instrument's lead break.

Other advanced techniques that compliment another instrument's lead break are playing a harmony (the same way that a vocalist sings a harmony) or playing a counter-part lead that contrasts with, but at the same time compliments, the lead. Always remember that these backup techniques should be lower in volume so as to never overpower or take away from another's lead. Also, some fiddle players replicate the mandolin chop or banjo vamp by a sharp abrupt stroke on the strings using the frog end of the bow. If other instruments are already providing the backbeat, then it is not that interesting for the fiddle to provide this element. A fiddle can also add fullness by playing slow moving "string" parts consisting of half or whole notes. This is particularly effective in slower songs.

One final word about loudness. It is really important to adjust the level of the backup to match the level of the lead. Since the level of the lead often changes dramatically during a song, you must change too. A banjo at full cry can be very loud, and you may need to play flat out to blend. On the other hand, a soft voice or a guitar lead may be very soft, and you will need to cut way back. The basic rule is always listen to the music, not just to what you are playing but what the whole jam session is playing, and continuously adjust. The music will sound better, you will enjoy it more, and the other jammers will enjoy you more.

## Chapter 5 Breaks

Many people are first attracted to bluegrass because of the power of its instrumentals. Indeed, there is little that can compare to the power and excitement of Earl Scruggs playing a banjo solo or Tony Rice playing a

guitar solo, and you can find many wonderful instrumentalists in a bluegrass parking lot.

As a rule, most bluegrass songs start with a kickoff, which is just an initial (sometime abbreviated) instrumental solo. After that, a full instrumental break is played after each of the choruses except the last. Each break is played by an individual instrument, with all the other instruments playing a backup role as discussed above. Each successive break is generally played by a different individual instrument, unless there are not enough different instruments, in which case one of the instruments gets to repeat. In this way, each of the people in the jam session gets his or her individual chance to show out on a break.

The break itself can range from a simple rendition of the melody to some wild jazz-like improvisation which never comes even close to the actual melody. Most good breaks are somewhere in between these two extremes. The cardinal rule for breaks is that when it is your turn, give it all you've got -- at all other times, play good backup, support whoever is playing lead as best you can, and generally stay out of the way.

## Chapter 6 Lead Singing

When I first was attracted to bluegrass, it was the lead instruments, particularly the banjo, which captured my imagination. In contrast, I was not particularly drawn to the singing, which seemed to me sort of old-fashioned and excessively rural. At this point, my viewpoint is completely reversed. I still love bluegrass instrumentation, but I am completely addicted to bluegrass singing. To hear it is a truly spiritual experience, especially when you are singing one of the parts.

As a rule, bluegrass verses are sung by a single, lead vocalist singing solo. Traditional bluegrass singers often sing relatively high in their range and with a relatively high volume. Bluegrass music dates from the 1920's and the days of the Kerosene Circuit, when the music was performed purely acoustically and without amplification. The singing had to be loud to be heard over the loud instruments and the instruments had to be loud to be heard without amplification. This is exactly how it is still performed in jam sessions, and the high, loud singing gives it its legendary high lonesome sound.

It is important to realize that bluegrass jam sessions are usually not "sing-a-longs". For each song, there is generally one lead singer, and that singer sings all the verses. For that song, the lead singer chooses the song and the key. If you like to sing, you should learn some good songs and offer to take the lead on a song or two. As always, when a lead singer is singing a verse, your job is to support him instrumentally as

best you can and if you cannot help, stay out of the way.

## Chapter 7 Harmony Singing

As a rule, the chorus of most bluegrass songs is sung either as a trio (baritone, lead and tenor) for a secular song or in four parts (baritone, lead, tenor and bass) for a gospel song. The reason that good bluegrass singers can sing harmony together on the fly is that bluegrass harmonies follow a few simple rules.

First, bluegrass harmony is generally as close as possible. This means that the tenor, lead, and baritone parts are formed as adjacent notes in a chord. In bluegrass (regardless of what you may have learned elsewhere) the tenor part is the note in the chord which is as close as possible to but above the lead, and the baritone part is the note in the chord which is as close as possible to but below the lead.

It should be noted that the terms "tenor" and "baritone" are applied to both male and female singers in bluegrass, and are really only a description of where the particular part is being sung in relation to the lead. So when we say that the normal bluegrass harmony stack is a baritone, lead and tenor, we mean that the lead is always being sandwiched between a baritone part below and a tenor part above in the form of a chord. It is also possible to add a high baritone part, which is an octave above the regular baritone, and a low tenor part, which is an octave below the regular tenor.

It is also important to know that even though there will generally be several people singing on the chorus, it is also not a sing-a-long.

Generally, there is one lead singer, one tenor singer, one baritone singer, and (for a gospel song) one bass. However, the rule for the chorus is not as strong as for the lead. This is because the skill level and vocal range of the available singers may not allow a standard harmony configuration. It is still not good to sing along with the lead, although it may be OK to add a high baritone, a low tenor or even to double one of the other harmony parts occasionally.

## Chapter 8 Song Selection

Many people are first drawn to bluegrass by a modern bluegrass band doing modern, sometimes complex, material. The basis of the genre, however, was set more than thirty years ago by such people as Bill Monroe, Flatt and Scruggs, Jim and Jesse, and Jimmy Martin.

Many of these old songs are known by a very large percentage of bluegrass musicians, and a good rule is

to learn some of these songs. Another good rule is to sing mostly old, well known songs in a jam session until you get to know the other participants well enough to involve them in less well known materials.

Since the less well known material can cause people to lose interest and drift away, mostly you should keep your special new song for yourself and your close friends.

## Chapter 9: Bluegrass Jamming Signals

Although at first glance, it may appear that everyone in a good jam session knows exactly what to do at all times, in point of fact usually there is a leader who is organizing the jam session, and the musicians are all communicating among themselves.

This communication is normally done by eye contact and a series of nods.

It is quite normal for the lead singer to control a particular song, but the leader may be anyone. What the leader generally does is choose when each player (and each instrument) will get a break. Normally if you want a break, you should make eye contact with the leader. If you cannot find the leader, make eye contact with someone.

When the leader is ready to give you a break, he will make eye contact with you. If this happens and you do not want to take a break, shake your head. If you do want a break, nod and take the next solo. In general, if you do not make eye contact with anyone, the group will assume you are just playing around the edges, and will not give you a break.

In jamming, I always live by the old Ted Turner saying, "lead, follow, or stay out of the way," only I reverse it to "stay out of the way, follow, or lead." I always offer to get involved (using eye contact), but if my offer is not accepted, I stay out of the way. If my offer is accepted, I follow the leader, and play the role assigned to me. Only if there is no leader will I take the leader role.

## Chapter 10: Jamming Etiquette

If you have never approached a jam session before, you may find it a very intimidating situation. When you first come up to a jam session, particularly if you don't make eye contact, you will mostly be ignored. This does not necessarily mean that the jammers do not want you there, but rather that they think you just want to play along. Playing

along (that is playing backup appropriately and tastefully at all times) is a perfectly acceptable activity, and is great practice. In general, I always play along for awhile as I size up the jam session. Many bluegrass jammers love to get involved with new people and are very friendly, but if you look like you want to be left alone, they will generally leave you alone.

After you have sized up a jam session and decided how you might fit in, offer to get involved either by suggesting a song on which you can sing or play lead, or by making eye contact. If I am ignored (which can be because I am not wanted or because the other jammers don't yet know how I can fit in), I will often jump-in one time. This means that I will step forward and take a break when I get a chance, even though I have not been invited. This immediately shows the others what I can do, and makes my offer to participate very clear. Usually,

after I jump-in, I am included in the session. If I am still ignored, I go somewhere else and *find a better deal*.

Another thing to watch out for is that after you are included in a jam session, you should not hog the session.

This is all too easy to do, since often you have been waiting sooooo long and you can do sooooo much. Good jam sessions are good for everyone, so if you are having a good time, try to make sure the others are as well. This is not always possible, of course, because sometimes the available pieces simply cannot be fitted together. However, one of the most wonderful things about bluegrass is the deep sense of community and even love which is shared by the participants.

Be considerate and open, and you will inevitably be welcomed to that community

Notes:

The author would like to extend special thanks to Selwyn Blakely for his valuable input, and to Scott Woody, Mike Flemming and Gerald Hooke for their valuable comments.

Become a SEBA member and enjoy articles like this each month in your own personal copy of the **SEBA Breakdown**.

Copyright © 1997, 2017 SouthEastern Bluegrass Association, Inc. All rights reserved



Start 'Em Young



## From SEBA Events:

Stop in to your own **Home Chapter** or any other Chapter near you and join in with the good times. Schedules for the Chapters are below in this newsletter and on the web:

[https://www.dropbox.com/s/oa3f4qjewfua3bt/SEBA\\_Chapters\\_2023.pdf?dl=0](https://www.dropbox.com/s/oa3f4qjewfua3bt/SEBA_Chapters_2023.pdf?dl=0)

### Would you like to start a new SEBA Chapter in your area?

Or, help with a Chapter that is in need of help? Or, turn your Jam into an official SEBA Chapter?

Contact the SEBA President, **Dan Daniel**. He has the scoop on how to do all of this.

|                                                                                                                                                                                     |                                                                                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| <p>Dan Daniel<br/>President/CEO<br/>Chapters Chair<br/>Plays Guitar, Banjo, Bass,<br/>Mandolin<br/><a href="mailto:president@sebabluegrass.org">president@sebabluegrass.org</a></p> |  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|

There are 3 active **Jams in Tucker** each week also. Sunday and Wednesday at Colossus Pizza and at Matthews Cafeteria on Thursday 6-8.

The **Marietta Jam** is back on Tuesday night, also (weather permitting!).

There is an awesome jam in **Roswell** on every other Tuesday with 3 or 4 Circles ranging from Beginner to Advanced in levels.

Many **more Jams** are active around the area, too. See the schedule below. Pick one or a bunch to go to. Get yourself on over there and have Fun!

There is a Jam on almost every day of the week somewhere near here. So why not pick a week and go to All of them!

Then write-up your adventure and put it here in the Breakdown...

If you want your Jam listed here email me. **Rebecca Lawson**  
[rlawson.seba@gmail.com](mailto:rlawson.seba@gmail.com)

And, encourage your kids, your neighborhood kids, church kids, school kids, and any other kids you can find to join you at these Jams. Theirs is the generation that will keep the Music going. Just imagine the satisfaction you will have when your kids grow up, make their own Band, and invite you to join them!

# Invitation to SEBA Handout



South Eastern  
Bluegrass  
Association



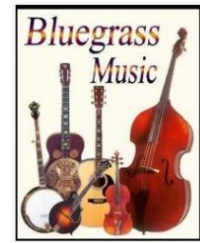
Bluegrass Pickers, Singers, and Listeners have a home for information about the Music in our Bluegrass Community. This is your place to find Jams, Gatherings, Festivals, and more.

SEBA Jams are open, acoustic Bluegrass Jams for pickers, singers, and audience of all levels. Everyone is welcome regardless of your skill in picking, skill in singing, or skill in audiencing....

We'll be sitting or standing around in a circle (this is not a stage show!) and each person can call a song or tune to sing or pick.

Or you can pass if you prefer. This is a no-pressure gathering!

Come on over, see what it's all about, stop in for a visit, and join in the fun.



|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>The <b>Southeastern Bluegrass Association (SEBA)</b> is a nonprofit organization consisting of members, fans, bands, promoters, businesses, vendors, musicians, and friends of Bluegrass Music working together to reach a common goal:</p> <p><b>the preservation and promotion of Bluegrass Music</b>, bringing it to the community through performers, instructors, jam sessions, venues and events, and providing information to all through our publications, the SEBA Breakdown and the SEBA website.</p> | <p>To Join SEBA, go here: <a href="http://www.sebabluegrass.org/membership.php">www.sebabluegrass.org/membership.php</a> to join with PayPal or print the form, fill it in, and send it and a check to:<br/> <b>SEBA, PO Box 7286, Marietta, GA 30065</b><br/> and we will take it from there.</p> <p>To explore SEBA, go here: <a href="http://www.sebabluegrass.org/">www.sebabluegrass.org/</a></p> <p>Member Benefits here: <a href="https://www.dropbox.com/s/z4d1shfbhejzqc0/Benefits_of_SEBA_Membership.pdf?dl=0">https://www.dropbox.com/s/z4d1shfbhejzqc0/Benefits_of_SEBA_Membership.pdf?dl=0</a></p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Extra copies here: [https://www.dropbox.com/s/eq9lwuq95t7tsuj/Invitation\\_to\\_SEBA\\_Handout\\_2023.pdf?dl=0](https://www.dropbox.com/s/eq9lwuq95t7tsuj/Invitation_to_SEBA_Handout_2023.pdf?dl=0)



Cut the top of this page, make copies, and pass it around to anyone and everyone who may be interested in SEBA. Spread the word!




# SEBA Chapters

All SEBA Chapters hold once-a-month Jams after a brief Chapter meeting. Stop in to a SEBA Chapter Meeting to meet up with other Bluegrassers in your Community, get in some Jammin', learn about other Jammin' opportunities nearby, and maybe even swap a Tall Tale or two!

During hot weather, cold weather, wet weather, and holidays, it's a good idea to call or contact the Chapter Leader to verify that the Chapter Meeting is actually happening. It's a good idea to call, anyway, to make sure the Meeting you are going to is on for that day.

**Would you like to start a new SEBA Chapter in your area?** Or, help with a Chapter that is in need of help? Or, turn your Jam into an official SEBA Chapter?

Contact the SEBA President, **Dan Daniel**. He has the scoop on how to do all of this.

|                                                                                                                                                                                                                                                          |                                                                                     |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| <p>Dan Daniel<br/>                 President/CEO<br/>                 Chapters Chair<br/>                 Plays Guitar, Banjo, Bass,<br/>                 Mandolin<br/> <a href="mailto:president@sebabluegrass.org">president@sebabluegrass.org</a></p> |  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|

|                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>SEBA Central (Atlanta Metro)</b><br/> <b>Walter Stark</b> 404-444-6740<br/>                 Emory Presbyterian Church<br/>                 1886 N. Decatur Rd, <b>Decatur GA</b> 30307<br/>                 2nd Sunday, 3:00 – 6:00</p> | <p><b>Is your Jam ready to become a SEBA Chapter?</b></p>                                                                                                                                                                                                                                                                                                      |
| <p><b>SEBA RABUN</b><br/> <b>Dean English</b> 706-782-9852<br/>                 Blueridge Music Store<br/>                 629 Duggan Hill Rd, <b>Clayton, GA</b> 30525<br/>                 1st Saturday, 12:00 – 3:00</p>                   | <p><b>SEBA MACON COUNTY, NC</b><br/> <b>Jay Baird</b> 828-200-1932<br/>                 Apr – Oct: Macon Heritage Center<br/>                 51 Cowee School Drive, <b>Cowee GA</b> 28734<br/>                 Nov – Mar: Whistle Stop Depot<br/>                 145 River Rd, <b>Franklin, NC</b> 38734<br/>                 3rd Saturday, 12:00 – 3:30</p> |
| <p><b>SEBA Cedar Grove</b><br/> <b>Colleen Slavic</b> 678-977-7277<br/>                 9285 Cedar Grove Rd, <b>Fairburn, GA</b> 30213<br/>                 1st Thursday, 5:00 – 9:00</p>                                                     | <p><b>SEBA Stockbridge</b><br/> <b>Pastor Frank Prince</b> 770-474-2838<br/>                 Faith Baptist Church<br/>                 346 Hwy 138E, <b>Stockbridge, GA.</b> 30281<br/>                 3rd Sunday, 3:00 – 6:00</p>                                                                                                                            |
| <p><b>SEBA TAG (Chattanooga TN)</b><br/>                 Mitchell Kent 423-624-3063<br/>                 Chattanooga, TN 37421<br/>                 Looking for new Venue</p>                                                                 | <p><b>SEBA DAHLONEGA, GA</b><br/>                 Looking for new VP<br/>                 Looking for new Venue</p>                                                                                                                                                                                                                                            |



**SouthEastern Bluegrass Association**



Stockbridge, GA 30218

May 21, 2023

**WHAT:**

Monthly Meeting for Stockbridge Chapter of SEBA

**WHEN:**

Sunday, May 21, 2023

From 3:00 PM - 5:00 PM (Covered dish dinner at 5 PM)

Monthly meetings the 3rd Sunday of each month or  
5th Sunday on months with five Sundays

**WHERE:**

Faith Baptist Church (Fellowship Hall)

346 Hwy 138 East

Stockbridge, GA 30281

**WHY:**

Jam session will follow short business session

Primary focus will be Gospel Bluegrass Music

**WHO:**

Contact: Frank Prince

Phone: (678) 481-7680

Email: frankprince2838@gmail.com

Contact: Gloria Kite

Phone: (678) 894-1933

## Regularly Scheduled Jams

This list shows Regularly Scheduled Jams around the area.

If you have a Regularly Scheduled Jam that is not on this list, please tell us about it and we can add it to this page.

And if corrections or updates are needed in this list, we can fix that, too.

Send your Jam's information to us at: [breakdown@sebabluegrass.org](mailto:breakdown@sebabluegrass.org)

You can find a list of one-time or few-times Events and Jams on SEBA's [Live & Pickin'](#) page.

Electric permitted only if listed next to the jam times.

Note: **Some of these are SEBA Jams but most are not.** We here at SEBA want you to get in all the Jammin' you can even if we are not directly involved in the jams.



Could it be? The Original SEBA Bluegrass Jam?!?

### MONDAY

**AURARIA COMMUNITY CENTER,** 6 – 8 pm  
4125 Auraria Community Center, **Dawsonville, GA** 30534  
*Acoustic / Electric*

**CHEROKEE COUNTY AMERICANA JAMMERS,** 3 – 7 PM  
Woodstock Community Church, 237 Rope Mill Road, Woodstock, GA  
This Jam has a room for Bluegrass (Typical bluegrass instruments welcome)  
and a room for Americana (Pop/folk/country etc.(All instruments welcome)  
Contact: [Clawgrass1@comcast.net](mailto:Clawgrass1@comcast.net)



## Regularly Scheduled Jams

### TUESDAY

#### SEBA MARIETTA SQUARE JAM , 6 – 10 pm

48 S. Park Square NE (Marietta Square), **Marietta GA 30060**

Spencer Oliver: [soliver@northmetro.org](mailto:soliver@northmetro.org)

This is an outside Jam – check the weather!

*Acoustic Only (Bluegrass Music)*

#### ROSWELL MUSIC JAM (Every Other Tuesday), 7 – 9 pm, Doors open at 6:30

See website for next Bluegrass night!

Roswell Presbyterian Church, South Tower Entrance, 755 Mimosa Blvd, **Roswell, GA 30075**

Bluegrass Jam in Historic Roswell!. Four circles in all: Bluegrass Beginner, Bluegrass Intermediate, Bluegrass At Tempo. Plus a JamGrass Circle (Bluegrass, Grateful Dead, Americana and Blues).

Something for everybody!

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

*Acoustic Only (Electric Bass is fine)*

#### ROCHELLE GEORGIA BLUEGRASS JAM, 2nd and 4th Tuesday, 6 – 8 pm

Cabin In The Orchard, **Rochelle, GA**

Bob McGuinty: [mcapple1@windstream.net](mailto:mcapple1@windstream.net) 229-276-5852

#### LITTLE ITALY'S TUESDAY BLUEGRASS/MUSIC JAM, 6:30 – 10 pm

Little Italy Pizzeria and Restaurant,

111 South Magnolia Drive, Suite 17, **Tallahassee, FL**

Painter Dickson Lester: Co-ordinator 678-836-4391, [www.littleitalytlh.com/](http://www.littleitalytlh.com/)

### WEDNESDAY

#### TUCKER WEDNESDAY BLUEGRASS JAM, 6 – 8 pm

Colossus Pizza, 4368 Hugh Howell Rd., **Tucker, GA**

David Belcher: [davidbelc@gmail.com](mailto:davidbelc@gmail.com), [www.davidbelcher.net/Bluegrass Jams In Tucker GA/](http://www.davidbelcher.net/Bluegrass Jams In Tucker GA/)

### THURSDAY

#### WOODSTOCK CHRISTIAN CHURCH, 6 – 9 pm

7700 Highway 92, **Woodstock, GA**

Acoustic / Electric

#### MATTHEWS CAFETERIA SEBA JAM, 6 – 8 pm. This an Official SEBA Jam Site

Matthews Cafeteria, 2299 Main Street, **Tucker GA**

David Belcher: [davidbelc@gmail.com](mailto:davidbelc@gmail.com), [www.davidbelcher.net/Bluegrass Jams In Tucker GA/](http://www.davidbelcher.net/Bluegrass Jams In Tucker GA/)

## Regularly Scheduled Jams

### THURSDAY

**Toco Hills Old-Time Jam** - Thursdays 7:00 PM weather permitting  
Toco Hills Shopping Center, outside of Spiller Park Coffee Shop.  
2929 N Druid Hills Rd, Atlanta, GA 30329  
Maura Nicholson [mfnicholson2@gmail.com](mailto:mfnicholson2@gmail.com)  
<https://www.facebook.com/oldtimeattocohills>

### FRIDAY

**DAWSON COUNTY SENIOR CENTER**, 6 – 8 pm  
201 Recreation Road, **Dawsonville, GA** 30534  
Acoustic / Electric

**TAYLORSVILLE FRIDAY NIGHT PICKING & GRINNING**, 6:30 – 9:30 pm  
First Friday Of Each Month  
Old Fire Station – NEXT TO THE TRACKS AT THE BLINKING RED STOP LIGHT  
1750 Old Alabama Road, **Taylorsville, GA** 30178  
*Acoustic / Electric*

### SATURDAY

**EVERETT'S MUSIC BARN - WEEKLY JAM SESSIONS**, 7 pm – 12 am  
4055 Stonecypher Rd, **Suwanee, GA**  
[renamacd@bellsouth.net](mailto:renamacd@bellsouth.net), 770-945-5628, [www.everettsmusicbarn.net](http://www.everettsmusicbarn.net)

**DAHLONEGA APPALACHIAN JAM**, 2 – 5 pm April thru October.  
1 Public Square N, **Dahlonega, GA** on the Gold Museum Lawn  
Danielle Bell: [dbell@dahlongadda.org](mailto:dbell@dahlongadda.org)  
<https://www.dahlonega.org/events/live-music-and-concerts/appalachian-jams/>

**HIRAM BLUEGRASS BLAST**, 6 pm til whenever  
295 Thompson Road, **Hiram, GA** 30141  
(this jam is Bluegrass and Bluegrass Gospel)  
*Acoustic Only*

**OUTPOST MUSIC BARN**, 6 pm til whenever  
1427 Old Hwy 100, **Waco, GA** 30182  
(Bluegrass / Old Country / Gospel Music)  
<https://www.facebook.com/profile.php?id=100057602681266> (770) 574-2829  
*Acoustic Only*

# Regularly Scheduled Jams

## SATURDAY

**CANTON GAZEBO / ROTARY PARK**, 11 am – 2 pm  
 101 E. Main Street, **Canton, GA 30114**  
 (Weather Permitting) (Rotary Park if 2 groups)  
 (Backup location across the street in Rotary Park)  
 130 East Main Street, **Canton, GA 30114**  
 Mary Russo: [mleerus@windstream.net](mailto:mleerus@windstream.net)  
*Acoustic / Electric*

**PICKIN' ON THE SQUARE** - 1st & 3rd Saturdays, 10:30 am – 2 pm  
 Court House, 72 Greenville Street, **Newnan, GA**  
 Art Arace: [Bobster1946@charter.net](mailto:Bobster1946@charter.net)

**OLD TIME AND BLUEGRASS JAM**, 2 – 5 pm  
 McDaniel's QN2 BBQ,  
 200 Johnson Ferry Rd. **Atlanta, GA**  
 Doc Byrd: 678-640-2719, [www.bbqsandysprings.com/](http://www.bbqsandysprings.com/)

**OLD-TIME MUSIC OPEN JAM** - Third Saturday, 1 – 4 pm  
 The Monroe-Walton Center for the Arts, 205 South Broad Street, **Monroe, GA**  
 Doug Olsen. [dwolsen@bellsouth.net](mailto:dwolsen@bellsouth.net) [www.monroewaltonarts.org/](http://www.monroewaltonarts.org/)

## SUNDAY

**TUCKER SUNDAY BLUEGRASS JAM**, 6 – 8 pm  
 Colossus Pizza, 4368 Hugh Howell Rd., **Tucker, GA**  
 David Belcher: [davidbelc@gmail.com](mailto:davidbelc@gmail.com), [www.davidbelcher.net/Bluegrass Jams In Tucker GA](http://www.davidbelcher.net/Bluegrass%20Jams%20In%20Tucker%20GA)

**BALL GROUND BLUEGRASS JAM**, 1 – 5 pm  
 DOWNTOWN BALLGROUND CITY PARK behind the Burger Bus.  
 177 Old Dawsonville Hwy, **Ballground, GA 30107**  
 If park is in use – you can meet just down the road at Barn/Park/Creek  
 At: 200 Old Dawsonville Road, **Ballground, GA 30107**  
 (Continue through 4-way stop and park and parking lot on right.)  
 Mary Russo: [mleerus@windstream.net](mailto:mleerus@windstream.net) [cityofballground.com/parks-recreation/](http://cityofballground.com/parks-recreation/)  
*Acoustic / Electric* (weather permitting)

## VARIOUS DATES

**SEBA CENTRAL CHAPTER JAM** - Second Sunday, 3 – 6 pm  
 Emory Presbyterian Church, 1886 N Decatur Rd, **Atlanta, GA**  
 Walter Stark, [walterstark57@gmail.com](mailto:walterstark57@gmail.com), 404-444-6740, [www.emorypresbyterian.org/](http://www.emorypresbyterian.org/)

## 2023 Farmers' Market Jam Circuit

Athens, Monroe, Lilburn

These Jams are all acoustic Jams, focused on Bluegrass, folk, gospel but open to any genre. Bring your chair, bring your hydration, and stay for a tune or two or the whole time. The jam goes around the circle, so have a tune ready.....

|               |                         |                                      |                |
|---------------|-------------------------|--------------------------------------|----------------|
| May 12:       | Lilburn Farmers Market, | 1400 Killian Hill Road, Lilburn, GA. | 4 to 7 PM      |
| May 20:       | Monroe Blooms,          | Downtown Monroe, GA.                 | 9 AM to 2 PM   |
| May 27:       | Athens Farmers Market,  | Bishop Part, Athens, GA              | 10 AM to noon. |
| June 10:      | Athens Farmers Market,  | Bishop Part, Athens, GA              | 10 AM to noon. |
| June 23:      | Lilburn Farmers Market, | 1400 Killian Hill Road, Lilburn, GA. | 4 to 7 PM      |
| June 24:      | Monroe Farmers Market,  | Court Street, Monroe, GA.            | 9 AM to noon.  |
| July 15:      | Monroe Farmers Market,  | Court Street, Monroe, GA.            | 9 AM to noon.  |
| July 21:      | Lilburn Farmers Market, | 1400 Killian Hill Road, Lilburn, GA. | 4 to 7 PM      |
| July 22:      | Athens Farmers Market,  | Bishop Part, Athens, GA              | 10 AM to noon. |
| August 19:    | Athens Farmers Market,  | Bishop Part, Athens, GA              | 10 AM to noon. |
| August 26:    | Monroe Farmers Market,  | Court Street, Monroe, GA.            | 9 AM to noon.  |
| September 9:  | Athens Farmers Market,  | Bishop Part, Athens, GA              | 10 AM to noon. |
| September 23: | Monroe Farmers Market,  | Court Street, Monroe, GA.            | 9 AM to noon.  |
| October 28:   | Athens Farmers Market,  | Bishop Part, Athens, GA              | 10 AM to noon. |

***Be safe,***

**Bill Long**

Need directions or to confirm a Jam/Time? Call Bill!

[musicbill369@yahoo.com](mailto:musicbill369@yahoo.com), [www.BillLongMusic.com](http://www.BillLongMusic.com), 770 339 3668



## 2023 Old-Time Jams

**Old Time And Bluegrass Jam, Every Saturday, 2 – 5 pm**

McDaniel's QN2 BBQ,

200 Johnson Ferry Rd. **Atlanta, GA**

Doc Byrd: 678-640-2719, [www.bbqsandysprings.com/](http://www.bbqsandysprings.com/)

**Old-Time Music Open Jam - Third Saturdays, 1 – 4 pm**

The Monroe-Walton Center for the Arts,

205 South Broad Street, **Monroe, GA**

Doug Olsen. [dwolsen@bellsouth.net](mailto:dwolsen@bellsouth.net) <https://www.monroewaltonarts.org/>

**Toco Hills Old-Time Jam - Thursdays 7:00 PM weather permitting**

Toco Hills Shopping Center, outside of Spiller Park Coffee Shop.

2929 N Druid Hills Rd, Atlanta, GA 30329

Maura Nicholson [mfnicholson2@gmail.com](mailto:mfnicholson2@gmail.com)

<https://www.facebook.com/oldtimeattocohills>

Photos from **Toco Hills Old-Time Jam**. Good Music Here! Come on over....



## 2023 Festivals & Stuff

Summer is here and Festivals are firing up!

**SEBA** is anticipating a great, healthy, and music-filled 2023. Here are some festivals we are looking forward to. *Some of these Festivals are still a way away. Beware that dates might change....*

### **Outpost Music Barn Saturday, May 13, 2023**

Come on over – it's closer than Alabama....

<https://www.facebook.com/profile.php?id=100057602681266>

**Armuchee - Memorial Day Festival, May 25-28, 2023**– This is the 51<sup>th</sup> Year Celebration, , and of course the **Labor Day Festival**, coming up in September 1-3. Both are great “pickin” festivals! <https://www.facebook.com/armucheebluegrassfest/>

**31st Annual Boxcar Pinion Forever Bluegrass Festival– May 4, 5 & 6, 2023** held at Mountain Cove Farms Resort. Forever Fall Bluegrass Festival held at the same venue, will be in November. <http://foreverbluegrass.com/>

**Old Time Fiddlers Conventions** – pick a state – one in almost every state in the union! If you have a favorite festival – let us know so we can put it in **The Breakdown!**



# Outpost Music Barn Spring Festival

Saturday, May 13, 2023

Come on over – it's closer than Alabama....

<https://www.facebook.com/profile.php?id=100057602681266>

## ***THE OUTPOST MUSIC BARN***

**33RD ANNUAL SPRING BLUEGRASS FESTIVAL**

**SATURDAY MAY 13TH, 2023 12PM EST \$10 PER PERSON**

**1427 OLD HWY 100 WACO, GA 30182**

**\*JAMMING \* CONCESSIONS \* FAMILY FUN\* NO ALCOHOL\***

### ***THE BANDS***

**\* The Outlaw Crew \***

**\* Georgia Grass \***

**\* Highway 5 Overdrive \***

**\* Tall Pines \***

**\* Bound Together \***

**\* Amanda Gore &**

**The Red, White & Bluegrass \***

**\* Whistlers Bluegrass \***

**\* Mars Hill Porch Pickers \***

**\* Georgia String Burners \***

# Armuchee Memorial Day Bluegrass Festival Thurs-Sun May 25-28

## Pack-up and Come On Over

<https://www.facebook.com/armucheebluegrassfest/>

BEST JAM'N AROUND — BEST EVENT AROUND — BEST JAM'N AROUND —

ARMUCHEE BLUEGRASS, INC. PRESENTS THE

# 50th ANNUAL ARMUCHEE

## Labor Day Bluegrass Festival

Oldest in Georgia

### Armuchee Music Park

899 Turkey Mt. Road – Armuchee, GA 30105

**2022 LABOR DAY WEEKEND**  
**THURS-SUN • SEPT. 2-4**

**2023 MEMORIAL DAY WEEKEND**  
**THURS-SUN • MAY 25-28**

SHELTER OVER CONCERT AREA

CHATTANOOGA 1.24  
DALTON 1.75  
ROME 1.24  
ARMUCHEE SADDLE CLUB  
GA 140  
US 411  
TO COLUMBUS  
TO ATLANTA  
ADAIRSVILLE EXIT 306  
CALHOUN 1.29

\*\*\*NO ALCOHOL OR DOGS IN CONCERT AREA \*\*\* GOOD FOOD \*\*\* HOT SHOWERS\*\*\*  
\*\*\* BRING LAWN CHAIRS FOR MORE COMFORT \*\*\*

### 2022 LABOR DAY BAND LINE UP

|                  |                 |                        |
|------------------|-----------------|------------------------|
| Blue Grass & Co. | Night Travelers | *Amanda Gore & The Red |
| Lilly Anne       | Georgia Grass   | White & Bluegrass      |
| Dona Bopp        | Shade Trees     | *Smoke Rise            |
| J Max McKee Band | Sprung Chicken  | *Sojourners            |
| Wildwood Grass   | Hickory Wind    | *Mountain Roots        |
| Bluegrass Fever  | Bush Hog Boys   | *Playing Saturday Only |
| Rivers Edge      |                 |                        |

**MC is Atlanta Country Music Hall of Fame's Own Miss Phyllis Cole**

Special "Celebration of Life" for Hickory Wind member, ALBERT BLAIR, after the Sunday Morning Worship Service.

**Thursday, May 26 – Jam-A-Long & Cookout at 6:00 pm**  
(FREE WITH 3-DAY PASS AND COVERED DISH)

**Friday, May 27 – 4:45 pm 'til ?? – \$10.00**

**Saturday, May 28 – 10:45 am 'til ?? – \$12.00**

ARMUCHEE BLUEGRASS FIDDLERS WILL START AT 4:45 ON FRIDAY & 10:45 ON SATURDAY

**★ ★ \$21.00 FOR 3 FULL DAYS ★ ★**  
CHILDREN UNDER 12 FREE WITH PARENTS

JOIN US FOR SUNDAY WORSHIP SERVICE AT 9:30 AM WITH A GARY CLARDY!

**CAMPGROUND INFORMATION:**  
Electric & Water Hookups - \$25 per night  
Electric Hookups - \$20 per night  
Tent Camping - \$5 per night

FOLLOW US ON FACEBOOK FOR UPDATED INFORMATION:  
The Official Armuchee Bluegrass Festival

Each Band is responsible for its own arrangement and selection of all material used. Promoters are not liable for collecting royalty or purchasing license on copyrighted material for any organization.

FOR MORE INFO CONTACT:

JAM/FESTIVAL INFORMATION:  
Helen Burke, 470-554-9602  
Email: tarheelfiddler@yahoo.com  
Facebook: Helen Jerry Burke

SOUND: Mike Castleberry  
Phone: 423-605-1344

CAMPING INFORMATION:  
Chuck Langley, 706-766-6352

Make Plans for our 2022 Labor Day Festival, September 1-4

DESIGNED AND PRINTED BY CHUCK PRINTING, FORTWAH, TN 37731, 423-263-7546, www.ChuckPrinting.com