

BLUEGRASS BREAKDOWN

The Official Publication of the
CALIFORNIA BLUEGRASS ASSOCIATION

Vol. III, No. 1

January-February 1977



THE GOOD OL' BOYS' BLUEGRASS

WHO'S WHO IN THE CBA.

BLUEGRASS BREAKDOWN is published bi-monthly at 357½ Valley Street, San Francisco, Ca. 94131 by Burney Garelick, Editor. It is the official publication of the California Bluegrass Association, which was founded in 1975 by Carl Pagter and is dedicated to the furtherance of Bluegrass, Gospel, and Old-Time Music. Membership in the Association costs \$7.50 per person per year; a spouse may be included for an additional \$2.50 and all children under 16 for \$1.00. \$3.75 of the initial \$7.50 is for a subscription to BLUEGRASS BREAKDOWN for one year. Non-members may subscribe to BLUEGRASS BREAKDOWN for \$5.00 per year. Each member family is entitled to receive a copy of each BLUEGRASS BREAKDOWN newsletter, as part of their dues, and to reduced admission charges to all CBA activities. Direct all member applications and inquiries to the California Bluegrass Association, P.O. Box 11287, San Francisco, CA 94101. Second-class postage paid at San Francisco, California.

Officers and Directors of the CBA are listed below; (*) designated member of the Board of Directors.

President

Ray Edlund (*)
1000 Elbert Street
Oakland, Ca. 94602
(415) 530-8887

Art/Publicity Director

Larry Bourne
469 Savstrom Way
(408) 227-4640
(408) 289-5502

Membership Vice-President

Jay Quesenberry (*)
3637 Snell Avenue, #303
San Jose, Ca. 95136
(408) 227-2819

Ed Pagter (*)

967 Perreira Drive
Santa Clara, Ca. 95051
(408) 296-3123

Secretary

Carol Masters (*)
1245 Crompton Road
Redwood City, Ca. 94061
(415) 365-0198



Treasurer

Ron Masters
1245 Crompton Road
Redwood City, Ca. 94061
(415) 365-0198

Editor

Burney Garelick (*)
357½ Valley Street
San Francisco, Ca. 94131
(415) 282-5833

ABOUT THE COVER

BLUEGRASS BREAKDOWN logo by the Editor. All creative and innovative suggestions and samples will be cherished. Please don't hesitate to send them.

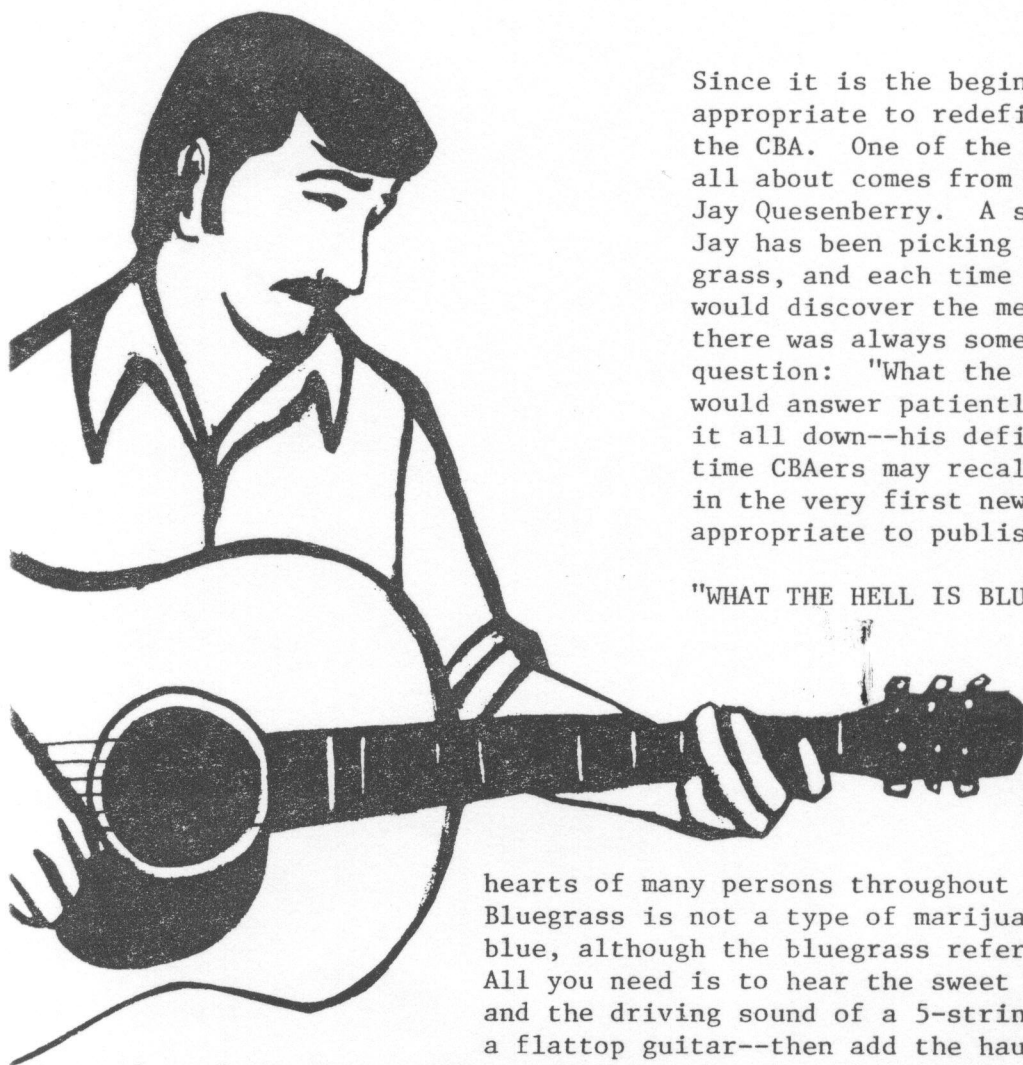
The cover photo features THE GOOD OL' BOYS, a bluegrass band popular throughout the country. Members appearing left to right are: Rick Lindner, Frank Wakefield (the nucleus of the group), Sam Blagden, Tom Stern, and Jon Glik. For a story see page 4.

@ 700

707-485-0258

C. BRATTIAN

a definition of bluegrass



Since it is the beginning of a new year, it seems appropriate to redefine objectives and goals for the CBA. One of the best definitions of what we're all about comes from our Membership Vice President, Jay Quesenberry. A super flatpicker and singer, Jay has been picking as long as there has been bluegrass, and each time he played, more and more people would discover the meaning of bluegrass. Of course there was always someone who would ask the inevitable question: "What the hell is bluegrass?" And Jay would answer patiently. Finally he decided to write it all down--his definition follows. All you old time CBAers may recall that this definition appeared in the very first newsletter, April 1975. It seems appropriate to publish it again.

"WHAT THE HELL IS BLUEGRASS?"

by Jay Quesenberry

The bluegrass referred to here is not the bluegrass that grows on the lawns of many homes. The bluegrass referred to here grows in

hearts of many persons throughout this great country of ours. Bluegrass is not a type of marijuana that you smoke when you are blue, although the bluegrass referred to can be habit-forming. All you need is to hear the sweet strains of a bluegrass fiddle and the driving sound of a 5-string banjo played to the rhythm of a flattop guitar--then add the haunting sound of the mandolin and

slap of the doghouse bass--all that together with the sound of my soul brother, the dobro--and by the end of the first song, you know you are hooked for life. And being hooked for life on bluegrass music gives you the same feeling you would have if everyone in the whole world loved you.

Bluegrass music bridges the generation gap between today's long-haired youth and the middle-aged bluegrass musicians who have been singing and playing this kind of music ever since Uncle Dave Macon was the star of the Grand Ole Opry. Bluegrass music is the sound of today to the young newcomers, the sound of yesterday to the older generation, and the sound of tomorrow to millions of people, young and old.

Bluegrass is truly an American music born in the rural section of the South. It is the father of today's country music and the step-child of the old folk songs that came to this country with our forefathers. It is the distant cousin of rock 'n' roll--one of Elvis' first recordings was an arrangement of Bill Monroe's "Blue Moon of Kentucky"--and the first cousin to the gospel songs sung in many country churches throughout the South.

I sincerely believe there are many "closet listeners" in this country who think their social image would be hurt if they admitted to a love for bluegrass. It should be the aim of the California Bluegrass Association to encourage these people to proclaim their feelings and to celebrate with everyone the joy of the only true American music that exists in our country today. I am proud to say I love bluegrass and have since I was a child and know I will always have a great love in my heart for the true, beautiful sound of bluegrass music.

the good ol' Boys

The past several years have seen many instances of venerable blues artists like Muddy Waters and B.B. King teaming up with young pop musicians whom they have inspired and influenced. Now at last this has happened with another traditional American musical style.

A couple of years ago, one of the "daddies of bluegrass" (Frank Wakefield) joined forces with a member of a popular country-rock band (David Nelson) to form THE GOOD OL' BOYS. Although basically a part-time band, THE GOOD OL' BOYS have managed to work pretty regularly for the past two years, during which time they have shared the bill with the likes of David Bromberg, Vassar Clements, Country Joe, Flying Burrito Bros., Jerry Garcia, David Grisman, Emmylou Harris, Roger McGuinn, New Riders of the Purple Sage, Tom Paxton, The Persuasions, Jean-Luc Ponty, Bonnie Raitt, Reno and Harrell, Rowan Bros., Earl Scruggs, Don Stover, and Tammy Wynette.

David Nelson had long admired the distinctive mandolin playing of Frank Wakefield when in November, 1973, he met Frank in Massachusetts. David (lead guitar and vocals) was on tour with the redoubtable NEW RIDERS OF THE PURPLE SAGE. Frank was in the other band that night, THE HONKIES. David and Frank promptly hit it off and Frank jammed on stage that same evening with the Riders on their second show. In April, 1974, Frank was flown to the West Coast to play at the Golden State Bluegrass Festival in San Rafael, California. It was during this time that Frank and David crossed paths again, formed a band, and dubbed it THE GOOD OL' BOYS. After the festival, Frank stayed out West with David and THE GOOD OL' BOYS made the rounds until that fall when Frank returned East.

Around November of that year, David went East to see Frank. They formed another tour of the GOOD OL' BOYS with East Coast musicians.

David stayed with Frank for Christmas and discussed a mutual dream: to make a record with two of their favorite bluegrass artists --Don Reno, an innovative banjo player (who

co-wrote "Dueling Banjos") and Chubby Wise, a peerless fiddler (who co-wrote "Orange Blossom Special").

Then came January, 1975, when Frank returned with David for a GOOD OL' BOYS West Coast "mini tour." The other GOOD OL' BOYS at that time were Brantley Kearns on fiddle, Pat Campbell on bass, and Jerry Garcia on banjo. In addition, that daydream of theirs became a reality: with Round Records' go-ahead, Frank called Reno and Chubby to come to California and make a bluegrass record with David and him and Garcia at the controls. Both of them came, and the sessions were marvels of speed and quality.

This past year, THE GOOD OL' BOYS have toured every month and played all over the East Coast, notably in Vermont and New York state. In February, they did a memorable two week tour featuring Peter Rowan on guitar. On July 4, they played a festival in Vermont which saw David Grisman, Vassar Clements, and Rowan join them on stage to form (for about an hour) THE GOOD OLD AND IN THE WAY BOYS. In August, they played the "Stompin' 76" festival at Galax, Virginia, where over 200,000 were in attendance. In early '77, if all goes according to plan, they will cut an album to be produced by Michael Bloomfield, the famed blues guitarist and Frank Wakefield fan. This recording will be done in the Bay Area which means THE GOOD OL' BOYS may be performing some local gigs. Check your bluegrass sources for specific information.

THE GOOD OL' BOYS are probably the first "jet age" bluegrass band in that the members live variously in California, New York, Vermont, and Maryland. They generally convene every four to six weeks for about two weeks of touring. The rest of the time they go back home and work (if they can find it) in local bars.

When the audience is happy, Frank Wakefield is happy. When Frank is really happy, the humor, power, and raw beauty come cascading out of that mandolin of his, as they have since he turned professional in the early 50's. Since then he has taken his place alongside the greats of traditional blue-

grass, and has made quite a substantial contribution to the music world with his instrumentals, gospels, and songs of the heart.

An honest to goodness good ol' boy from Emory Gap, Tennessee, Frank has been compared to everyone from Jimi Hendrix to Jackson Pollock to Evel Knievel, because of his daredevil free associations on his instrument. He can play it straight and clear and clean and pretty, but watch out when he sprays notes at you in unprecedented combinations and syncopations and at unbelievable speeds.

Rick Lindner started out with THE GOOD OL' BOYS as bass player in April '75. He has since, due to David Nelson's busy schedule, become the group's regular guitarist and lead singer. He is also accomplished on the mandolin, which he plays in a fine Vermont bluegrass band called THE MIDNITE PLOWBOYS, fronted by his brother "Banjo Dan."



Tom Stern made his GOOD OL' BOYS debut at the now defunct Lion's Share in San Anselmo, in January '75, and has been the banjo player ever since. Tom has lived in the Bay Area for over six years and believes he is the best kept secret in the Northern California bluegrass community.

Sam Blagden is THE GOOD OL' BOYS bass player and tenor singer. Like Rick, he is from Vermont where he plays in the aforementioned PLOWBOYS, and farms with his new wife when not touring with Frank, et.al. Sam is the most recent member of the band, having joined this past spring.

Jon Glik is a masterful fiddle player from Baltimore. Jon has played with the best of the bluegrass musicians in the Baltimore area. In August '75, Jon was out in California when a mutual friend introduced him to Tom, who listened to his playing a while, then placed a phone call to Frank back East concerning THE GOOD OL' BOYS deplorable lack of a fiddle. Jon has an uncanny ability to evoke the great bluegrass fiddlers when he plays, and this is the one and only sound that THE GOOD OL' BOYS would settle for.

(written by Nevil Kunezra)

bluegrass billboard

To be listed in Bluegrass Billboard, please contact the Editor at 415/282-5833 or drop a note to Bluegrass Billboard, California Bluegrass Association, P.O. Box 11287, San Francisco, CA 94101. Remember, if your band is not listed here, or is listed incorrectly, it is your responsibility to remedy the situation. The CBA exists for you and your input is not only appreciated but necessary.

bands

THE BLUEGRASS LOW RIDERS

(formerly Smells Like Grass)

every Friday - Straw Hat Pizza, 560 North Abel Rd., Milpitas.

BUFFALO BOB'S COUNTRY BUTTER BAND

every 4th Sunday - Redwood Valley Grange Hall, 1:30-4:30. For information contact Carmon Brittain, 707/485-0258.

every month - Highland Fish Grotto, Clearlake Highlands.

December 31 - New Year's Party at the Redwood Valley Grange Hall.

March 12 - Redwood Valley/Ukiah area - check Carmon for details.

THE CAFFREY FAMILY

No set gigs at this writing; for specific engagements check local papers or contact Patty Caffrey, 415/564-1464.

COLBY MOUNTAIN CLEARLIGHT COUNTRY BAND

every Tuesday - Nellie's Restaurant, 126 W. 2nd St., Chico.

THE CREME OF KENTUCKY

No set gigs; for specific engagements contact Jay Quesenberry, 408/227-2819. However, having played The Oasis on El Camino in Sunnyvale on Saturdays in December, The Creme may return for an extended run. Check with Jay and/or The Oasis.

DAYS O' WORK

every Wednesday - Portola House, Santa Cruz.

every Friday - Straw Hat Pizza, Mission St., Santa Cruz.

DONE GONE

every Friday - Straw Hat Pizza, Maude and Mathilda, Sunnyvale.

every Saturday - Red Vest Pizza Parlour, San Pablo Ave., El Cerrito.

every Sunday - Paul's Saloon, 3251 Scott St., San Francisco.

FRESH PICKED

No set gigs; for bookings contact Joyce Hennessey, 415/526-5027.

GOOD OL' PERSONS

every Thursday - Red Vest Pizza Parlour, San Pablo Ave., El Cerrito.

For further bookings check local papers or contact Laurie Lewis, 415/457-3780.

HIGH COUNTRY

every Wednesday and Friday - Paul's Saloon, 3251 Scott St., San Francisco.

HIGH AND LONESOME

Unfortunately, this fine band has disbanded. It is probable, however, that individual members will be picking throughout the area; possibly a new band will form.

SOUTH LOOMIS QUICKSTEP

every Sunday - The Shire Road Pub, corner of Winding Way and Sunrise Blvd., Fair Oaks.

TONTO BASIN BOYS

every Saturday - Straw Hat Pizza, Maude and Mathilda, Sunnyvale.

TOUCH OF GRASS

every Tuesday - Paul's Saloon, 3251 Scott St., San Francisco.

THE VERN WILLIAMS BAND

No set gigs; check local papers or contact Keith Little, 916/392-4546, or Vern Williams, 209/772-1357.

Clubs

ARNE'S SALOON

1028 Geary St., San Francisco

Featuring weekend bluegrass by The Good Ol' Persons and High Country and others. For specifics call 415/441-0934.

CAFE VALERIAN

4218 Piedmont Ave., Oakland.

Featuring a lot of Bill White, Lawrence Hammond, and others. For scheduling details call 415/654-6321.

FREIGHT & SALVAGE

1827 San Pablo Ave., Berkeley

Featuring a great variety of bluegrass and folk music. For scheduling details call 415/548-1761.

NELLIE'S RESTAURANT AND ACOUSTIC NIGHTCLUB

126 W. 2nd St., Chico

Featuring bluegrass every Tuesday at 9:00 PM with the Colby Mountain Clearlight Country Band. For information call Jim and Virginia Elmore, owners, at 916/345-0141.

PAUL'S SALOON

3251 Scott St., San Francisco

Featuring bluegrass almost all week. Jam Session on Monday nights. Any Old Time String Band plays Saturday nights.

ROSEBUD'S ICE CREAM PARLOR & TAVERN

433- 1st St., Benicia

Featuring bluegrass every weekend. For booking information contact Steve de Haas, 707/644-1562, or proprietor Ed Forcum, 707/745-9988, at Rosebud's. For schedule see the next page.

rosebud's schedule

January 7 - The Overlook Mountain Boys	February 4 - The Caffrey Family
January 8 - Jay Quesenberry	February 5 - High Country
January 14 - Keith & Sue Little	February 11 - Ray Park
January 15 - Ray Park	February 12 - Ray Park
January 21 - The Caffrey Family	February 18 - Jay Quesenberry
January 22 - Bill White	February 19 - Bill White
January 28 - Willy Albright & Angel Bright	February 25 - Keith & Sue Little
January 29 - Whakkin' Kat Meat	February 26 - Keith & Sue Little

Special Events

January 4 - BILL WHITE'S 2nd ANNUAL BIRTHDAY PARTY
Freight & Salvage, 1827 San Pablo Ave., Berkeley
Tuesday evening - A Best of the Hoots Nite
Everyone is invited to help Bill celebrate.

January 8 - 2nd ANNUAL OLD TIME FIDDLERS CONTEST
Cloverdale Citrus Fair Building, Railroad Ave., Cloverdale
11:00 AM-evening. Cash prizes and trophies. Workshops in
mandolin, fiddle, banjo, guitar, dobro. Entertainment by
Buffalo Bob and the Country Butter Band and by Kate Wolf
and the Wildwood Flower. Admission \$2.50/adult, \$1.00/
children under 12. Sponsored by the Cloverdale Historical
Society; organized by Dr. R.S. Quam.

long-term planning

April - CALIFORNIA STATE OLD TIME FIDDLERS CHAMPIONSHIP CONTEST
usually the third weekend in April, probably held at the
Sheraton Inn in Fresno. Stay tuned for further information
in the next Breakdown.

June - CBA's 2nd ANNUAL BLUEGRASS FESTIVAL
Grass Valley at the Fairgrounds
will be the second or third weekend in June
Stay tuned for details in the next Breakdown.

June 20-25 - NATIONAL OLD TIME FIDDLERS CONTEST
Weiser, Idaho
always the third full week in June - an all-consuming,
unforgettable week of glorious fiddle and bluegrass music!
Anyone remotely interested in the music should plan to
experience this event at least once.

July 8-9-10 - 2nd ANNUAL SALT FLATS HOEDOWN CONTESTS
Community Center at the Rodeo Grounds in Salinas
Friday--Flatpicking Contest; Saturday--Fiddling Contest;
and Sunday--Bluegrass Band Contest.
For further information, write Grace Stewart, 1044 San
Simeon Dr., Salinas, CA 93901.

DICK TYNER PRODUCTIONS
P.O. Box 341
Bonsall, CA 92003

BLUEGRASS S-C-O-O-P S-H-E-E-T

September 7, 1976

1976

WESTERN UNITED STATES FESTIVAL GUIDE*

The enclosed guide will help you plan your festival trips to the states of California, Arizona, Oregon, Washington and Nevada. Every reasonable attempt has been made to list all events at which a little bluegrass music will probably be played. However, do not travel to any event, or assume it will be rescheduled on corresponding dates next year without confirmation of the "contact" person.

<u>Event</u>	<u>Date</u>	<u>Contact</u>
Fiddle Contest Spokane, Wash.	April 8-10	Frank L. Wagner E. 11519 4th Ave. Spokane, WA 99206
Folk Festival UCLA, Los Angeles	April 16-18	Comm. on Fine Arts Prod's Univ. of Calif. Los Angeles, CA 90024
Folk Festival SDSU, San Diego	April 20-25	L.F. Curtiss 3743 5th Ave. San Diego, CA 92103
Bluegrass Festival Eugene, Oregon	April 23-25	Barbara Stein 2790 Onyx St. Eugene, OR 97403
Banjo, Fiddle & Guitar Festival Long Beach, Calif.	April 24	Ted Higashioka Assoc. Students, Calif. State Univ. at Long Beach 6101 E. 7th Long Beach, CA 90840
Banjo/Fiddle Contest Fullerton, Calif.	May 2	Bill Koon English Dept. Calif. State Univ., Fullerton
Calico Ghost Town Calico Days Celebration and Bluegrass Hoot (Near Barstow, Calif.)	May 8-9	c/o Don Tucker San Bernardino County Regional Parks Office 825 E. Third St. San Bernardino, CA 92415
Fiddle Contest Fiddletown, Calif.	May 9	Bob Tieslav Box 2 Fiddletown, CA 95629
Willamette Valley Folk Festival Eugene, Oregon	May 20-22	Sue Nordquist, EMB member Union Cult Forum Univ. of Oregon Eugene, OR 97403
Gospel Music Festival Payson, Arizona	May 22-23	Chamber of Commerce Drawer A Payson, AZ 85541

*Editor's Note: In the interest of conserving space, events which are listed in the 1977 Festival Guide (following) or elsewhere in this publication will not be repeated here.

BLUEGRASS

1977

JANUARY

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<u>Event</u>	<u>Date</u>	<u>Contact</u>
Banjo/Fiddle/Mandolin & Band Contest Idyllwild, Calif.	May 22-23	Larry & Judy Sult Box 350 Idyllwild, CA 92349
Old-Time Camp Meeting & Revival San Francisco	May 22-24	San Francisco Folk Music Club c/o Faith Petric 885 Clayton St. San Francisco, CA 94117
NW Regional Folklife Festival Seattle, Wash.	May 27-31	Seattle Center 305 Harrison St. Seattle, WA 98109
Wells Park Banjo/Fiddle Contest El Cajon, Calif.	June 5	Dick Craig 786 W. Washington El Cajon, CA 92020
Topanga Banjo/Fiddle Contest Santa Monica, Calif.	June 6	Mrs. Nari Klementes 20815 Stephanie Dr. Canoga Park, CA 91306
Old-Time & Bluegrass Band, Banjo & Fiddle Contest Payson, Arizona	June 26-27	Chamber of Commerce Drawer A Payson, AZ 85541
Banjo/Fiddle Contest Balboa Park San Diego, Calif.	August 1	L.F. Curtiss 3743 5th Ave. San Diego, CA 92103
Seattle Arts Festival Seattle, Wash.	Aug. 28 - Sept. 6	Alan Furst Seattle Arts Commission 305 Harrison St. Seattle, WA 98109
Banjo/Fiddle Contest Salt Lake City, Utah	Sept. 5	Darryl Boom 21101 Indio Cr. Huntington Beach, CA 92646
Banjo, Fiddle & Guitar Contest Julian, Calif.	Sept. 19	Walt Richards The New Expression 3376 30th St. San Diego, CA 92104
Old Time Fiddlers Contest Payson, Arizona	Sept. 25-26	Chamber of Commerce Drawer A Payson, AZ 85541
Banjo, Fiddle, Mandolin & Band Contest Idyllwild, Calif.	Sept. 25-26	Larry & Judy Sult Box 350 Idyllwild, CA 92349
KVCR's Little Ole Opry West Old-Time Bluegrass & Folk Devore, Calif. (5 mi. NW of San Bernardino)	Oct. 2	Bill Eason 701 S. Mt. Vernon Ave. San Bernardino, CA 92403
Calico Ghost Town Calico Days Celebration and Bluegrass Hoot Near Barstow, Calif.	Oct. 9-10	Don Tucker San Bernardino County Regional Parks Office 825 E. Third St. San Bernardino, CA 92415

<u>Event</u>	<u>Date</u>	<u>Contact</u>
Fiddle Contest Oildale, Calif.	Oct. 16	California State Old-Time Fiddlers Assn, District 3 Veterans Hall Norris Road Oildale, CA 93308
Banjo/Fiddle Contest Santa Barbara, Calif.	Oct. 17	Peter Feldman Sonya Tone Records P.O. Box 567 Santa Barbara, CA 93102

1977 FESTIVAL GUIDE

The Arizona Bluegrass Festival Phoenix, Arizona (Firebird Lake)	Jan. 14-15-16	Dick Tyner or Chuck Kieslich 6510 N. 13th St. Phoenix, AZ 85014
Golden West Bluegrass Festival, NORCO, Calif. (Jim & Jesse appearing)	April 29-30 & May 1	Dick Tyner
Jack Ramsey's Bluegrass Festival Tulare, Calif. (Tulare County Fairgrounds)	May 28-29	Dick Tyner or Jack Ramsey 16425 Avenue 352 Visalia, CA 93277
Bluegrass Jamboree San Diego, Calif. (Big Oak Ranch)	July 9-10	Dick Tyner or Rick Kirby 11557 Valle Vista Rd. Lakeside, CA 92040
Band/Banjo/Fiddle Contest "The Vineyard Shopping Center" Escondido, Calif.	August 20	Dick Tyner or Rick Kirby (same as above)
Zen Crook Memorial Jamboree Prado Regional Park Chino, Calif. (Bluegrass and other original American music on separate stages)	Sept. 2,3,4,5	Dick Tyner or Don Tucker San Bernardino County Regional Parks Office 825 East Third St. San Bernardino, CA 92415
Golden West Bluegrass Festival NORCO, Calif.	Oct. 28, 29, 30	Dick Tyner
Bluegrass Jamboree San Diego, Calif. (Big Oak Ranch)	Dec. 10-11	Dick Tyner or Rick Kirby (same as above)

Stockton Spectacular

Sunday, December 12, proved to be another exciting afternoon for bluegrass fans and pickers as the CBA sponsored a mini-festival at Stockton's Rod and Gun Club. Even though this was not a super financial success for the Association, we did make a lot of new friends, a great many new members, and much potential support for future activities, such as our 2nd Festival in Grass Valley in June.

An enthusiastic crowd loudly applauded the following bands: The Tonto Basin Boys of Santa Cruz (our featured band); The Bluegrass Partners of Stockton (Bill Robertson's Choice Band and our other featured band); CBA member Charlie Blacklock, that inimitable saw player; The Tuolumne River Boys of Modesto; the incomparable Bill White of Oakland, performing with Patty and Jim Caffrey, Robbie MacDonald, Gerry King, and Ed Neff (borrowed from the Caffreys and The Tonto Basin Boys, respectively); The Blue Grasshoppers of Tracy; The Caffrey Family of San Francisco; The Bluegrass Gospels of Stockton; and Carl Pagter and Judie Cox, two-fifths of The Country Ham.

MCing was ably handled by Jay Quesenberry who even treated the audience to some of his fine flatpicking and singing. In fact, it was Jay and Bill White who performed the grand finale of the afternoon --a rousing "Wreck of the Old 97." One of the great pleasures of the day, especially for the Editor, was finally having the opportunity to meet Bill Robertson, the man behind the familiar KSTN voice. Although he declined to co-MC, Bill's loyal bluegrass support permeated the event. (Ed Pagter helped out on the MCing, giving Jay a break and a chance to jam.)

Not only did memberships increase and newsletters sell out--record sales boomed! The crowd wouldn't let the Caffrey's offstage, and, because time was running on, they continued to appreciate the family by buying their fine album. Carl and Judie received an overwhelming response, selling out both albums and Country Ham buttons. (They're restocking and will have more next time though.)

It's good to have Carl back--there's no one quite like him--and it's a real pleasure to welcome Judie to the CBA.

Special thanks are in order to the Rod and Gun Club for the use of their fine facility; to Steve Cooper, CBA member in Stockton, for putting things together on that end; to Steve's mother for managing the refreshment operation; and to someone for providing a balmy Sunday afternoon on the lazy, graceful San Joaquin River --next time, bring your fishing poles!

Just Jamming

DELTA OLD TIME FIDDLERS AND BLUEGRASS CLUB

This fairly new fiddle and bluegrass club meets every other Saturday night from 8:00 PM on at the Garden Acres Community Center, 607 Bird Avenue, Stockton. For specific details, listen to or contact Bill Robertson at KSTN-FM.

ADVERTISING RATES

BLUEGRASS BREAKDOWN will be happy to accept advertisements in succeeding issues. Please observe the following rates, established by the Board of Directors, and send your ad and check (payable to the CBA) directly to the Editor--no later than the 20th of the month of publication.

Full Page - \$60

One Half Page - \$35

One Quarter Page - \$20

Individual Classified Ads - \$2.00 up to and including 3 column lines; 50¢ per line thereafter.

Remember--the more advertising revenue we can generate, the bigger and better publication we will be able to afford. You, too, can contribute to promoting bluegrass in California.

MANDOLIN FOR SALE

Gibson Mandolin - Artist Model, approx. 1921 vintage, oval sound hole, orig. hardshell case incl., good condition. \$700.00. Richard Bell, Rt. 1 Box 1951, Meadow Vista, CA 95722. 916/878-2685.

Publications

(Editor's Note: The following is a list of some of the more professional and commercial publications throughout the country--and world!--about or related to bluegrass that I have found particularly interesting. Additions to this list would be a welcome service to CBA members and friends.)

BANJO NEWLETTER

1310 Hawkins Lane, Annapolis, MD 21401
\$7.00/year; published monthly
Informative with a sense of humor.

BLUEGRASS UNLIMITED

Box 111, Broad Run, VA 22014
\$7.00/year; published monthly
The first national bluegrass magazine--still going strong.

THE DEVIL'S BOX

c/o Steve Davis, Editor, Rt. 7, Box 205-A, Clarksville, TN 37040
\$5.00/year; published quarterly by the Tennessee Valley
Old Time Fiddlers Association. High quality articles and
interviews. No advertising.

JEMF QUARTERLY

John Edwards Memorial Foundation, Folklore and Mythology Center,
University of California, Los Angeles, CA 90024
\$7.50/year; published quarterly
First-rate, thorough, scholarly archive of American folk
music.

MANDOLIN WORLD NEWS

Box 373, Mill Valley, CA 94941
\$1.00/issue; published quarterly
This very fine, specialized newsletter is produced by
David Grisman, eclectic mandolinist, and his band and
associates. Information also available about joining the
Mandolin World "Idea" for \$5.00 entitling one to all news-
letters plus strings, techniques, and advertising.

OLD TIME MUSIC

33 Brunswick Gardens, London W8, 4AW, England
\$4.00/year USA surface mail, \$8.00/year USA airmail
published quarterly
Very articulate and opinated reviews and articles about
American old time string band music and bluegrass.

PICKIN' MAGAZINE

46 Ford Road, Denville, NJ 07834
\$9.00/year, published monthly
Excellent national bluegrass magazine.

The RESONATOR

*

BANJO PICKER'S DICTIONARY

by BOB GADDIS

Rt 2 Box 267
Gripton NC 28530
(new address and
looking for pickers.)

AX (n. sing.) Popular slang for stringed musical instrument esp. guitar or banjo. Commonly a tool with a metal blade which is quite handy for destroying banjos and guitars in fits of foul temper.

BANJO (n) Phenomenon recurring in indefinite cycles since mid-19th Century esp. in USA. Taking many forms, most commonly manifests itself as a psycho-neurosis, leaving victim unable to function in normal spheres for any extended length of time without reference to same. In physical form the banjo is seen most often as a shallow cylinder with a bizarre and highly decorative handle attached, hanging on the shoulder of a banjo-player q. v.

BANJO-PLAYER Also known as a picker (q. v.) One who plays or attempts to play or pretends to play or would like to play a banjo.

CASE That in which a banjo is transported. Usually black and banjo-shaped, having a handle which is positioned so as to make carrying difficult. Interior lined with fuzzy stuff usually called 'plush'. Interior accessory pocket which is capable of transforming useful items such as picks and capos into fluffs of dust. Cases are notorious for falling open on buses or while walking across muddy fields or concrete driveways. Also equally notorious for having uncooperative latches when one is trying to remove the banjo, esp. while in a hurry.

CAPO Also called a cheater. Enables banjo-picker to change keys (q. v.) without changing fingerings. Designed when most banjo-pickers were still red-necks and unable to muster the energy needed to run one's hands fast enough to cover all the strings with notes. Rebel ingenuity at its finest. One notable exception is called a **RENO** which never figured out how to use one.

CHEATERS Whiners, risers, D-tuners. Novelty items which enable the picker to stretch and slack strings at will with dramatic effect. Most effective use is blaming them for the banjo always being out of tune.

HEAD Plastic or calfskin or catskin or ground-hog skin stretched across the top of the banjo shell. Acts as a diaphragm to amplify string vibrations. It is never tight enough, and is known for tearing at inopportune times, especially when a replacement is not available.

INLAYS Small pieces of mother-of-pearl, abalone, ivory, plastic, etc. used to gussy-up a banjo. Much emphasis is placed on having the 'right' type of inlay, or that which suits the owner within the limits of propriety which were set down in 1938 at the International Pre-War Banjo-Makers and Merchants Association Convention in Monck's Corner, South Carolina. Unfortunately the only known existing copy of the minutes of the meeting was destroyed by fire in Fred Foy's barn, June 16, 1939. The rules of propriety have since been open to interpretation by the various members of the Society Of Banjos (SOB) in Mason City, Iowa, and are known as **BANJO SACRAMENTS** (BS)

FRETS Little pieces of wire laid into the fingerboard on which the strings are noted. Blamed for buzzes and rattles, discords and torn callouses. Frets are laid out in a mathematical progression and the formula for the progression may be derived by dividing the distance between the horns of a milk cow by the number of wingbeats per mile of a blackbird (as the crow flies) and multiplying the product by the inverse of the square root of the number of pages in the 1929 Sears Roebuck Catalog.

KEY Mysterious musical mode which all musicians must play in together in order for music to occur. Common keys are G, A, B, C, D, E, G#, Bb, F, C#, Eb, and F#. There are also some uncommon keys which we will not attempt to discover here. A key is always the wrong one when someone else picks it, or when the weather is foul, or when the moon is in the wrong sign, or when it's night, (or when it's day) or when you don't know the words to the song.

PITCH-PIPE Harmonica-like device sold to banjo-pickers to enable them to be in tune with other banjo-pickers. There are no two pitch pipes in existence with the same pitch.

TUNE One of the most perishable commodities in the world, for we are always out of it. Being out of it is a good bluff for ineptness; when you don't know how a tune goes you can always stop in the middle of it to retune your banjo.

TUNING Constant adjustment of the banjo to bring into tune. Requires years of practice to perfect the wrist movements; a distinguishing mark of the professional. Amateurs may only tune once or twice in an hour. The professional will tune 30 or 40 times in a song, only you can't see it because of the deft wrist movement.

STRINGS Pieces of wire (pronounced 'wahr') attached to both ends of the banjo, stretched over the head and supported by the bridge, which vibrates when the string is plucked and causes the vibration of the string to vibrate the head, resulting in sound. These are guaranteed to break in the middle of a banjo instrumental, which is therefore called a break-down.

POT What you keep in the accessory pocket of your banjo case, alongside with your E-Z Winders. Also a popular term for the shallow cylindrical body of the banjo, minus the neck. Historically the term comes from the reference to a chamber pot, which is of similar appearance and utility.

PICKER Banjo-player who has risen above the ranks of mediocrity. An expression of admiration and awe only spoken by other pickers. Originally coined by Tennessee Ernie Ford, but we always knew he didn't know a banjo from a pea.

GIG A club date. Derived from implement used to harvest frogs; whereby frog is stuck with a long spear. Secondary derivative of punishment system used in the military.

RESONATOR Also called back-plate, cover-plate, dishpan and 'that big wood thing on the back'. Wooden or metal shell used to project the banjo's sound forward, thereby amplifying the sound. Also useful for storing a change of underwear or socks, baloney sandwiches or small song books.

*Reprinted from BANJO NEWSLETTER, July 1976.

The RESONATOR

SHELL Wooden rim of banjo. Again must conform to the rules set forth at the 1938 Convention. Must be at least 3/4" to classify as a serious attempt at banjo shelling.

TONERING Brass, bronze, aluminum, steel, tin, wood or variations thereof designed to sustain and enhance musical tones, thereby adding brilliance and volume and mystical qualities to the banjo. Pre-War tonerings are considered the most desirable.

PRE-WAR A derivation of 'Prewar', the Polish Prewarski Brothers of the Bronx, New York. The Prewarski brothers operated a foundry and baby-shoe bronzing outlet from 1924 to 1945, and as a sideline they produced banjo tonerings and associated banjo parts. These parts were stamped with 'Pre-War' to avoid any ethnic overtones. The Prewarski brothers died in 1945 when Harry S. Truman became President. Due to limited production and fine quality of workmanship these parts are now very rare and command a high price.

HEAVY What every good banjo must be to be good. The heavier the banjo the better it is. Thomas "Thor" Hyangood produced the world's heaviest and possibly best banjo December 19, 1973. "Thor" died shortly thereafter during surgery to correct a double hernia. His wife reportedly sold the banjo to a big lumberjack with a large blue ox.

PICKS Small pieces of metal or plastic designed to cause hangnails, cut off circulation, and become lost without provocation. These fit on the ends of fingers and thumbs and are supposed to add snap and clarity to one's picking. In reality picks are only good for starting conversation when someone on the bus asks, "What's wrong with your fingers?"

TABLATURE The banjo-picker's roadmap. Hieroglyphs meaningful only to those trained in cryptography. By coordinating hands and eyes to the symbols on the paper the picker is able to sound the precise note to pick any song; any song which has been tabbed! To those who have never seen it, tablature looks like music written for a digital computer; no notes, only numbers. It would be beneficial for the novice banjo-picker to learn to read, write and count, but I never let that stand in my way.

GOOD OLE BOY If you don't know what this is you might as well sell your banjo, 'cause you're a city boy and everybody knows that city boys can't pick a banjo the way it's supposed to be picked anyway.

BAND Those that you're in competition with. Strive to play louder and faster and fancier than they do because the banjo-picker has to be the star.

STAR Someone with pointed boots and pointed fingers and a pointed head under a cowboy hat.

SUMKINDA As in "He's sumkinda picker".

more bands for the billboard

After the Bluegrass Billboard listing had already been prepared, information about the following two bands was received. Next time they'll be in their place on the Billboard.

MOUNTAIN GRASS

every Saturday - Straw Hat Pizza Parlor, 560 N. Abel, Milpitas.
8:30-12:00. Submitted by "Uncle Tony" De Caristo, CBA member and fiddler with the band.

THE TUOLUMNE RIVER BOYS

March 15, 16, 17, 29, 30, 31 - Bob's Fable Room, 1021-11st St., Modesto. For further information, contact CBA member Tom Dionizio at 209/526-0111.

SOMETHING OLD, SOMETHING BLUE. . . .

BLUEGRASS AT THE FAIR

On September 18, Al Knott organized an afternoon of bluegrass broadcast live over KFAT-FM. This was held during the Santa Cruz County Fair in Watsonville. The crowd was enthusiastic and everyone seemed to have a good

time, despite the competition from the axe-throwing, log-splitting contest directly behind the grandstand stage. Featured bands on this occasion included: The Overlook Mountain Boys and The Creme of Kentucky, of the San Jose area, and The Tonto Basin Boys and Days O' Work (who at that time had no name), of the Santa Cruz area.

BRICELAND BLUEGRASS FESTIVAL

Despite the change in location (from Briceland to Garberville) and some difficulty with the sound system, this festival on October 9 was reported by some to have been an enjoyable event. Apparently, though this was not your usual bluegrass audience, the crowd was quite large, in good spirits, and anxious to boogie. If the Redwoods Rural Health Center and Beginnings made a substantial amount of money for their community service organizations, then the festival must have been a success.

TO POTENTIAL CONTRIBUTORS.....

BLUEGRASS BREAKDOWN welcomes specific on-the-scene reports of festivals, events, and performances. Just send them in!

TURN YOUR RADIO ON _____

KQED (88.5 FM) San Francisco
 every Tuesday evening - 8:00-10:00 PM
 National Public Radio's Folk Festival U.S.A.
 Variety of recorded folk and bluegrass concerts
 and festivals throughout the country.

KUSP (89 FM) Santa Cruz
 every Sunday afternoon - 3:00-6:00 PM
 "Hillbilly Heaven" with Paul King
 Traditional bluegrass.

KERS (90.7 FM) Sacramento
 every Monday, Wednesday, Friday - 4:00-5:00 PM
 "High and Lonesome" with Mel Smothers

KKUP (91.5 FM) Cupertino
 every Sunday night - 9:00-Midnight
 "Stompin' Steve's Cupertino Barndance"

KPFA (94.1 FM) Berkeley
 every other Sunday morning - 11:00-1:00
 "Folk, Blues and Jazz" with Chris Strachwitz

KPFA (94.1 FM) Berkeley
 every other Friday afternoon - 3:00-5:00 PM
 "Pig In A Pen" with Ray Edlund

KFAT (94.5 FM) Gilroy
 every Sunday evening - 6:30-9:00 PM
 Bluegrass with "Cousin Al" Knoth

KVRE (99.3 FM) Santa Rosa
 every Thursday - 9:00-11:00 PM
 "Uncommon Country" with Kate Wolf

KSTN (107.3 FM) Stockton
 everyday - Monday through Friday - 1:30-5:45 PM
 Bill Robertson's Show - An incredible selection of
 bluegrass, old-time music, fiddling, and country.

KRED (14.40 AM) Arcata
 every Saturday evening - 8:00-12:00 PM
 Bluegrass brought to you by The Wildwood Music Co.

KTOM (138 AM) Salinas
 every Sunday evening - 8:00-9:00
 Live talent show--country, bluegrass, etc.--
 with Johnny Kansas. From The Sundowner Club.
 Everyone is invited.

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Mail to: Carol Masters
CBA Band Registry
P.O. Box 11287
San Francisco, Ca. 94101

Name of Band
(if group): _____

Name of Contact Individual
(or single performer): _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone number(s) where you can most easily be reached:

Area Code _____ Number _____

Please indicate the type
of music you play:
_____ Bluegrass
_____ Old-Time (e.g. fiddle)
_____ Gospel
_____ Other or combination
of these _____

If you are a single
performer:

Your instrument(s): _____

Do you sing? _____

Accompanist(s)? _____

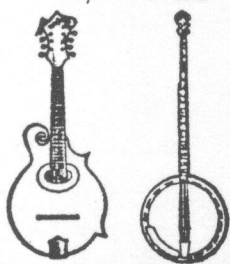
If you represent a
band:

How many in group? _____

What instruments are
played? _____

Do you have regular jobs playing on certain nights, or other commitments which we
should know about before recommending you for a specific job?

California
Bluegrass Assn.



Founded in 1975 and dedicated to
the furtherance of Bluegrass,
Gospel, and Old-Time music. Each
member family is entitled to re-
ceive a copy of each BLUEGRASS
BREAKDOWN newsletter, as part of
their dues, and to reduced admis-
sion charges to all CBA activities.
\$3.75 of the \$7.50 is for a sub-
scription to BLUEGRASS BREAKDOWN
for one year.

MEMBERSHIP APPLICATION FORM

This membership application is for single or
family application. A family is defined as
the two adult spouses and all children under
the age of 16 years. There must be a main ap-
plicant at \$7.50 per year, and the spouse may
be included for an additional sum of \$2.50.
All eligible children may be included for the
sum of \$1 (no voting right for children).

NEW

RENEWAL

Mailing Address (Street,
City, State, ZIP)

Tel. _____

MAIN APPLICANT NAME Last: _____ First: _____ \$ 7.50

INCLUDED SPOUSE (First Name Only) _____ \$ 2.50

ELIGIBLE INCLUDED CHILDREN _____ First Name Birth Date \$ 1.00

INSTRUMENTS PLAYED: _____ 1. _____ 2. _____ 3. _____

List any services you can offer CBA (such as printing
facilities, writing, artwork, advertising, sound systems,
instrument sales and maintenance, etc.):

TOTAL ENCLOSED
(not to exceed \$11)

SEND CHECK OR MONEY ORDER
(do not send cash) TO:
Treasurer, California
Bluegrass Association,
P.O. Box 11287, San
Francisco, CA. 94101.