

BLUEGRASS
BREAKDOWN

Feb. 2 & 3
Jim & Jesse

Vol. V, No. 1

Jan.-Feb. 1979

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Carl Pagter

Who's Who

BLUEGRASS BREAKDOWN is published bimonthly at 357½ Valley Street, San Francisco, CA 94131 by Burney Garelick, Editor. It is published by the California Bluegrass Association, a nonprofit corporation, founded in 1975 by Carl Pagter and 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. Band memberships are available at \$5.00 per member per year; each band must consist of not less than 3 persons and not more than 7 persons. Nonmembers of the Association may subscribe to the BLUEGRASS BREAKDOWN for \$5.00 per year. Each member family or band 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 membership applications and inquiries to the California Bluegrass Association, P.O. Box 11287, San Francisco, CA 94101. Second-class postage paid at San Francisco, California. Publication number 315350. Total number of pages: 32; percentage of paid advertising: 1 page. Officers and Directors are listed adjacently; (*) designates member of the Board of Directors. Board meetings occur the third Sunday of each month, and members are invited; for details call any of the following. BLUEGRASS BREAKDOWN is printed by Sir Speedy, Main St., San Francisco, CA.

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Happy Birthday

Since this will be my last issue as your editor (see page 8), I decided it would be most appropriate to honor in the cover photo the man who started it all--Carl Pagter.

The excellent photo, by a very generous photographer and member who prefers to remain

anonymous, depicts the essence of Carl: picking and singing, exuberantly, incomparably. The CBA begins its fifth year, and Carl is still with the organization, more active than ever as official Legal Counsel. May we all take Carl's lead and continue to work--and play--to realize the goals of the CBA. Incidentally, Carl will celebrate his birthday on February 13, the same day as your editor--talk about coincidence! By that time, the third COUNTRY HAM album will be available; believe me, it's superb. Meanwhile, Happy Birthday, Carl, and thanks.

CARL!



Feb 2 SAN MATEO
PERFORMING
ARTS CENTER



Feb 3
FAIRFIELD
COMMUNITY
CENTER

THE CALIFORNIA BLUEGRASS ASSOCIATION
PRESENTS:

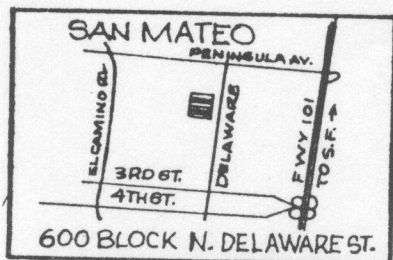
JIM & JESSE

AND THE VIRGINIA BOYS

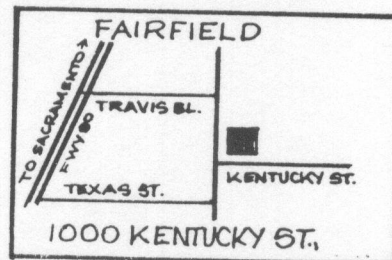
BLUEGRASS

AT ITS FINEST!

PLUS: THE VERN WILLIAMS BAND - FAIRFIELD
AND: THE SHUBB-WILSON TRIO-SAN MATEO



ADMISSION:
\$5.50 General \$4.00 Members
\$3.00 Children
under 13 and Senior Citizens
8:00 PM



MORE INFO? CALL THE CBA HOTLINE (415) 366-3754

For advance tickets, write Kathy Tyler, 36381 Barnard St., Newark, CA 94560.

THE TWELFTH GOLDEN WEST BLUEGRASS FESTIVAL

—FEATURING—



JIM & JESSE & THE VIRGINIA BOYS
plus Goldrush - Last Chance - Pacific..ly

Bluegrass - Lost Highway - Damascus Road -

Dick Tyner & Train 45 *January* **27-28**

ADMISSION: Saturday \$6, Sunday \$5, Special Advance Weekend \$9.50.
12 and under, 65 and over free.

CAMPING: No hookups, \$2 nitely.

FACILITIES INCLUDE: showers; food, music, and soft drink concessions; fishing.
NO DOGS (FULL ADMISSION PRICE PER DOG).

SILVER LAKES PARK ... near

NORCO

... 5 Miles North of Corona

FOR FURTHER INFORMATION AND ADVANCE TICKETS:

Dick Tyner, P.O. Box 341, Bonsall, CA 92003, 714/726-3498.

Rick Kirby, 11557 Valle Vista Rd., Lakeside, CA 92040, 714/443-1932.

SPECIAL EVENTS

January 5-6 (Friday-Saturday) - BILL WHITE'S BIRTHDAY PARTY. The tradition of celebrating Bill's birthday has become so popular, one place just isn't big enough. So, this year Bill will celebrate twice, the 5th at the Freight & Salvage in Berkeley and the 6th at Rosebud's in Benicia. Everyone's invited to share the pickin', singin' and good times. And, remember, Bill loves trains and harmonicas --as well as he loves all of you.

January 13 (Saturday) - 4TH ANNUAL 19TH CENTURY OLD TIME FIDDLING CONTEST, Citrus Fairgrounds (across from Beacon Station, Cloverdale Blvd.), Cloverdale. Workshops and jamming as well, plus a performance by The Westwind Mountain Cloggers. Snack bar and parking available. Admission for spectators: \$2.75 adults, \$1.00 under 12. Contest details: Registration begins at 9:30 AM, Junior-Junior Division contest starts at 10:30 AM. Registration for contestants: Open Division \$5.00, Junior Divisions \$2.50. Prize money as follows: Open Division--1st place \$300, 2nd \$150, 3rd \$100, 4th \$75, 5th \$50, 6th \$40, 7th \$30, 8th \$25, 9th \$20, and 10th \$15. Junior Division (12 to 18)--1st \$30, 2nd \$20, 3rd \$10. Junior-Junior Division (to age 12)--1st \$15, 2nd \$10, 3rd \$5. (12-year olds may enter the Junior Division if desired, but not both). Only the Junior-Junior Division will be allowed accompaniment; all other contestants must play without accompaniment as it was done one to two centuries ago. Exception: the third tune of choice may have accompaniment but will not be judged; any style is encouraged on this. For further information, call 707/894-3495, 433-5103, 994-3160, or write Cloverdale Historical Society, P.O. Box 433, Cloverdale, CA 95425, or Doc Quam, P.O. Box 544, Geyserville, CA 95441.

January 27-28 (Saturday-Sunday) - 12TH GOLDEN WEST BLUEGRASS FESTIVAL, Norco. Featuring JIM AND JESSE AND THE VIRGINIA BOYS and much, much more. A Dick Tyner-Rick Kirby Production. See page 4 for details.

January 28 - WESTERN SWING CONCERT: TINY MOORE & THE BLENDER TRIO, The Plowshares, Fort Mason, San Francisco. 7:30 PM.

February 2-3 (Friday-Saturday) - CBA'S CONCERT PRESENTATION OF JIM AND JESSE AND THE VIRGINIA BOYS. Also featuring the SHUBB-WILSON TRIO at San Mateo and the VERN WILLIAMS BAND at Fairfield. 8:00 PM each night. Tickets: \$5.50 general, \$4.00 members, \$3.00 children under 13 and senior citizens. See page 3 and the following pages for more information.

March 16-17 (Friday-Saturday) - NORTHERN REGIONAL OLD TIME FIDDLERS CONTEST, Municipal Auditorium, Oroville. Sponsored by the California State Old Time Fiddlers Association. For further information, contact Ray Ratliff, 5101 - 53rd Avenue, Sacramento, CA 95823.

April 27-29 (Friday-Sunday) - 13TH GOLDEN WEST BLUEGRASS FESTIVAL, Norco. Featuring DON RENO AND THE TENNESSEE CUTUPS, the OVERLOOK MOUNTAIN BOYS and much more. A Dick Tyner-Rick Kirby Production.

May 4-5 (Friday-Saturday) - CALIFORNIA STATE OLD TIME FIDDLERS CHAMPIONSHIP CONTEST, Sonora County Fairgrounds. Sponsored by the CSOTFA. Contact as above.

June 15-16-17 - 4TH GRASS VALLEY BLUEGRASS FESTIVAL, Nevada County Fairgrounds, Grass Valley. Proudly sponsored by the CBA. Watch this issue and subsequent issues for details, because it will be upon us before we know it.



JIM and Jesse

Brother acts--like the Monroes and Stanleys--have always been popular in country music, and they have formed the basis for many outstanding bluegrass bands. Jim and Jesse McReynolds have always had what is considered the most beautiful duet sound in bluegrass. Pure, clear, sweet, and smooth are some of adjectives that describe this remarkable blend of Jesse's lead and Jim's tenor. It's an original bluegrass sound, distinct from that of Bill Monroe, Ralph Stanley, and Lester Flatt.

The story begins nearly half a century ago in the mountains of southwestern Virginia with the birth of James Monroe McReynolds followed two years later by that of Jesse Lester McReynolds. The brothers were raised on the string band music of their father and uncles and the radio broadcasts of the Monroe brothers. Jim took up guitar, Jesse the mandolin, and by the mid 40s they had formed their first band.

Their career ranged from old-time mountain music to western Sons of the Pioneers-type singing to bluegrass to modern country and back to bluegrass. It was all a matter of wanting to be professional musicians and being determined to survive as professional musicians. Through it all, they have maintained their own high quality standards of musical excellence.

Apart from their singing, their most innovative contribution to bluegrass is Jesse's mandolin style called cross-picking. This is a very complex technique that duplicates the finger-picked banjo sound of Earl Scruggs. Quite different from the standard picking of Monroe, Jesse's style showers your senses and dazzles your mind with glittering, sparkling, and shimmering sounds. Another innovation is melodic or chromatic banjo picking, developed by their



one-time banjo player Bobby Thompson. This differs from Scruggs-style in that it allows the banjo to play fiddle tunes note-for-note, much to the delight of many fiddlers! (The style was developed simultaneously by Bill Keith in another part of the country and popularized by him.) Jim and Jesse made some of their finest recordings with Bobby Thompson and ever-popular fiddler Vassar Clements.

Through the years Jim and Jesse have been backed by some very able Virginia Boys. The current crop is no exception. West Virginian Joe Meadows commands the fiddle with all the expertise of Kenny Baker and a good measure of his own lyrical, haunting, inimitable style. Tim Ellis joins a long line of superlative banjo players, and Keith McReynolds, Jesse's son, maintains the bass.

These concerts, presented by the CBA, promise to be memorable events. That's Friday, February 2 in San Mateo and Saturday, February 3 in Fairfield. Be sure to enjoy this opportunity to see Jim and Jesse.

also featuring

The Shubb-Wilson Trio

RICK SHUBB's name is nearly legend on the West Coast. His banjo artistry has inspired countless pickers, and his highly creative inventions to improve the technical quality of the banjo have become accepted standards. Rick has organized and played with numerous groups in California and Oregon from the Pine Valley Boys to Vern and Ray. But it is the SHUBB-WILSON TRIO that allows Rick the greatest opportunity to indulge his unique style that moves from straight-ahead bluegrass to jazz and back again. But with a guitarist of the stature of BOB WILSON, almost anyone would shine. Bob's hot licks and rolling, breathtaking chords, combined with vocals and a dry sense of humor, envelope an audience in a blaze of sound. And MARKIE SANDERS, who has also played with a number of groups on the West Coast including the Good Ol' Persons, keeps that bass right on top of those sizzling riffs and melodies, rounding out this equilateral triangle. The SHUBB-WILSON TRIO will open for JIM AND JESSE Friday, February 2 in San Mateo. Don't miss this great double show.

The Vern Williams Band

By now it is apparent to all northern California bluegrassers: the VERN WILLIAMS BAND is our greatest product, a veritable harvest of straight-ahead traditional picking and singing, the one band that never lacks an audience, the one group that receives loud and affectionate applause from musicians and fans alike. While they've been playing together as a band for only a few years, their roots as bluegrass musicians are entrenched in fertile soil. KEITH LITTLE's banjo playing was nurtured in the strict Scruggs tradition by stern taskmasters, themselves

devoted and exemplary pickers, and Keith learned well because his playing and singing are so true and pure you can almost hear that proverbial mountain stream. Naturally, DELBERT WILLIAMS learned to master his craft under the same tutelage as Keith, which explains why his guitar work and vocals blend so harmoniously. ED NEFF retains a long list of credits as a reliable fiddler with bands throughout all of California, perhaps most notably with High Country, but his appearance with the VERN WILLIAMS BAND is certainly the apex of his career. LAURIE LEWIS, also an able fiddler and most recently with the Good Ol' Persons, plays bass, fills in the harmonies and provides some stunning solos. As excellent as their singular talents are, the unifying element who puts it all together to create the very best in traditional bluegrass is of course VERN WILLIAMS. Vern's gorgeous tenor, right-on mandolin picking, precise arrangements, professionalism, dry humor, sincerity and charisma put this band head over heels above all the rest. Vern is authentic, from the mountains and hollows of western Arkansas, and the band he has engendered is just as genuine. The VERN WILLIAMS BAND will open for JIM AND JESSE Saturday, February 3 in Fairfield. Don't miss this supreme double show.

February 2 & 3

These concerts, in San Mateo and Fairfield, are major events in the brief but brilliant history of the CBA. We are extremely proud to present JIM AND JESSE AND THE VIRGINIA BOYS and our two local bands of distinction, the SHUBB-WILSON TRIO and the VERN WILLIAMS BAND. We invite everyone to attend both shows. We can think of no finer way to begin our fifth year, and we'd like to celebrate that with all of you.

Farewell *BREAKDOWN*; Hello *GOLDEN WEST*

This issue of BLUEGRASS BREAKDOWN will be my last as your editor. I have enjoyed these past four years developing the newsletter and watching it grow along with the Association. Back in April 1975 we printed about 100 copies; now we are printing up to 600. And the number of pages per issue has grown from five to 40, leveling off at 32. I have appreciated all of your contributions, comments, criticisms, and compliments. Since this has been a voluntary undertaking, your support has sustained my desire to try to provide you with the best local bluegrass coverage. I wish my successors--Lars Bourne and Steve Pottier--good luck in continuing the BREAKDOWN in the tradition aspired to by the ideals of the CBA.

Before embarking on my new career, I would like to take this opportunity to thank some very special people for involving me in the CBA and in old-time and bluegrass music in general. In chronological order they are: a gregarious banjo player who encouraged my former husband David to fiddle on San Francisco street corners; a passerby who told David about a fiddle contest in Oroville in March 1971; Nancy Lange, Laverne Jansen, and Arlene Berg who made us immediately welcome; Virg Evans, Jay Belt, Bryan Baker, Frank Hicks, and even Ray Park who inspired an affinity for old-time fiddling and bluegrass; Benny Thomasson, Junior Daugherty, and Dick Barrett who instilled a love for fiddling and Vern Williams and Jay Quesenberry who did the same for bluegrass; Bill and Wanda Cummings who got me involved in the California Old-Time Fiddlers Association and editing THE SOUND POST; Jack Sadler who got me involved in the CBA and editing the BREAKDOWN; and Judie and Carl Pagter, who complement each other so completely, musically and personally, that they seem like one, who introduced me, albeit by correspondence and phone, to Dick Tyner and the future. There are of course many others in this scene to whom I shall always be indebted; I single out the above names because they were initiators. But I shall never forget any of you, and I shall continue to try to represent you in my newest endeavor.



Photo by Judy Sing

Which brings me to the present and my reason for resigning as your editor. I have the most extraordinary opportunity to edit a new magazine, *GOLDEN WEST BLUEGRASS*, which will be a high quality publication devoted to bluegrass needs and activities in the Western states. This magazine will be published by Dick Tyner, who, following the October Golden West Bluegrass Festival, has established himself as the most outstanding bluegrass promoter in the West. Dick and I have great plans for this magazine, and we hope you will all subscribe. The first issue will appear in May 1979, being introduced at the April Golden West Bluegrass Festival, and issues will be bimonthly (every two months) at first. A subscription costs \$8.00 per year, and you may subscribe in advance. Contributions in the form of articles, band listings, photographs, and advertising will be welcome.

To subscribe or to obtain ad rates, call me or write or send check or money order to *GOLDEN WEST BLUEGRASS*, c/o Dick Tyner, P.O. Box 341, Bonsall, CA 92003. Since I do not at this writing have an address in that area, all contributions in the form of articles and band listings, all information requests and all subscriptions will reach me there.

SAN FRANCISCO HOSTED

BILL MONROE

When he steps onstage, raises his enormous Stetson and basks in the spotlight and applause, you want to laugh at the same time you're beating your hands together in adulation. Who is this man making such a godlike appearance! Has the Pope come to San Francisco?

In a way he has: the Pope, the King, the Dean, the President, the Father of Bluegrass Music--Bill Monroe. For Bill's appearances cause the same excitement among his partisans as any celebrated world leader among his. Bill lives in Kentucky, the Bluegrass State, and spends most of his time playing festivals and concerts in the East, South and Midwest; therefore, his infrequent visits to California are welcomed with abundant reverent joy. The capacity crowd at the Great American Music Hall in San Francisco last October loved him from the first to last, calling him back for as many encores as he'd perform.

Bill was superb, better than I've ever seen him; like fine wine, his voice has mellowed with the passing years so that he hits those high and lonesome notes with no apparent effort, and age has only increased his digital dexterity. He played a tune publicly for the first time, and its title describes his whole performance: "Right On."

Of course Bill has the best backup in the Bluegrass Boys, but the fact that he is so "right on" almost certainly makes them likewise. Lead singer and guitar picker Wayne Lewis displays a more powerful, pleasing voice than I can remember, and his smile and confidence make him a joy to behold. Randy Davis' solid bass and singing on the beautiful quartet numbers make it easy to understand why he's been with Bill as long as he has; he's absolutely essential to the group. When Butch Robbins picks that banjo, gold coins fall from the sky; he is a consummate craftsman. But nothing ruffles his stony expression; perhaps he's holding firm to the image of the Formidable Bluegrass Boy, in the wake of Bill's own relaxation and humorous presentation. Why, Bill fairly sparkled with laughter. Someone requested "Watson Blues." Bill said, "We rehearsed that last night--and it was too much for us." They played it, of course, and it was great. But Bill would go on like

that, actually making the audience laugh!

And then there's Kenny. What else can be said about Kenny Baker! He is, as Bill introduces him, the best fiddler in bluegrass. He underscores everything the band does so that no one will ever again dare imagine a bluegrass band without a fiddle. And he soars on tunes like "Monroe's Hornpipe," "Jerusalem Ridge," and "Road to Columbus." An evening listening to Kenny is equal to a whole week at Weiser!

Individually and collectively, Bill Monroe and the Bluegrass Boys are unparalleled as the best in traditional bluegrass music. Bill is far from ready to resign his throne to the younger generation of pickers he has spawned. The "old man" can still get it on, and from the looks of things, he'll be going strong for a long, long time.

& FRANK WAKEFIELD

Usually any band that opens for a performer of the stature of Bill Monroe has the distinct disadvantage of being a mere warm-up act, fated to be something to endure until the "star" arrives. Not so that night at the Music Hall. Frank proved as commanding and exciting as Bill, and the audience reacted with immense surprise and pleasure. Frank had put together an extraordinary band, composed of extremely gifted talents from various Bay Area bands: Kathy Kallick on guitar, Keith Little on banjo, Darol Anger on fiddle, and Tod Phillips on bass, borrowed from THE GOOD OL' PERSONS, VERN WILLIAMS BAND, and DAVID GRISMAN QUINTET, respectively. Frank's dazzling technique, that seems to turn the mandolin into an exquisite tropical flower, led the others into flights of instrumental imagination they are rarely given the opportunity to demonstrate. And their voices blended like velvet, with Kathy once again showering the crowd with her incredible vocal virtuosity: that lady is destined for something big. Frank and the band were called back for encores, and if any one other than Monroe had been scheduled to follow them, that unlucky group would have done well to cancel in favor of the inspired Frank Wakefield. All in all, it was an evening to remember.

WINDY BLUEGRASS

The 6TH SAN DIEGO BLUEGRASS JAMBOREE, December 9-10, at Ma Tar Awa RV Camper Park in the hills near Alpine was plagued by, if not hard times, then cold winds. Cold hard winds in multi-directional gusts blew fiercely across this Indian reservation, the name of which means "wide open spaces." An ominous tone was set on Friday afternoon the day before the festival began; immediately after the four portajohns were delivered and set up, the wind knocked them right over--which initiated, besides worry of impending doom, numerous jokes by the hardy folks who had arrived early to set up the festival! All night the wind rocked trailers and campers, and the few tents that had been pitched billowed like parachutes. It was so windy and cold the following morning that there was some doubt among promoters Dick Tyner and Rick Kirby as to whether or not to cancel the festival. The arrival of festival goers was sparse, and it seemed impossible to even put up the stage. Then Dick and Rick held a meeting of the performers scheduled to play. The situation was explained: either to cancel the event, pay them travel expenses and go home or to put on a show and take a chance on the size of the crowd and the amount of pay. The musicians voted unanimously to go on with the show and accept a lower wage if necessary. The loyalty, respect and affection the performers showed Dick and Rick was admirable and wonderful. It's that kind of mutual cooperation that makes any event, particularly a bluegrass festival, intrinsically successful. The stage was erected and securely attached to Doug Sherwood's camper, and the show went on. A new and potentially great group kicked off the program: Dick Tyner and Train 45; Dick, Roy Burgess and Ralph Rogers have that very special authentic traditional bluegrass vocal blend that is not often heard in the West; their instrumentals are straight-ahead bluegrass, backed on bass by new but highly proficient musician Paul Tyner; Train 45 is destined for success. But it was during the set of Damascus Road that the winds actually died and warmth and calm settled over the area; this fine group, with the popular and beautiful gospel harmonies, was kidded about their apparent ability to have created a miracle! Other bands included: Pacific..ly

Bluegrass, Last Chance, Family Bluegrass, The New Expressions, The Mason-Dixon Ramblers, Geoff Stelling & Hard Times, and Grassfire. There was also a performance by the attractively attired Footloose Cloggers, who brought their own stage. Dan Crary made the best of a schedule conflict and flew in from Texas on Sunday morning to treat the audience to his special blend of flatpicking, singing and story-telling. Though attendance was down because of the weather, and the performers received less than planned, the festival retained a feeling of warmth and joy, an intimacy that prevails at any Dick Tyner-Rick Kirby production.



DICK TYNER
& TRAIN 45



DAMASCUS
ROAD

There was, however, one sad item about the 6th San Diego Bluegrass Jamboree. It was the final performance of LAST CHANCE as we have come know and love this relatively new and excellent band. Ken Orrick, guitar and lead singer, and Fred Zuill, bass, will leave the group to Tim Weedkiller, banjo, Jeff Harvey, mandolin, and Stuart Duncan, fiddle. Fred will probably join The Glory Land String Band, who are also undergoing changes, and until he forms the band of his dreams, Ken will continue to participate at festivals, often as the sound technician. LAST CHANCE was only a beginning for them all.

11th GWBF - TYNERIFIC !

by Burney Garelick

We crowded into the motor home to talk and laugh and enjoy Judie's York County bean soup, a delicious Pennsylvania Dutch delicacy, and Vic's North Carolina moonshine. It was Sunday afternoon, the last day of Dick's biggest Golden West Bluegrass Festival. Already I was overcome with melancholy; this beautiful weekend was winding down, and I wanted it to go on forever. Why did all good things have to come to an end?

The soup and the drink helped to stave off the impending conclusion. So did the presence of these people I loved. I hadn't spent much time with them during this festival; after all, I could always see them up north in our part of the state, and I'd been busy with so many new friends down here. But on this particular afternoon, for these few minutes, it was most pleasurable to be with these good old friends: Judie, Carl, Ed, Vic, and Jay B. It was somehow reassuring to hear Ed's corny old jokes; Vic's WCYB Bristol Farm and Fun Time nostalgia; Jay B's infectious laugh; Carl's atrociously hilarious puns; and Judie's insistence on the superiority of all things Pennsylvanian. I was proud of them and of the others who'd come to Norco: Jan and Jay Q, the two Kathys and Toby, Carol and Ron, Karen, Dave, Jean and Louie, Hazel and Clark, Joyce, Charlie and Viola, Luanne and Jay S, Paul, and of course Bill White and the Cloggers (with whom everyone fell in love). I was so happy I had been able to play a small part in uniting the northern and southern California bluegrass worlds, and I hoped they liked each other as much as I liked all of them.

But the afternoon was getting on. Now that I was satiated with homecooking and homebrew, and fortified with memories of music, friends and fun and with anticipation of future festivals, I was ready to return to the stage. I wanted to hear my favorite bands' final sets and of course Bill Monroe's closing act. I knew my northern friends would be leaving soon since they had a long way to drive (I was flying), so I kissed them good-bye, gave Judie a big hug, and wound my way through the campers and tents to the stage.

Somewhere along the picnic tables I saw Bill Monroe sitting behind a display of his records chatting with admirers and autographing. It seemed Bill had done nothing but that all weekend, surprising everyone with a surfeit of warmth and generosity. I knew his performance would be great, that went almost without saying. But I didn't know he was so approachable, so kind, so funny. He came to the park Friday, the day before he was scheduled to play, just to meet his fans and see what was happening, and spent Saturday and Sunday, between performances, answering questions and shaking hands. I volunteered to help the film crew and was privileged, along with Joan Ramsey, to escort Bill from his bus to dinner at the pig roast. During that walk, Bill did not overlook anyone who approached him; he was wonderful! One hirsute young man said, "I don't know who you are, but you're cool, and I want to shake your hand." Bill shook his hand and thanked him. As we strolled on, I whispered to him, "You really are cool, Bill." He squeezed my arm and smiled sideways at me. And I knew I was in love with Bill Monroe!

This afternoon I smiled at Bill who was occupied with his fans and continued toward the stage where PACIFIC..LY BLUEGRASS was providing such sweet harmony to "Smokey Mountain Memories" that I could feel my eyes fill with wistful tears. Silver Lakes Park may not have had the physical beauty of the Smokies or the Blue Ridge, but that afternoon it possessed an inner beauty and serenity nature would have to go a long, long way to match.

But where was the man who made it all possible? There he was, sitting on the grass in front of the stage. It was a rare moment. Dick hadn't done much sitting all weekend, when he was everywhere at once: overseeing ticket sales at the gate, checking with concessionaires along the row of picnic tables, MCing some of the show, greeting bands and fans, counting the gate receipts, checking with his security coordinator, watching over the special film crew, and chatting with old and new friends and acquaintances, most of whom were eager to congratulate him on having finally made it as a successful promoter.

Dick was so busy it's a wonder he had time to eat, not that food has ever been very important to him at his festivals. He usually subsists on fruit and water and anxiety. This time, however, he was confident enough to eat properly; Friday night he was treated to the best spaghetti dinner in the world, and Saturday he was served the most succulent roast pig in the world. Actually, he couldn't get clear of other responsibilities to enjoy that pig until Sunday breakfast, but that only gave the country ham a little longer to age and tenderize to please the palate of this bluegrass potentate.

When Dick claimed this festival nearly ran itself, I knew it only seemed that way because of his elaborate planning and experience over the past five years with the previous 10 GWBFs. His optimism and perseverance had provided the right time for this very successful bluegrass festival. Of course Monroe's presence was a definite asset, but Dick's guidance really made this the memorable weekend it will always be. Festival goers, who had followed his entrepreneurial career from the beginning and who knew he wasn't getting rich and who sympathized, were absolutely delighted with the success of this one. Several ladies approached him bubbling with joy and burst out, "I hope this makes you a million!" Well, Dick didn't make a million, but he recouped the losses from a couple of earlier festivals and found himself set in a very favorable position for future festivals and other bluegrass-related investments.

While Dick is clearly the driving force behind the GWBF, there is a loyal and devoted staff who takes pride in working hard to fulfill Dick's dream--which in turn becomes their dream. I don't know how many realize that as of this festival, Dick has decided to share the promotion of the GWBFs with Rick Kirby (PACIFIC..LY BLUEGRASS's guitar picker, lead singer and MC). Someone referred to Rick as Dick's protege, and I guess that's true since Dick has guided Rick in putting on bluegrass shows for sometime, most notably the Wild Animal Park Jamborees in San Diego. But now Dick and Rick are partners, and a more agreeable collaboration could not be found. Rick's soft North Carolina drawl and almost self-

deprecating humility complements Dick's West Virginia twang and quick, crackling repartee.

Rick was very happy with his first GWBF venture, and, according to his mentor, Rick was still floating on Cloud 9 days afterwards with no intention of being pulled down to earth! It's a respite he deserved; Rick put in at least three full days scheduling and coordinating bands, MCing most of the show and playing with PACIFIC..LY. As I mentioned, Dick had arranged to have a film made of the festival; in addition, an album was recorded live and featured PACIFIC..LY of course, which contributed somewhat to Rick's anxiety. But that was all dissipated when Bill Monroe asked Rick to bring PACIFIC..LY to Bean Blossom next June. Bill is always on the lookout for West Coast bluegrass bands, and he was surprised and delighted to find one as polished and professional as PACIFIC..LY. I know we all congratulate Rick, Doug Sherwood, Don Ridgway, and Pete Varhola on this magnificent accomplishment.

When Dick chooses a partner, he manages to involve his whole family, too. Rick's wife Patty, along with Dick's better half Loretta, spent all day Friday in the ticket booth as well as much of Saturday and Sunday, too. And Rick's son Scott helped out on security with Dick's son Paul, who is by now an old hand with the walkie talkie, having assisted at the past festivals. Paul, incidentally, plays and sings bass with Dick's new band, TRAIN 45. Paul and Scott also managed to find time to entertain Rick's daughter Sherry, who was quite beside herself with the antics of the boys.

It's phenomenal how one man commands the love and respect of so many people who repeatedly arrive on the scene prepared to work to make the event seem effortless and spontaneous. People like Fran Hernandez and her sister and Linda Johnson who manage the official T-shirt concession. Fran designs and produces the shirts and is always busy. For this festival, however, Dick designed a special shirt that included all the names of the bands. Much to his surprise, the shirt was such a hit that it sold out almost as soon as it was set out. (I got the last medium on Friday afternoon!)



Fran spent much of the weekend taking orders for more. Others who work almost beyond endurance include Dave Clary, Dick's security chief, and his incredible staff like Lee, whose stature is almost as large as his magnanimous personality, and another fellow who's even bigger than Lee. Dick loves to watch these gentlemen merely grin potential troublemakers into submission. And speaking of trouble, there was next to none during the entire weekend. As conscientious and dedicated as Dave and his boys are, I can see it won't be long before bluegrass festival promoters throughout the West hire them to manage security at their events, too. And Dick will be happy; he's not worried about losing them, because he knows Dave's first loyalty is to him.

When Patty and Loretta were not on duty at the ticket booth, Jan Shelton was in charge of that operation. Jan actually lives in Norco and has been actively handling ticket selling for some time. She is so thorough at the job that she never loses a penny nor a wristband nor an unauthorized guest. In short, no one gets beyond Jan's scrutiny.

Kudos also go to ace carpenter Doug Sherwood (PACIFIC..LY's fiddler) for building that elegant stage, designed by Bob Armand



(the festival film maker who will return to the January GWBF to finish shooting); to Larry Bulaich and Dick Nehring for their assistance with MCing; to honored guests Bill and Wanda Van Antwerp for providing the festival pig and Bob, the fellow who cooks it so well; and to anyone else I may have inadvertently neglected. I might add that while Dick's staff does get paid for their effort, the money is not what keeps them coming back; the reason they return is Dick: fulfilling his dream becomes their pleasure.

And that is how the GWBFs satisfy everyone from promoters to staff to concessionaires to musicians to long-time fans to first-time fans. That's why the only word for the GWBFs is TYNERIFIC. See you all January 27-28 at the next one because good things come to an end only temporarily. Especially Dick Tyner-Rick Kirby Productions.

Around the cracker barrel....

....\$\$\$\$Mini-Festival Admission Increase--

Because of the increase in costs of putting on our Sunday Mini-Festivals, the Board of Directors finds it necessary to raise admission fees to these events. Beginning with the March 25 event in Fairfield, member prices will be \$2.00 and nonmember prices will be \$4.00. This is a very modest increase, as we think you will agree, but it will help to cover the rising publicity costs and site fees, as well as assuring our featured bands a substantial remuneration and our treasury a solid foundation on which to plan future events. We appreciate your cooperation in this matter and look forward to seeing you at the next event\$\$\$\$.

....Special Breakdown for Member Bands--

It has come to the Board's attention that one BREAKDOWN is not enough to keep band members who live in different areas informed of CBA activities. Therefore, each member band will be entitled to two copies. If your band wants another copy, please drop a note to the PO Box giving a second address. (This won't be done automatically; you'll have to let us know.) The 90-day grace period on renewals has been shortened to 30 days to accommodate this new member band policy....RUDY DARLING of Nevada City sends the official announcement of another band on the northern California bluegrass scene: CEDAR HILL. Band members include: GREG TOWNSEND, guitar; KATHY BARWICK, banjo; STAN MILLER, mandolin; SUE LITTLE, bass; and RUDY DARLING, fiddle. CEDAR HILL has no set gigs at the moment, but with the combined talents of these exciting musicians, it won't be long before the band's date book is filled. For booking contacts, consult BLUEGRASS BILLBOARD listing in this issue. And "bluegrassly" yours, too, Rudy....Incidentally, CEDAR HILL did a stunning set at Fairfield on November 26; you'll be hearing more of them for sure....And speaking of Fairfield, that Afternoon of Bluegrass proved once again that the Fairfield Community Center is the best place around for inspiring successful, well-attended bluegrass events. As usual, our featured bands excelled: EASY PICKIN', that lively bunch from Redding, and A TOUCH OF GRASS, those masterful entertainers from the Peninsula area, THE FOGGY MOUNTAIN CLOG-

GERS with a brand new and exciting routine by OSCAR, and everyone's enthusiastic favorite COUNTRY HAM. Many people commented, Why is it that COUNTRY HAM considers itself an Eastern band when they can put on a show like this! It's true; all six "hams", decked out in pink and navy outfits, gave us a superlative show: CARL PAGTER, the best clawhammer banjo picker bar none; JUDIE COX PAGTER, singer, autoharpist, guitarist unparalleled; JAY QUESENBERRY, the pride of guitar pickers; JAY BELT, a fiddle champion for all time; BETH WEIL, the bassist with the mostest and courtesy of OAKUM; and SANDY ROTHMAN, singer, mandolinist, bluegrass banjo picker of established repute. This performance has most definitely established COUNTRY HAM as a West Coast band. So it looks like they'll have their "hams" on both coasts because after you hear their third album, soon to be released, you'll be hard put to choose between their Eastern and Western aggregations. Other bands and pickers who joined the festivities at Fairfield included BILL WHITE & FRIENDS (among whom numbered JQ, BETH, SANDY, and RAY RATLIFF, a fiddler from Sacramento), the MINDIGO STRING BAND (back in business after a brief respite), and STRICTLY COUNTRY (including AL SMITH and friends from Monterey). Thanks to everyone for a splendid day of bluegrass and thanks to Fairfield for being there. Be sure to keep Fairfield in mind for the JIM AND JESSE concert February 3....Moving on in another direction, SCOTT GABRIEL, a new CBA member and owner of GABE'S PICKIN' PARLOR, is pleased to offer a 15% discount on instruments, records, tapes, etc. to all CBA members. GABE's is located at 37753 Niles Blvd., Fremont 94536 (415/792-9541). Sounds like an offer you can't refuse, so bring your membership card and check it out....Received a news release from the II GENERATION. Among other items this busy (new/blue) grass band enjoyed a recent tour of southern California where they recorded an instrumental album for Takoma and a live album at McCabe's with banjoist EDDIE ADCOCK producing a CMH album for JOE and ROSE LEE MAPHIS. II GENERATION's own CMH (6223) album appears to be doing very well--perhaps even soaring since Delta Air Lines in-flight

music program included a II GENERATION tune on its "classic Bluegrass" segment. A little more airplane airplay and bluegrass will reach the heights of popularity!Received the following clipping, thanks to CBA member JUDY SING of San Francisco, from the Sun-News--Las Cruces, NM--November 12, 1978, which ought to interest all you fiddle fans: "Father, Daughter Win Fiddle Meet. JUNIOR DAUGHERTY of Mesilla Park and his daughter TAMMI recently took top honors at the New Mexico State Fiddlers' Contest in Truth or Consequences. Junior won the state grand championship and Tammi, a senior at Las Cruces High School, the ladies' championship....Winners were voted by a panel of out-of-state judges who listened to the music over speakers in a room out of sight of the performers. More than \$2,500 in prize money was awarded to winners. Daugherty, currently vice-president of the National Old Time Fiddlers' Association based in Weiser, Idaho, was named a national finalist for the eighth consecutive year. Earlier this year he won a first place in a contest at Shoshoni, Wyoming, and Tammi won honors in contests at Hope, Weed, Cloudcroft and the grand championship at the Southern New Mexico State Fair." Congratulations, Tammi and Junior! We in California miss you but we're glad to hear all this good news.... THE CACHE VALLEY DRIFTERS of Santa Barbara area are about to release their first album on the Flying Fish label. The Drifters, whose music includes traditional bluegrass, Western Swing, country, folk, and progressive bluegrass, have been assisted on this album by BYRON BERLINE, DAN CRARY, and JOHN HICKMAN. The Drifters have played throughout California, frequently with KATE WOLF; they have also performed in the Southeast and recently made a hit at the 1978 National Flatpicking Championship in Winfield, Kansas. Their first album is imminent; watch for it....THE OVERLOOK MOUNTAIN BOYS of San Jose/Los Gatos will be one of the featured bands at the 13th GOLDEN WEST BLUEGRASS FESTIVAL in April at Norco. Congratulations, Jack, John, Ron, Dave, Tom and/or Joe. We know they'll love you in southern California....

ANY OLD TIME has been nominated for BAM magazine's "Bay Area Music Awards" (Bammies) in two categories: Best Debut Album and Best Folk-Country-Bluegrass Album. Nominees are selected by a panel of 60 Bay Area music critics and radio station program directors. The final winners will be determined by ballots sent in by readers of BAM magazine. Congratulations and good luck!....

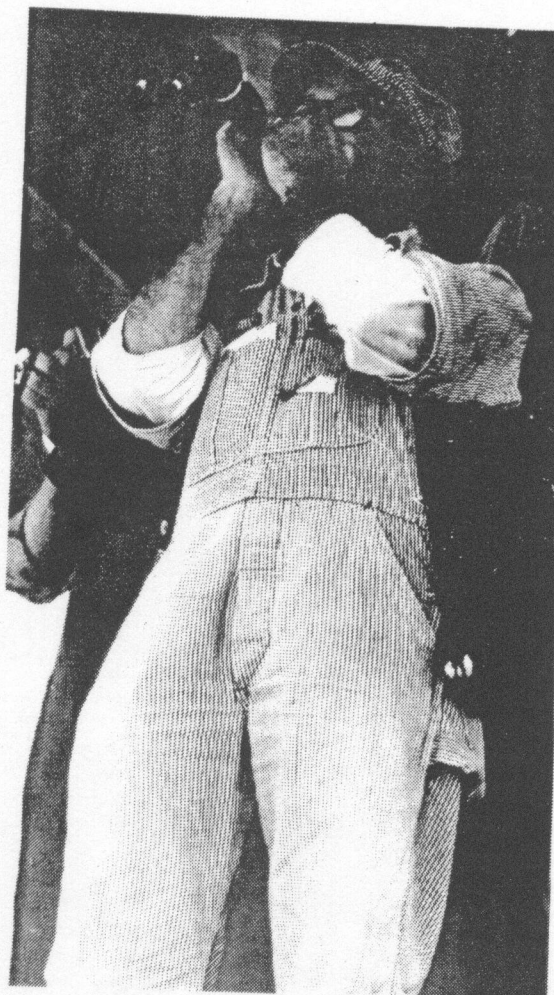
This CRACKER BARREL segment of the BREAK-DOWN will move, along with your editor, to the GOLDEN WEST BLUEGRASS magazine. It's a kind of catch-all-cum-gossip column I have grown particularly fond of, and since I originated it, I can take it with me! Watch for the GOLDEN WEST BLUEGRASS magazine in May 1979. Better yet, come to the April Golden West Bluegrass Festival in Norco (where DON RENO will be featured) and be the first to purchase a copy.... Best wishes to all of you and a succession of very Happy New Years!

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UNDER THE X IN TEXAS

by David Garelick

AUSTIN CITY LIMITS - A First-Hand Report

Depending on who you talk to, Austin is either the New Wave of country music, or it's the greatest hype that ever came along. A lot of people are passing through to see what it's all about--much to the dismay of the already hard-pressed local musicians. And though there is some exaggeration about its own sense of importance--a Texas trait if there ever was one--there is also some damn good music there.

I took a five-day Thanksgiving weekend and flew to Austin, by way of Phoenix, Arizona, and the traditional Thanksgiving feast with my folks. It was perhaps a less than ideal weekend to check out the Austin scene, because of the holiday, but I found that by Saturday and Sunday nights, all the clubs were jumping, and there was no shortage of great places to go. Except for the ironic fact that Willie Nelson and his friends were in Tahoe and Asleep At The Wheel was somewhere in northern California, I managed to get a good sense of Austin country music --from the boots and hats "kicker" joints to the uptown "country disco" lounges, the funky old Armadillo World Headquarters to the Space Age Superdrum Auditorium, where Bob Dylan performed Saturday night before 15,000 fans.

What is this new attraction that Austin has suddenly developed? After all, it was not too long ago that Austin was the heart of LBJ Country--hardly the most popular place anyone would want to visit. Too far from Nashville, Bakersfield, Bean Blossom.... What could possibly go on in this provincial capital to attract national musical attention?

Only in recent years has Austin begun to earn a musical reputation for itself. Much of it is due, as everyone knows, to Willie Nelson. Not Willie alone, but then every movement needs a single leader or hero, and Willie is the obvious symbol: the Texas Outlaw. I don't need to dwell too much on that, I'm sure. Willie and Waylon and Jerry Jeff Walker and David Allen Coe, et. al. went to Austin to do what they couldn't



do anywhere else. Nashville was too stolid and self-righteous. Vegas too phony. Austin was home. It was almost that simple.

Well, that's history now: all the 4th of July Picnics, the Texas Opry, the Armadillo World Headquarters. In the wake of that initial thrust, there has developed a large music scene in Austin that wasn't there before, scores of musicians of all styles, from Bob Wills' Western Swing to Progressive (read "Outlaw") Country, traditional Texas Blues to avant garde jazz, Tex-Mex, R&B, Cajun, bluegrass, you name it. Add to that the not insignificant fact that Austin is the home of the University of Texas and a

student body of 45,000 and you have a place where almost anything is likely to happen.

Read "almost" advisedly. Though this is a lively place to be, in fact there is no recording industry in Austin. There are lots of neat clubs, but not very much money to be made; Willie and Waylon make their money from records and tours. In fact, lots of new bands and promising young musicians are willing to work for next to nothing just to be able to perform there. So--to use a well-worn cliché--don't give up your day job; Austin is not the mecca it may appear to be. Even a nationally syndicated TV show like Austin City Limits (Public Broadcasting System) does not rely primarily on local musicians. According to one person I talked to at the Austin Musicians Union, the show is hard-pressed to find even one good Austin band every week.

Well, so much for the minus side of the ledger. The plus side is that there are very few places of comparable size (375,000) where one can find such a variety of good music. One can go to a dozen clubs for country music alone, as I did, and find in each one a distinctly different atmosphere. In addition, there is the Texas Factor, if I might call it that: the fact that this is country in its native territory--a living link with a not too distant folk tradition. Maybe I'm getting beside the point. But there is a different feeling about country music, particularly dance music, in Texas than in other parts of the country. And this feeling gives a kind of legitimacy to all varieties of country music, from Bob Wills to rockabilly.

I guess the real center of country music feeling is the Texas roadhouse. It would take an entire new article to describe this peculiarly Texas institution that has changed very little since the days of Bob Wills. In Austin, one such place is the Silver Dollar--a huge, barn-like dance place that holds at least 1000 people comfortably. When I went there and saw Bobby Bare perform, it was like stepping into a movie, with all the decked-out cowboys and cowgirls gliding across the huge dance floor, the neon Lone Star Beer sign too real to be believed. It almost felt like another country. Across

the road at a place called The Courthouse Blues, a band called Little Bit of Texas was doing a swing version of a schottische, and crowd of both young and old, cowboys and straights, singles and married couples were all proudly and unselfconsciously doing this old, traditional dance. Still further down the road, at a place called the Broken Spoke, a band called the Desperadoes were doing straight Top 40 country, just like the radio, and a rougher element was stomping to the music--giving good ole rebel yells during the fast ones, and surprisingly crowding the floor during the slow ones. The band did "Truck Driving Man" in a polka rhythm, and the place literally went wild. I've never seen anything like it.

Texas pays its greatest respect to the music of the past--and no matter how "progressive" the music may get, it is always balanced by an acknowledgement of the older styles. An example of this is the fine performance I saw at Spellman's, a funky club near downtown Austin. The place was packed to see three older musicians do an evening of 30s style country music. The men were Bill Neely, Larry Kirbo and Cotton Collins, fiddle and two guitars. It was like the off-moments of a large fiddle contest: the mellow old waltzes, swing tunes, polkas, laid-back "concertizing" that often takes place in the wee hours after the competition is all over. Bill Neely comes from Kerrville, Texas--where Jimmy Rodgers once lived. He claims to have learned guitar from him. Maybe, maybe not. But he sure managed to pick up all his licks over the years. This was a concert that was almost magic to me. It just about made the whole trip worthwhile.

The Austin Friends of Traditional music is a group that meets twice a month at the mammoth Armadillo World Headquarters (actually an old armory made into a dance hall). Here is one of the main places to meet the acoustic musicians in the area. In a place where most of the music is loud and electric, the meetings of the Friends offer a welcome change, and again a sincere respect for the past. So much so that the City of Austin encourages the Friends of Traditional Music and helps finance an annual festival in the spring.

Bluegrass musicians can often be found at the meetings of the Friends. But they have formed their own group as well, the Texas Bluegrass Association. This group has regular get-togethers and jams on the alternate Sundays when the Friends don't meet. They meet in a suburb of Austin, but unfortunately I did not get the location. Bluegrass music is not very widespread in this area. Perhaps it's because it is still looked upon as music of the Southeast, not part of the Texas tradition. Whatever, there are few clubs or scenes that compare in any way to what we have in northern California. There is a large festival in Kerrville each year, including a popular fiddle contest, but I was told that most of the bluegrass performers are part of the summer bluegrass festival circuit; not too many local bands. Not yet.

Nobody knows if Austin will continue to inspire country music nationwide, as it has been going, or if it will just fade out into another average-size American city. The migration of more rural people to more Texas cities will certainly change the character of Austin, Dallas and Houston, as it has been doing over the last 10 to 20 years. The increased migration of more non-Texans to that state may eventually change the character completely. I'm not a sociologist, so this is all conjecture. What I saw last month was a place with a continuous music tradition. I have no idea how long that will continue, but it's a great place to be. I can't wait to go back.

DAVID GARELICK'S AUSTIN CHECK LIST

Armadillo World Headquarters

Big name attractions in country, rock and jazz. Austin Friends of Traditional Music meets here second and fourth Sundays of each month.

Broken Spoke

Vintage roadhouse atmosphere, boots and hats, great country music. Check out Alvin Crow and the Pleasant Valley Boys.

Courthouse Blues

Smaller, "uptown" atmosphere; excellent bands, such as Little Bit of Texas.

Lumberyard

Another roadhouse, good dancing, Lone Star Beer, etc.

Maggies

An authentic Irish pub in downtown Austin. Jam session on Sunday evening.

Rome Inn

The "in" place near the UT campus. Swinging more toward rock and jazz.

Side Siddle

An uptown roadhouse, bordering on country disco; a singles scene, minus boots and hats.

Silver Dollar

"The" Texas roadhouse. Big names and local bands.

Soap Creek/Steamboat Springs

Two clubs which offer a variety of music, recently leaning toward R&B and jazz.

Spellman's

A Texas Freight & Salvage. Funky club near downtown with the worst beer and the best music.

Split Rail

Rowdy roadhouse. Country and rock.

Super Drum

Austin's Oakland Coliseum. Big names, Bob Dylan, Linda Ronstadt, Asleep At The Wheel, etc.

Texas Opry

Willie Nelson country. In financial straits. Was closed, temporarily. Stay tuned.

David Garelick lives in Upper Lake and plays fiddle, mandolin and assorted other instruments with LATE NITE RADIO.

- Swing the eighths
- Triplet except on eighth & triplets

Moonlight Waltz

- Bill Monroe -
- as recorded on *Dreams High Country*
- transcribed by John J. Blasquez

Spur of the Mandolin

Special thanks
to John Blasquez
of Walnut Creek
for this fine
transcription.
John plays
fiddle with
SPUR OF THE
MOMENT STRING
BAND and teaches
fiddle, guitar
(fingerpicking)
and mandolin.

Mandolin I
Dm

Mandolin II

G A

Dm

C F 1. A 2. A

Dm F Dm C

G C A

Dm

C 1. F Da capo 2. F Fine

JB

for the *Record*

Over the past year the CBA record library has grown extensively. Theoretically, these records are available for the use of the membership. But since we do not have a permanent facility open to all of us, circulating our common property is difficult. Until such time occurs when there is an official CBA headquarters building--and that day will come--these records will be stored by Carl Pagter, our Legal Counsel. In the meantime and for the record, the following current bluegrass releases have been sent to the CBA:

PETE WERNICK & FRIENDS (Flying Fish FF046)

THE BLUEGRASS ALLIANCE - KENTUCKY BLUE (AH401-522)

THE GOOD OL' PERSONS (Bay 208)

NASHVILLE WEST (CLARENCE WHITE, GIB GUILBEAU, GENE PARSONS, WAYNE MOORE) (SRS8701)

SCOTTY STONEMAN - 1965 LIVE IN LA (SBR4206)

BLUEGRASS COLLECTION/THE OSBORNE BROTHERS (CMH9011)

BOBBY SMITH & THE BOYS FROM SHILOH WITH SPECIAL GUEST STAR JOSH GRAVES: SMOKIN' BLUEGRASS (CMH6225)

THE SECOND GENERATION/EDDIE ADCOCK & MARTHA (CMH)

JOE MAPHIS WITH ROSE LEE & DALE: DIM LIGHTS, THICK SMOKE (AND GOOD OLD COUNTRY MUSIC) (CMH6224)

MAGNIFICENT BLUEGRASS BAND/DON RENO & THE TENNESSEE CUT-UPS (CMH)

GRANDPA JONES' OLD TIME COUNTRY MUSIC COLLECTION (CMH9010)

TASTY LICKS (JACK TOTTLE, ROBIN KINCAID, BELA FLECK, STACY PHILLIPS, PAUL KAHN) (Rounder 0106)

JOHN HICKMAN - DON'T MEAN MAYBE (Rounder 0101)

THE PINNACLE BOYS - WESTBOUND AND DOWN (CMH6230)

LESTER FLATT AND THE NASHVILLE GRASS - PICKIN' TIME (CMH6226)

THE TENNESSEE MOUNTAIN BLUEGRASS FESTIVAL (LESTER FLATT, THE BLUEGRASS CARDINALS, CHARLIE MC COY, BUDDY SPICHER, HAROLD MORRISON & SMOKIN' BLUEGRASS, THE ROSE BROTHERS & STONEY CREEK GRASS, THE NASHVILLE SUPERPICKERS, FIDDLIN' RONNIE STEWART) (CMH9014)

THE BLUEGRASS CARDINALS - LIVIN' IN THE GOOD OLD DAYS (CMH6228)

JIM SILVERS - YOU GOTTA LET ALL THE GIRLS KNOW YOU'RE A COWBOY (CMH6228)

NEW AND COMING RELEASES

BLACK MOUNTAIN BLUES: LESLIE KEITH (SBR4201)
THAT'S EARL: EARL COLLINS (SBR4204)

As of December, Sierra/Briar Records has repackaged these albums by two widely respected fiddlers who recently died, Leslie Keith and Earl Collins. BLACK MOUNTAIN BLUES by Keith was never nationally distributed at the time of its 1974 release; THAT'S EARL by Collins has been unavailable since 1976. Both albums have been repackaged by Sierra/Briar Art Director Vicki Nadsady. BLACK MOUNTAIN BLUES was acclaimed during its limited first release as "a must for anyone interested in fiddle music... the studio musicians assembled for these recordings are some of the best the West Coast has to offer...(Keith is) a master showman, a link with the past greats of old-time country music." (Bluegrass Unlimited). THAT'S EARL had a similar positive response: "...provides a fair cross-section of Earl's repertoire, from hoe-downs and waltzes to the swing tune "That's Earl" ...a fine collection and a fitting tribute to a fiddler and a friend." (Folkscene); "an excellent album of 20 tunes by this Ozark-style fiddler...recommended for both fiddle and old-time fans." (County Sales Newsletter).

GENE PARSONS SIGNS EXCLUSIVE RECORDING
CONTRACT; NEW STUDIO ALBUM IN THE WORKS

Gene Parsons, a former member of the Byrds and the Flying Burrito Brothers, signed an exclusive recording contract with Sierra/Briar Records on October 3, 1978. Parsons, who coproduced the label's recent NASHVILLE WEST release, will record his first solo album since his 1973 Warner Brothers album, KINDLING. Plans are set for Parsons to begin recording now for a spring 1978 projected release. Currently, Parsons is performing on the road with the reformed Flying Burrito Brothers on a national tour, and he will be involved in any future recording plans with the Burritos. Parsons will continue to work for Sierra/Briar in his capacity as Director of A&R for the label and will do independent production work for them on assignment.

UNRELEASED GRAM PARSONS MATERIAL TO BE
RELEASED BY SIERRA/BRIAR RECORDS IN 1979

Sierra/Briar Records have contracted the rights from the Estate of Gram Parsons to release material from Parson's first professional setting: Gram Parsons and the Shilos. The Shilos were a performing group composed of Parsons, Paul Surratt, George Wrigley and Joe Kelly who played on the college and coffeehouse circuit on the East Coast in the mid-sixties. This rare material illustrates Parsons' strong early development as a vocalist and songwriter. The concept of this album--entitled GRAM PARSONS - THE FOLK YEARS, VOLUME 1--is to present Parsons in a positive light, as a productive and enthusiastic musician, rather than concentrate on his oft-publicized later years. Packaged along with the album will be an in-depth booklet consisting of rare photographs, unreleased poetry and songs from Parsons' personal collection, and comprehensive notes compiled from interviews with Parsons' friends, family and associates.

(NOTE: The above three commentaries and the following two were furnished to the BREAKDOWN by the respective record companies, Sierra/Briar and Rounder.)

TASTY LICKS (JACK TOTTLE, ROBIN KINCAID,
BELA FLECK, STACY PHILLIPS, PAUL KAHN)
(Rounder 0106)

For the past year or two, TASTY LICKS has been earning a well-deserved name for itself as one of the top new bluegrass groups. The reasons are easy to determine: exciting picking from JACK TOTTLE on mandolin, STACY PHILLIPS on dobro, and BELA FLECK on banjo. All are important and original instrumentalists whose best-selling books on their respective instruments for Oak Publications have had a broad impact. On its first album, TASTY LICKS chose to focus on a number of original tunes and reworkings of lesser known, older material from the bluegrass tradition. Since the group's first album release, it has changed personnel slightly in order to be able to travel more widely and to shift emphasis a bit toward more tradition material. TASTY LICKS' live shows at festivals, colleges, and showcase clubs on the bluegrass circuit continue to feature songs from this album: particularly Tottle's "Riding the Back Road" and the group's medley of "Trains".

JOHN HICKMAN - DON'T MEAN MAYBE (Rounder
(Rounder 0101)

JOHN HICKMAN's first album, DON'T MEAN MAYBE, is unquestionably one of the finest banjo albums of the past 10 years and will be a real eye-opener for those not already familiar with his solidly established reputation. Known for many years to West Coast bluegrass fans and fans of the group Sundance, John's playing has that impeccable solidity of timing associated with an Earl Scruggs or a J. D. Crowe, but also is characterized by some of the freshest, most original of progressive picking among any of the younger musicians creating today. Additionally, DON'T MEAN MAYBE presents some of Hickman's original tunes, some of the most compellingly listenable tunes being written, tunes destined to last. JOHN HICKMAN's new album also has a much more coherent "group" feel than most presentations featuring a single performer. The reason is that Hickman chose his former colleagues from Sundance, BYRON BERLINE and DAN CRARY, with John's brother providing the bass backup.

clubs

BLACKSTONE HOUSE, 251 N. Blackstone, Fresno.
A variety of activities--folk, blues, bluegrass, jazz, astrology and tarot. For information and/or bookings, contact Sue Lyon, 251 N. Blackstone, Fresno, CA 93701, or call 209/264-1628.

BLUE RIDGE PICKIN' PARLOR, 5521 Reseda Blvd., Tarzana, CA 91356. Everything for the picker and Monday night jams too! For information phone 213/345-1977.

FREIGHT & SALVAGE, 1827 San Pablo Ave., Berkeley. Bluegrass, old-timey, jazz, etc. For the current monthly schedule, write or call 415/548-1761.

THE OTHER CAFE, 100 Carl at Cole, San Francisco. Variety of entertainment from bluegrass to comedy. Shows at 9:00 PM. For schedule call 415/681-0748.

PAUL'S SALOON, 3251 Scott St., San Francisco. Bluegrass any night of the week. For schedule, check Bluegrass Billboard listing herein or call 415/922-2456.

THE PLOWSHARES, Fort Mason (Bldg. 312, Rm. 3-G), Laguna & Marina, San Francisco. Sunday evening concerts and other special events. Coordinated by the San Francisco Folk Music Club, 415/661-2217.

RAINBOW BRIDGE RESTAURANT, 1335 Pueblo Ave., Napa. For bookings or schedule, call 707/255-2311.

RED VEST PIZZA PARLOUR, San Pablo Ave., El Cerrito. Home of the GOOD OL' PERSONS, DONE GONE, HIGH COUNTRY and lately THE PRIDE OF KENTUCKY.

ROSEBUD'S ICE CREAM PARLOR & TAVERN, 433 First St., Benicia. Great bluegrass in a great ambience. For schedule call 707/745-9988.

PJ'S RED VEST PIZZA PARLOR, 1865 Ygnacio Valley Rd., Walnut Creek. Featuring SPUR OF THE MOMENT STRING BAND on Saturdays from 7:30-10:30 PM. A new place to hear bluegrass; be sure to support it!

New Renewal Policy

Don't forget to check your membership card or your address label, lower right-hand corner, to determine your date of renewal. Remember, you're always due a year from when you joined or last renewed. As of this issue, your grace period has been shortened to 30 days from the date you are due. For example, if you are due for renewal on January 1st, you will have until February 1st to renew. If you have not renewed, you will be dropped and placed in the Inactive File. Of course you may always rejoin. (Those due November and December 1st will have until February 1st to renew.) So, if it's your time to renew, do it today. After all, you're the one who sustains the CBA!

ADVERTISING

To place your ad in the BLUEGRASS BREAKDOWN please note the following requirements:

Camera-ready copy:	Design, layout and/or nonscreened photo(s):
\$30/full page 8½x11	\$40/full page 8½x11
\$20/half page	\$25/half page
\$10/quarter page	\$15/quarter page

Classified ads: \$2.00 up to and including 3 column lines; 50c/line thereafter.

DEADLINE

Please submit copy for ads, articles, reviews, events, gig listing, etc. on or before the 15th of the month preceding publication. This lead is necessary in order to allow sufficient time for preparation and printing of the BLUEGRASS BREAKDOWN. Mail all contributions and all ad checks, payable to the California Bluegrass Association, to the CBA, P.O. Box 11287, San Francisco, CA 94101.

In August of 1966 I moved to San Francisco to go to the state college. The best part of the move--although I didn't know it at the time--was the exposure I would get to the people playing bluegrass. When I decided to go there, it had been because San Francisco State was the only school around that had a very large selection of classes in my desired field of study. I wasn't aware that the Bay Area was so active in bluegrass. Anyway, after I had been around for a month or so and was getting acclimated--it took a long time; I stayed in my room for the first seven days I was in town because the weather was just too depressing to face!--I got a call from my good buddy Bob Gregory (who sniffed out many potential bluegrass adventures for us). Bob told me that Vern & Ray were going to be in Berkeley that night and to get myself over there. Not questioning anything, I did as told, although in my mind I thought they were Bob & Ray, the famous comedy team. (When Bob Gregory calls and says, "Vern & Ray are in Berkeley tonight--come on over" and hangs up, you just go.) When I got there and learned that they were a bluegrass band, my outlook on life improved markedly. (By that time I was a bluegrass "mainliner".)

I don't remember the name of the place they played; it was a typical hole in the wall kind of place with old folding chairs, a cement floor, and a very small stage; the kind of place where some of the best kinds of bluegrass have been played over the years to enthusiastic audiences of 35 or 40 diehard followers.

The band that night featured Vern Williams on mandolin, Ray Park on guitar, Herb Pedersen on banjo, and some long-forgotten (by me anyway) bass player. I believe they kicked it off with their version of "John Hardy" and just blew everyone away. They could have quit right then and everyone would have been given their money's worth, but of course they didn't; the audience smelled blood. Next came "I Wonder Where You Are Tonight" of which their version, with Ray singing lead, Vern singing tenor, and Herb singing high baritone, has never been equaled by anyone anywhere before or since. By now the audience was rabid and ready for the kill. Vern & Ray & Herb did many of the songs that they were well known for at the time like "Touch of God's Hand," "Dick Potter the Chicken Plucker," "I Washed My Hands in Muddy Water," as well as some of the requests the audience asked for like

"Uncle Pen" with Ray playing the fiddle and Herb singing "Molly & Tenbrooks." One kind of humorous thing that sticks in my mind when someone asked for "Cabin On A Mountain"--Ray smiled sheepishly and admitted he'd forgotten the words.

During the break no one left; hardly anyone moved for that matter. A funny thing happened then that I've always remembered. A fellow who was a total stranger came up to me and asked me if I could do what they band was doing on stage to which I replied that I understood what they were doing and even knew the words to a lot of the songs but, no, I couldn't do what they were doing and probably never would be able to. As I look back on it all now, I still feel that Vern & Ray had a group that compares favorably with anyone you'd care to name in bluegrass. The tremendous intensity they brought to their music was, I feel, because they weren't just on stage playing--they were sharing a brief distillation of their whole life's experience driven by the knowledge that as important as it was to them, few would appreciate it for what it was or even realize what they were seeing and hearing. So, to Vern & Ray, let me say that I appreciated it then and still do--profoundly.

JAMBOREES

DELTA OLD-TIME FIDDLERS & BLUEGRASS ASSN.
every 2nd & 4th Saturday - Garden Acres
Community Center, 607 Bird Ave.,
Stockton. 8:00 PM - ?

SANTA CLARA VALLEY FIDDLE & BLUEGRASS ASSN.
every 1st Sunday - John Muir Junior High
School, Branham Lane at Almaden Xpwy.
1:00-5:00 PM.

CALIFORNIA STATE OLD-TIME FIDDLERS ASSN.
every 1st Sunday - Senior Citizens Hall,
on Benton Dr., Redding. 1:00-5:00 PM.
Contact Adrienne Jacoby, 1463 Ridge Dr.
Redding, CA 96001. (District 6)

CALIFORNIA STATE OLD-TIME FIDDLERS ASSN.
every 2nd Sunday - Fair Oaks Community
Center. At 1:00-5:00 PM. (District 5.)

CALIFORNIA STATE OLD-TIME FIDDLERS ASSN.
every 3rd Sunday - Crockett Park and
Recreation Auditorium, 850 Pomona St.,
Crockett. 1:00-5:00 PM. (District 9.)

CBA BAND REGISTRY, MEMBERSHIP APPLICATION

Name of Band _____
 Number of Members _____

\$5.00 per person per year
 (minimum 3 persons per band, maximum 7)

Name of Contact Individual _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Phone number(s): Area Code _____ Number _____
 Area Code _____ Number _____

Mail to:

Treasurer
 California Bluegrass Association
 P.O. Box 11287
 San Francisco, CA 94101

TOTAL ENCLOSED _____

Each band is entitled to receive one BLUEGRASS BREAKDOWN; each band member is entitled to a membership card in the band's name, to be retained by the band upon departure of that member. Each member of the band is entitled to one vote and to all membership privileges.

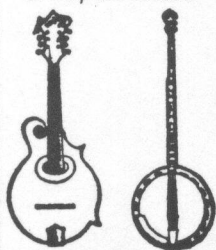
Please indicate the type of music you play:
 _____ Bluegrass
 _____ Old-Time (eg fiddle)
 _____ Gospel
 _____ Other or combination

Specify the instruments played

Please indicate regular playing jobs for listing in the Bluegrass Billboard section of the BREAKDOWN. If you do not have regular jobs, you will be listed as "No set gigs; for bookings contact (Contact Individual you list) _____."

California

Bluegrass Assn.



Founded in 1975 and dedicated to the furtherance of Bluegrass, Gospel, and Old-Time music. 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. A subscription to BLUEGRASS BREAKDOWN, exclusive of membership privileges, is \$5.00 per year.

SINGLE OR FAMILY MEMBERSHIP APPLICATION

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 applicant 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. _____ 4. _____

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 Assn., P.O. Box 11287, San Francisco, CA 94101

BLUEGRASS

BILLBOARD

ANY OLD TIME

Jan. 6 - Paul's Saloon, 3251 Scott St., San Francisco.

Jan. 13 - Moraga Concert Hall, Santa Cruz. 408/476-2800.

Jan. 18-19-20 - The Place, Eugene, OR.

Jan. 22-23 - Rainbow Tavern, Seattle, WA.

For bookings, call 415/653-9061 (East Bay) or 415/387-9648 (San Francisco).

ARKANSAS SHEIKS

For bookings, contact Karana Hattersly-Drayton, 415/234-1970.

BEAR CREEK BOYS*

For bookings, contact Joe Kimbro, 408/427-3531.

BILL WHITE*

Jan. 5 - Freight & Salvage, Berkeley.

Jan. 6 - Rosebud's, Benicia.

For bookings, contact Bill, 415/530-7192.

BUFFALO BUTTER BAND*

For bookings, contact Carmon Brittain, 707/485-0258.

CEDAR HILL*

For bookings, contact Stan Miller, 916/265-6764, or Kathy Barwick, 916/448-0756.

THE CAFFREY FAMILY

Feb. 3 - Rosebud's, Benicia.

For bookings, contact Patty Caffrey, 415/564-1464.

COLBY MOUNTAIN*

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

every Thursday - Canal Street, Chico.

most every Saturday - Old Navy Inn, Chico.

For bookings, contact Larry Mitchell, 916/343-6290.

COUNTRY HAM*

Jan. 5 - Rosebud's, Benicia.

May - Bluegrass Festival, Clintwood, VA.

For bookings, contact Carl Pagter 415/938-4221.

DONE GONE*

Jan. 27 - Rosebud's, Benicia.

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

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

For bookings, contact Max Berueffy, 415/383-1736.

EASY MONEY*

No set gigs; for bookings, contact Lachlan, 415/325-1685 or 415/326-6200, x3815.

EASY PICKIN'

For bookings, contact Paul Blackwell, 916/474-3255.

FIRE ON THE MOUNTAIN*

For bookings, contact Susan Charnett, 916/265-6324 or 916/265-4258.

FOGGY MOUNTAIN CLOGGERS*

For bookings, information and clogging lessons, contact Franchion Mason, 415/828-9016.

FRANK WAKEFIELD

For bookings, contact Frank, 415/655-8639.

FRESH PICKED*

For bookings, contact Joyce Hennessey, 415/526-5027, or John Kasley, 415/758-0872.

THE GLORY LAND STRING BAND*

Jan. 13 - Evangel Temple, Sacramento. 7:30 PM.

Jan. 16 - Oakland Teen Challenge, 2222 89th Ave. 7:30 PM.

Jan. 17 - Olivehurst 1st Assembly of God. 7:30 PM.

Jan. 20 - Rosebud's, Benicia.

continued....

Shubb, Wilson AND Shubb...LIVE

"This LP marks one of the most successful recordings of a group playing jazz within the bluegrass idiom. Rick Shubb, known for his popular Shubb 5-th string capo, demonstrates the versatility of the 5-string banjo into jazz, pop music and ragtime pieces."

PICKIN'

"An interesting, entertaining and well done album of music... Rick Shubb is an excellent banjoist; his largely muted tones are heard here in a variety of things; and he does it all with excellent taste, timing and technique."

BLUEGRASS UNLIMITED



This classic album by the Shubb-Wilson Trio (Rick Shubb, Bob Wilson, and Markie Shubb) is now back in print. Ask at record stores, or send \$6.00 (postpaid) to:
PRESENT TIME PRODUCTIONS, BOX 5311, BERKELEY, CA. 94705

Feb. 4 - Weott Christian Church,
Weott. 9:30 AM & 6:30 PM.

Feb. 18 - Anderson Community Church,
Anderson. 1:15 AM.

For bookings, contact Steven
Kirtley, Box 311, Janesville, CA
96114, 916/253-2640, or c/o
Storehouse, 565 Howe Ave.,
Sacramento, CA 95825, 916/
920-5606.

GOOD OL' PERSONS*

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

every Friday - Piacce Pizza, Appian-
80 Shopping Center, Pinole.
7:00-10:00.

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

For bookings, contact Paul Shelasky
415/892-1265.

HIGH COUNTRY*

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

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

For bookings, contact Butch Waller
415/776-6713.

HOT POTATO*

For bookings, contact Kathy
Kallick, 415/397-0619.

JAY QUESENBERRY & THE PRIDE OF KY*

For bookings, contact Jay, 408/
227-2819.

JIM ROBINSON*

Trinity River Inn, Big Flat.

Hwy 299 between Eureka & Redding
For bookings, contact Jim, 916/
623-6354.

LATE NITE RADIO*

For bookings, contact David
Garelick, 707/275-2038.

THE LEATHERMAN BOYS*

For bookings, contact Mike or John
408/268-6984.

MINDIGO STRING BAND*

Mindigo's back in business!
every Sunday - The Bucket, Palo
Alto. 6:00-10:00.
For bookings, contact Jerry
Hagelstein, 415/747-0812, or
Michelle LeComte, 415/747-0876.

NEW TONTO BASIN BOYS*

For bookings, contact Joe Zumwalt,
415/967-4306.

OAKUM*

No set gigs; for bookings, contact
them at 415/548-3111.

OLD FRIENDS*

Feb. 10 - Rosebud's, Benicia.
every Tuesday - Paul's Saloon, 3251
Scott St., San Francisco.
For bookings, contact Gene Tortora,
415/981-4396.

OVERLOOK MOUNTAIN BOYS*

April 27-29 - 13TH GOLDEN WEST
BLUEGRASS FESTIVAL, Norco.
For bookings, contact Jack Sadler,
408/354-9359.

RAY PARK*

For bookings, contact Ray, 2815
Morrene Dr., Placerville, CA 95667.

RIVER CITY RAMBLERS

For bookings, contact Cathy Del
Chiario, 916/457-0640 or 916/
457-5755.

SHUBB-WILSON TRIO

Feb. 2 - Jim & Jesse Concert, San
Mateo. 8:00 PM.
For bookings, contact Rick Shubb,
415/526-2995.

SOUTH LOOMIS QUICKSTEP*

every Tuesday & Wednesday - Bitter
Creek Tavern, Arden & Howe,
Sacramento.
every Thursday - Junction City,
Old Town, Roseville.
For bookings, contact Ted Smith,
916/622-8525.




PJ's RED VEST PIZZA PARLOR

- in WALNUT CREEK - proudly presents the

SPUR OF THE MOMENT STRING BAND

SATURDAYS 7:30 to 10:30 PM.
At the Ygnacio Center Plaza - 1865 Ygnacio Valley Rd.



"PJ's is a sister pizza parlour of the Red Vest that has continuously supported bluegrass in El Cerrito. We are very excited that this may be the beginning of a new home for bluegrass enthusiasts and musicians, which may provide a local, family atmosphere for people in the east, east bay."

John Blasquez
SPUR OF THE MOMENT

SPUR OF THE MOMENT STRING BAND

every Saturday - PJ's Red Vest
Pizza Parlor, 1865 Ygnacio Valley
Rd., Walnut Creek. 7:30-10:30.
For bookings, contact John Blasquez
415/935-9295.

THURSTON'S BLUEGRASS BAND*

Me 'n' Ed's Pizza, Hanford.
For bookings, contact Gordon
Thurston, 209/935-0382, 386-5364.

A TOUCH OF GRASS*

For bookings, contact Bob Lawrence,
415/592-1863.

TWO DOLLAR BILL*

For bookings, contact Al McQueary,
408/263-0843.

THE VERN WILLIAMS BAND*

Feb. 3 - Jim & Jesse Concert,
Fairfield. 8:00 PM.
For bookings, contact Vern, 209/
772-1357.

*The listed performer, the band or at least one member of the band is a CBA member.

Rosebud's Schedule

The following is a partial listing of the schedule of events at Rosebuds Ice Cream Parlor & Tavern, 433 First St., Benicia. For further information, call Phyllis, 707/745-9988.

January:

- 5th, Friday - Country Ham - old time mountain music
- 6th, Saturday - Bill White's Birthday Party
- 13th, Saturday - Cedar Hill - bluegrass
- 19th, Friday - Faith Petric, folk
- 20th, Saturday - Glory Land String Band - gospel bluegrass
- 27th, Saturday - The Done Gone Band - hot bluegrass

February:

- 3rd, Saturday - Caffrey Family - country, bluegrass, gospel
- 10th, Saturday - Good Ol' Persons - bluegrass
- 23rd, Friday - Ryestraw - old time string band
- 24th, Saturday - The Vern Williams Band - traditional bluegrass.



WE CARRY THE LARGEST STOCK OF BLUEGRASS ON RECORD IN NORTHERN CALIFORNIA

OVER ONE THOUSAND DIFFERENT ALBUMS IN STOCK AT ALL TIMES.

WE ALSO SPECIALISE IN OLD TIME COUNTRY MUSIC, FOLK MUSIC FROM AROUND THE WORLD, BLUES, JAZZ & ROCKABILLY.

IF YOU CANT COME IN DROP US A LINE FOR A COPY OF OUR FREE NEWSLETTER

DOWN HOME MUSIC, INC

10341 SAN PABLO AVE

EL CERRITO, CA 94530 (415)525-1494

Grass Valley No.4 gets underway!

With the 4th Grass Valley Bluegrass Festival approaching faster than we realize, the following coordinator appointments have been confirmed:

- Overall Festival Coordinator - Ron Masters
- Stage Construction & Facilities Coordinator - Bob Brittain
- Sound Coordinator - Steve Pottier
- Entertainment Coordinator - Jay Quesenberry
- Ground Crew Coordinator - Carol Masters
- Publicity Coordinator - Lars Bourne

Once they have been confirmed, Security, Concessions, Local Arrangements, and Medical Coordinators will be announced. If you have suggestions or can help in any of these areas, do not hesitate to let the respective coordinator know.

Ticket prices for the festival have been established as follows:

General Admission: \$4.00 Friday, \$7.00 Saturday, and \$5.00 Sunday.
Advance 3-day ticket: \$14.00
Member advance 3-day: \$10.00
Children 12 and under and senior citizens 65 and older will be admitted free.

LET GRASS VALLEY '79

BE THE TUNE OF YOUR CHOICE!

Yes, bluegrassers, there will be a 4TH CBA BLUEGRASS FESTIVAL at the Nevada County Fairgrounds in Grass Valley. It is scheduled for June 15, 16, and 17, the same weekend as the last three festivals. Festival Coordinator Ron Masters has prepared an elaborate set of specifications or guidelines for this year's festival, and the Board of Directors has already begun organizing committees to effect the multitudinous tasks involved. You, too, are invited to participate in the initial planning stages as well as in the actual festival. First of all, your Board of Directors would like to know: WHAT KIND OF MUSIC AND WHICH BANDS DO YOU WANT TO SEE AND HEAR? Since it is impossible to please everyone everytime, the Board can't guarantee anything, except that your suggestions will be considered when making decisions. Also the Board would like to have your NON-MUSICAL SUGGESTIONS FROM FOOD TO FACILITIES THAT WOULD IMPROVE THIS YEAR'S FESTIVAL. Finally, if you wish to volunteer, STATE HOW YOU CAN HELP, and someone will be in touch with you sooner or later.

Please write your suggestions on this sheet, tear or cut, fold, stamp, and mail by February 1, 1979. Feel free to use more paper, whatever you feel is appropriate. Your suggestions mean a great deal to the CBA, and your response is looked forward to. So, do it now while it's on your mind.

WHAT KIND OF MUSIC AND WHICH BANDS DO YOU WANT TO SEE AND HEAR AT GRASS VALLEY '79?

WHAT OTHER NON-MUSICAL SUGGESTIONS FROM FOOD TO FACILITIES WOULD IMPROVE THE FESTIVAL?

WHAT WOULD YOU LIKE TO DO TO HELP MAKE GRASS VALLEY '79 THE BEST FESTIVAL YET?

From: _____

Place
stamp
here

CALIFORNIA BLUEGRASS ASSOCIATION
P.O. Box 11287
San Francisco, CA 94101

Bluegrass Insurance Survey

by Dan Bernstein

The CBA is exploring the possibility of making insurance available to its members.

Health and Medical Insurance

The California Bluegrass Association recognizes that many of its members are professional or semi-professional musicians who are not provided health and medical insurance through their employers. While this coverage is available on an individual basis, the cost often is prohibitive. Accordingly, the Association has been exploring the possibility of arranging coverage for its members.

If a sufficient number of members are interested in obtaining coverage through the Association, a group policy could be entered into--thus affording members and their families medical coverage on a more competitive basis. The exact amount of savings would only be known once a survey is taken.

If you are interested in participating in such a program, we request that you complete the survey form below and forward it to us at your earliest convenience. By completing the survey, you are not obligating yourself to any program. This is only a survey to find out if there is sufficient interest to warrant further action.

Instrument Insurance

Unless you are one of the lucky few who has been able to cover your instrument under a rider to a homeowner's policy, the likelihood is that insurance for your instrument has been either unobtainable or prohibitively expensive. The Association believes that if a sufficient number of members are interested in this type of coverage, it can be obtained at very reasonable rates.

As with the health and medical coverage, it is necessary to furnish certain information so that we can pursue this with the appropriate carriers.

Please fill out the form below and send it to us at your earliest convenience. It is important that we get your response, otherwise we cannot proceed. Remember, it is only a survey and does not commit you to anything.

Mail your response to the California Bluegrass Association, P.O. Box 11287, San Francisco, CA 94101.

clip and mail

Name _____

CBA Number _____

I am interested in obtaining health and medical insurance.

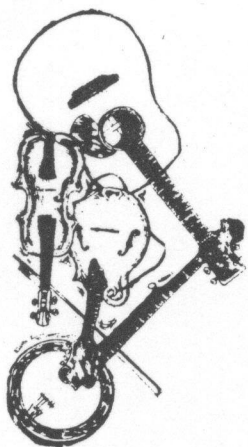
I am _____ years old.

I wish to provide coverage for:
myself _____
my spouse _____
my children _____
(list how many) _____

I am interested in obtaining insurance for my instruments.

I (am) (am not) a professional musician.

I wish to cover _____ instruments
(enter number) with a total value
of about \$ _____.



BLUEGRASS BREAKDOWN
357 1/2 Valley Street
San Francisco, CA 94131

Turn Your Radio On

KALW (91.7 FM) San Francisco
Sunday - 9:00 AM, Saturday - 5:00 PM
NPR Folk Festival U.S.A.

KDVS (91 FM) Davis
Saturday - 9:00-12:00 AM
Bluegrass, folk, Irish w/Steven White

KKUP (91.5 FM) Cupertino
Saturday - Noon-3:00
Far Flung Folk Festival

KKUP (91.5 FM) Cupertino
Saturday - 3:00-6:00 PM
Bluegrass w/Marty Kemmeries

KKUP (91.5 FM) Cupertino
Sunday - 2:00-5:00 PM
Traditional Folk w/Mark Ortiz

KKUP (91.5 FM) Cupertino
Sunday - 9:00-Midnight
Cupertino Barndance w/Steve Hathaway

KLIL (94.6 FM) Ukiah
Saturday - 9:00-10:00 AM
The Country You Remember
w/Buffalo Bob Brittain

KPFA (94.1 FM) Berkeley
alternate Sundays - 11:00-1:00 PM
Folk, Blues & Jazz
w/Chris Strachwitz

KPFA (94.1 FM) Berkeley
alternate Fridays - 3:00-5:00 PM
Pig In A Pen w/Ray Edlund

KFAT (94.5 FM) Gilroy
Sunday - 6:00-9:00 PM
Bluegrass w/Cousin Al Knoth

KSTN (107.3 FM) Stockton
Monday-Friday - 1:30-5:45 PM
Bill Robertson's Show - bluegrass,
fiddling, country, etc.

KRED (1440 AM) Arcata
Saturday - 3:00-12:00 PM
Bluegrass w/The Wildwood Music Co.

KSON (1240 AM) San Diego
Sunday - 9:30 PM - Midnight
Wayne Rice Bluegrass Special
Featuring Pacific...ly Bluegrass

2
Jay Quesenberry
3637 Snell Ave #303
San Jose CA 95136
1-79

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