

# BLUEGRASS BREAKDOWN

JANUARY/FEBRUARY

Volume 7 Number 1



Coming to California!



# California Bluegrass Association

BLUEGRASS BREAKDOWN is published bimonthly at 4212 25th St., San Francisco, CA 94114 by Steve Pottier, Managing Editor, and Sue Shelasky, Contributing Editor. It is published by the California Bluegrass Association, a non-profit organization founded in 1975 by Carl Pagter and dedicated to the furtherance of Bluegrass, Old Time, and Gospel music. Membership in the association costs \$8.50 per person per year; a spouse may be included for an additional \$2.50, and all children under 16 for \$1.00. Band memberships are available at \$5.00 per member per year; such member bands must consist of not less than 3 persons. Non-members may subscribe to the BLUEGRASS BREAKDOWN for \$6.00 per year. Each member, family, or band is entitled to receive a copy of each BLUEGRASS BREAKDOWN as part of their dues, and to reduced admission charges to CBA activities. Direct all membership applications and inquiries to the California Bluegrass Association, PO Box 11287, San Francisco, CA 94101. Second Class postage paid at San Francisco, California:

BLUEGRASS BREAKDOWN (USPS 315-350)  
Officers and directors are listed adjacently. Board meetings are usually held the 2nd Sunday of each month, and all members are invited (encouraged!) to attend. For details, contact any board member. This issue of the BREAKDOWN has been printed by Pronto Press, San Rafael.

## DIRECTORS AND OFFICERS OF THE CBA

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(\* member of the Board of Directors)

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Special thanks this issue to the paste-up crew: Peter Kreps, Laurie Lewis, and Sue Shelasky. Special thanks also to Alan Bond for coming through at the last minute, and to Peter Wise for the photo of Bill White. Thanks to all the writers who contributed this issue.

We are always pleased to receive photos, manuscript, artwork, letters, tab, and volunteer labor. Please send mailable items to CBA, PO Box 11287, San Francisco, CA 94101. Next deadline is February 15.

FOR THE LATEST INFO CALL THE  
CBA HOTLINE: (415)548-9509

# Special Events

## JANUARY

- 23 CONCERT-Hot Rize plus the Grant Street String Band at the Loudon Nelson Comm. Center, Santa Cruz, 8 PM. See ad in this issue.
- 23-25 18th GOLDEN WEST BLUEGRASS FESTIVAL, Norco. Featuring Damascus Road, Train 45, Pacific..ly Bluegrass, Zuill Bros., and more. For information, contact Dick Tyner 714/726-3498 or 443-1932, or write PO Box 341, Bonsall, CA 92003.
- 25 CONCERT- The CBA presents Hot Rize plus Western Pacific at the Great American Music Hall in San Francisco. Please read ad in this issue for more information. Be sure to bring your CBA membership card with you for a rebate on your ticket (CBA members will thus get in for \$2 less than the standard admission).

## FEBRUARY

- 22 THE CBA PROUDLY PRESENTS: A DAY OF OLD TIME MUSIC, featuring Country Ham, Day Late and a Dollar Short, and Arkansas

## FEBRUARY

- 22 THE CBA PROUDLY PRESENTS: A DAY OF OLD TIME MUSIC, featuring Country Ham, Day Late and a Dollar Short, and the Arkansas Shieks. Square dancing, with Karana Hattersly-Drayton, caller. Also a continuous showing of the documentary film "The High Lonesome Sound." Fort Mason Center, Bldg. C, third floor (Center for World Music), Noon to 5 PM.

## JUNE

- 19-21 6th GRASS VALLEY SUMMER BLUEGRASS FESTIVAL, Grass Valley. This year featuring Del McCoury and the Dixie Pals. Sponsored by the California Bluegrass Association.



## The Waterfront Folk Club

AT HARRINGTON'S  
245 Front St., San Francisco

We proudly present:

# JOHN HERALD

IN CONCERT SATURDAY, FEBRUARY 7th, 8:30 PM \$3<sup>00</sup>

Formerly with the GREENBRIAR BOYS, John will be joined on stage at the Waterfront by many of the Bay areas finest Bluegrass musicians.

Truly a night to be remembered!



# Traditional Bluegrass in the '80's: an endangered species?

by Robbie Macdonald

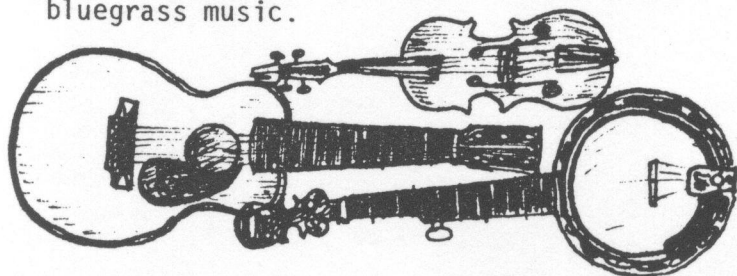
(The following is part 1 of a 2-part article.)

The term "bluegrass" is a great exercise in semantics. It began in the early 50's as a way for country DJ's to describe Bill Monroe's new style of old time string band music. Bill's band, The Bluegrass Boy's, gave the media a natural descriptive handle. Before this time the style was undoubtedly distinguishable from other popular country styles, but the development of offshoot bands probably hastened the use of a general title. In these early days, relatively few musicians emulated this exciting new direction but the quality and inspiration of those that did gave considerable impetus to bluegrass. The Stanley Brothers, Flatt and Scruggs, Jimmy Martin, The Osborne Brothers, Jim and Jesse, and Don Reno (not a complete list), were emerging and were playing essentially the same music that Bill had formulated in the 40's. I doubt there was much reason to analyze the term: though the personalities and individual creativeness made the bands identifiable there was little mistaking the influence. There was always an intensity and urgency in the sound of these bands; the pulsing forward-moving music seemed to be the attraction to bluegrass. It had a simple quite emotional message but was performed in a unique way relative to the other country music of the time. Using the instrumental arrangement common to country music (instead of the new tendencies to electrify and add drums) the music developed from within and the new elements were integrated rather than stuck on- the blues and vintage jazz that helped add a new twist fit comfortably into the string band and the resulting synthesis seemed natural and comfortable. The sound was good solid country music that evolved in a nicely uncontrived way. At its inception its freshness made it a commercial entity and Bill Monroe became a star of the 40's country music scene.

Because Bill and many of the offshoot bands refused to adapt to the rapidly changing direction of commercial country music, the business end of the industry turned to other performers for their profits. It took bluegrass at least a decade to make any inroads into general and commercial acceptance. It possibly rode in with the renewed interest in folk styles in the late 50's and early 60's. It certainly wasn't a part of the slick, pop-influence Nashville sound that was crossing over into newer and more urbanized markets. Until this point I feel that most bluegrass bands had a unified style- there was observable continuity in the various groups. But the 60's found an amazingly diverse group of young people interested in the music. The Southeast was no longer the sole producer of musicians and fans; New York City, Berkeley, L.A., Boston, and many northern areas had considerable activity and bluegrass became exposed to the college and young crowd who wanted relief from the increasingly softened and overexploited rock and roll that had started out so fresh in the 50's. Since the 60's, the number of interested people have exploded; in 1963 I knew of about three bands in the Bay Area: in 1980, the CBA must choose from over 60 groups in the area to book their events. The Dec. 1980 issue of Bluegrass Unlimited lists almost 400 bands in their talent directory. Bluegrass is now subject to considerable interpretation. Bands and individuals are under tremendous pressure to offer sounds and material that will separate them from the others and make them commercially desirable. They have sought direction from just about every source: contemporary folk (James Taylor, Gordon Lightfoot), rock (Beatles, Rolling Stones, The Grateful Dead), Jazz (Reinhardt-Graepelli, earlier vintage sounds), Classical, and that old catchall, Pop.



Bands stuck to the traditional instruments with relatively moderate exceptions: they didn't, however, continue to use them in very traditional ways! This in itself is not necessarily bad, but both vocally and instrumentally the sound of these new bluegrass and 'newgrass' bands began to show fundamental differences from the old styles. They sort of sounded like bluegrass, but I heard more and more examples of groups that had lost some intangible essence that had separated bluegrass from other forms of acoustic string band music. The polarization of opinions and feelings about bluegrass has been a point of special interest to me and I've often tried to analyze why my ears resist the types of changes that are common to today's "innovators." In Part II of this article I would like to offer some ideas of why myself and many others continue to pursue tradition; I'll try to specify qualities that are being forgotten by the new styles that, to me, are a vital part of the definition of bluegrass music.



## DIRECTORS MEETINGS

Directors: Lars Bourne(LB), Mike Johnson(MJ) Laurie Lewis(LL), Carl Pagter(CP), Steve Pottier(SP), Sue Shelasky(SS), Kathy Tyler (KT), Butch Waller(BW), Karen Walter(KW)

Nov. 2

Board meeting: (LB absent)  
Board elects Don Powell (DP) to replace Lars Bourne on the Board (Lars had resigned). Don had been the first runner-up in the election. (8Y, ON)

Board elects the following officers:

Chairman: Kathy Tyler  
President: Butch Waller  
VP Activities: Laurie Lewis  
VP Membership: Kathy Schoggins  
Treasurer: Mike Johnson  
Secretary: Diane Lerma

Chairman Kathy Tyler appointed the following:

Vice Chairman: Steve Pottier  
Legal Advisor: Carl Pagter  
Publicity Director: Bob Goen  
Co-Editor of BGBD: Steve Pottier  
Co-Editor of BGBD: Sue Shelasky

Board approves a donation to KPFA. (9Y,ON)  
Board approves budget for Hot Rize concert at the Great American Music Hall.(9Y,ON)  
Board approves budget for mini-festival. (9Y,ON)  
Board approves budget to purchase a cassette recorder for use in recording meetings. (9Y,ON)  
Board approves Band Selection Committee for the next three events: Kathy Tyler, Robbie Macdonald, Kathy Schoggins, Laurie Lewis, Carol Masters.  
Board approves prize money for an official logo contest. (9Y,ON).  
Board approves prize money for a Grass Valley T-shirt design contest. (9Y,ON)

Dec. 7

Board meeting: (DP absent)  
Board approves the hiring of a front band for the Hot Rize concert. (8Y,ON)  
Board sets admission price of \$6 for Hot Rize concert, with a \$2 rebate for members with current membership cards.  
Board approves budget to purchase a printing calculator for use by the treasurer. (8Y,ON)  
Board approves budget for coming mini-festivals, and pay rate for musicians in bands hired for these festivals. (8Y,ON)  
Board approves admission rate at mini-festivals: \$2.50 members/\$5.00 non-members, Seniors and kids under 12 are \$1.00.(8Y,ON)  
Board approves Band Selection Committee for June Grass Valley: Karen Walter, Barbara Stein, Carol Masters, Steve Pottier, Ray Edlund.  
Board sets rates for concessions at Grass Valley: \$15/Non-garbage generating, \$45/garbage-generating concessions. In addition, all concession personal must purchase admission to the festival at member rates. (8Y,ON)  
Board approves ticket prices for Grass Valley '81:\$6 Fri/ \$9 Sat/ \$7 Sun, \$22 at the gate, \$18 advance, \$13 advance for CBA members. Under 12 and over 65 free.(8Y,ON)  
Festival Coordinator this year is Carol Masters.  
Next meeting of the Board will be Jan. 11 at the home of Kathy Tyler, 1:30 PM.

(These are not the minutes of the meetings, but rather a summary of board decisions brought to a vote. In any given meeting, there is usually a good deal of discussion and exchange of information not covered by an actual vote.)



# Bill Monroe in Concert

CAMELLIA CITY, SACRAMENTO,  
by Violet Lankford

Some said it was the greatest thing they had ever seen, others said it was a miracle, then there were those that said it was a dream come true. Whichever phrase was being used it was meant to describe Bill Monroe, the "father of bluegrass" moving into new territory, as he and the Blue Grass Boys performed for the first time in one of California's finest theaters, the Sacramento Community Center Theater, November 15.

As one entered the theater the first thing to catch the eye was the well appointed stage, no setups, no clutter or mess, only a small grove of microphones with the lush red velvet curtain drawn behind them. The house lights were lowered casting a soft glow over the diversified crowd that had come from as far away as San Francisco, Bakersfield, and Reno, Nevada, to see Bill perform.

A brief introduction, Bill Monroe and the Blue Grass Boys took the stage. The expectation for the evening was more than fulfilled as Kenny Baker on fiddle, Wayne Lewis on guitar, Mark Hembree on bass and Butch Robbins on banjo, used tune after tune for tastes of each pickers' driving and invigorating ability to play the music.

Then at the hands of the father of it all, Bill Monroe, the crowd got what they had come to hear, bluegrass as it was meant to be from the beginning some 44 years ago. He proved he is still one of the leading mandolin players around when he made his vintage F-5 mandolin sound like a fiddle as he sustained a note while picking at the harmonics.

The reaction from the people told you without a doubt that they were more than pleased with the 17 songs that were done in the 60 pre-intermission minutes and 22 more that followed in the 69 minutes that followed the break.

It was an exhilarating show, and as I walked away from the theater I remembered Bill with the warmth and love he extended to his fans gathered at the "Green Room" door (after the concert) to get their hats, instrument straps and just a scrap of paper autographed by the man who has become a legend in his time. As he left the theater with his F-5 tucked under his arm he was also clutching

the little pink camellia that had been placed in his dressing room to honor his visit to the Camellia City of Sacramento.

Indeed a memorable evening with a great and talented gentleman. Bill Monroe and the Blue Grass Boys come back soon!

## A MESSAGE FROM THE CHAIRMAN OF THE BOARD OF DIRECTORS

I would like to take this opportunity to thank all of the members who voted for me in the October elections. Also, to thank the rest of the Directors for placing their confidence in me by naming me Chairman. I hope that my small contribution to the CBA is all that you expect it to be.

I have been a part of the CBA since its first year and I'm proud to say it's grown much more rapidly than I anticipated. I feel we've come a long way in a relatively short period of time, and while we've made some mistakes along the way, I think we've learned from them.

In the coming year, I'd like to see more membership involvement in the running of the organization. After all, the CBA is your association. You do not have to be an officer or director to serve on committees. You need only to be a member in good standing. The bigger we get, the more volunteers we need to keep things running smoothly.

Every member is welcome to attend the Board meetings which are normally held the second Sunday of the month. These meetings are usually held in one of the Director's homes. You can contact any officer or director (listed on the inside cover of the Breakdown) to find out where and when the next meeting is.

If you would like to serve on a band selection committee, or if you can offer any assistance in getting the Breakdown out, or if there are any other areas you feel you can help us in, please contact me. Remember, it takes all of us working together to make this organization work.

Yours truly,  
Kathy Tyler



## DESIGN CONTEST!

The CBA is holding a contest to find an official logo for our organization, and also a contest to find official T-shirt designs for the 1981 Summer and Fall Grass Valley Bluegrass Festivals. If you feel creative, why not submit a design for the logo or the T-shirts? Designs must be camera-ready, and received by the CBA no later than May 1st. The prizes for the winning designs are: \$100 for

the official CBA logo, \$50 for the Summer festival T-shirt and \$50 for the Fall festival T-shirt. The Board of Directors reserves the right not to adopt the winning entries as the official CBA designs. Entries should be sent to Design Contest, CBA, PO Box 11287, San Francisco, CA 94101. For any additional information, call Sue Shelasky mornings at 415/892-9968.



Above is a photo of Bill White. His birthday celebrations have become so popular that this year, he celebrated it three times! Happy birthday, Bill!

(photo by Peter Wise)





# Record Reviews

SOUTHLAND SKETCHES  
Ridge Runner Records RRR0021

Southland Sketches, a recent instrumental album by Southern California guitarist Barry Solomon is a pleasant, even amiable record, covering a number of American guitar styles in an impressive display of Solomon's range. From the Hot Club swing of "Oh Baby"- a tune which richly benefits from the close attention fiddler Sid Page, late of Dan Hicks, later of the Mothers of Invention; pays to it- to "Remington Ride;" from Gary Davis' "Hesitation Blues" to "Breezin' On By," a neo-boppish riff of Solomon's, the versatile picker threads his way, dropping scarcely a stitch in time.

He is supported in his efforts by a number of capable musicians- the backup changes from cut to cut, from style to style- including Sid Page, Tom Sauber, and Dennis Fetchet on violin; Bob Applebaum and Tom Sauber on mandolin; Pat Cloud and John Hickman on banjo; Mark Nickerson, rhythm guitar; Dave Dias, dobro; and John Sereda, Carol Yearwood and John Hatton, bass. The major flaw in the production, a certain stiffness of attack on several of the cuts, probably stems from the musicians' unfamiliarity with each other and the material. Indeed, on "The Way You Look Tonight," the players clearly seem to be reading the charts, for the overly formal rendering is left behind 8 when Solomon takes his first break. His

arrangements typically feature interesting unison lines played by Solomon and one other of the players, sometimes the mandolin, sometimes fiddle, even banjo sometimes, and these are a tad slow, too obviously the reading of a too recently learned chart.

Solomon takes many of his tunes at a clip more moderate than my taste; "My Funny Valentine," for instance, is painfully slow and somewhat mushy from the solemnity with which he approaches it (remove your hats, as a ballad is being played), but that's the only true loser I ran across, and it's not bad so much as ordinary. "Nancy Roland" (old time), "Oh Baby" (swing) and "The Water is Wide"(solo quasi-classical theme & variations) are my favorites, and their variety demonstrates the music's major strength. Solomon may not be the flashiest picker in town, but like Charlie Byrd, he plays more kinds than most and plays them rather well. His music features a gentle lyricism that is ingratiatingly pleasant, and I thoroughly recommend it to your attention. Listen as well to the dancing lines Sid Page plays whenever he gets a chance. There's someone clearly ready for an album of his own. It's a good album, worth your money.

- |                             |                    |
|-----------------------------|--------------------|
| TUNES                       |                    |
| Oh, Baby                    | Breezin' On By     |
| Done Gone                   | Hesitation Blues   |
| The Water Is Wide           | There'll Never Be  |
| The Way You Look Tonight    | Another You        |
| The Storms Are On The Ocean | Nancy Roland       |
| Remington Ride              | My Funny Valentine |
|                             | All Of Me          |

(review by Cater Chamblee)

CLARENCE WHITE AND THE KENTUCKY COLONELS  
Rounder Records 0098

This record can hardly be reviewed as other recordings might. The tapes used to press this album were never intended for that purpose and the quality of the individual performances are rough and at times even crude. This record needs to be viewed as more of a chronicle of a very important musical personage than as a polished or completed product. Which isn't to say that it doesn't have great musical merit. It does. But one shouldn't buy this album expecting a studio quality recording.

The two sides of the album show two very different sides of Clarence White's guitar



playing. The first side is composed mainly of instrumental material recorded during the hey day of the Kentucky Colonels' career in 1964-65. At a time when so little was being done with bluegrass lead guitar, Clarence was performing with a soulful, creative intensity that still seems fresh if not awesome today. The cuts are well selected to highlight the characteristics of Clarence's style. "Alabama Jubilee" and "Farewell Blues" were two of Clarence's main show pieces. With these up tempo, high energy tunes he seems to be able to play break after break without ever letting the level of excitement drop. On "Bury Me Beneath the Willow" one gets a good dose of Clarence's ability to, as he once put it, "mess with time." He crosspicks his way through the tune placing the melody notes in the most unlikely spots. He creates an incredible suspense by doing so and leaves the listener wondering if he will ever get his rhythmic feet back on the ground. Also included on this side are two guitar picking standards, "Billy in the Lowground" and "Wildwood Flower." While not particularly outstanding in their own right, they are valuable cuts in that they show Clarence's interpretations of these traditional numbers.

There are only two vocals on the first side, "I Am a Pilgrim" and "Footprints in the Snow." The first highlights the slow bluesy side to Clarence's style. Roland does as good a job of singing "Footprints" as one would want to hear and Clarence's kickoff is a classic. On a strong bluegrass number like this he elevates his guitar to the level where he can fulfill the function of a lead and back-up instrumentalist as well as Kenny Baker might on the fiddle. Side one is completed by a number that has long been a favorite of mine: a living room recording of "When You're Smiling"...the title being an ironic comment on Clarence's dour countenance. Clarence shows himself to be the consummate musician by playing something so seemingly simple and yet creating sixty seconds of superb heartfelt music.

As opposed to side one, side two is nearly all vocals and is taken from tapes recorded in 1967. Clarence's playing had evolved quite a bit in that time due, primarily, to his having taken up electric guitar. He had begun to use his fingers in conjunction with his flat-pick and these cuts evidence that quite highly. He was also becoming freer with his syncopation and his timing, and his

musical lines seem mellower and more "outside" of bluegrass.

One gets a lot of insight into his back-up with most of the numbers being vocals. He often drops his role as a rhythm guitarist completely to sail away behind Roland's singing. Even on the one instrumental cut, "Listen to the Mocking Bird," he creates a tasteful interplay of bass lines, counterpoint, and harmony behind the mandolin's simple rendition of the melody. Another aspect of his playing that seems very evident on the second side is his desire to take chances. To listen to many of his breaks is to hear him climb out on a limb. He never falls off, though he barely makes it back safely at times. I'm sure it is this quality, to a large degree, that makes his playing so exciting, so listenable, and so creative.

Music is a hard concept to define. There is certainly more to its definition than varying pitches and rhythms. Perhaps, ultimately, the quality that makes certain sounds music is so ethereal as to be indefinable. But whatever that quality is, Clarence had it in abundance. Even if the poor level of recording on this album is distracting at times, the quality in Clarence's music comes through.

#### SONGS

Alabama Jubilee	Prisoner's Song
I Am A Pilgrim	Good Woman's Love
Billy In The Lowground	Whitewashed Chimney
Bury Me Beneath The Willow	Listen To The Mocking Bird
Footprints In The Snow	Teardrops In My Eye
Wildwood Flower	Working On A Building
Farewell Blues	
When You're Smiling	

(review by Stan Miller)

## UNCLASSIFIED AD

F-STYLE MANDOLIN for sale: hand crafted natural blonde finish, inlay work. Asking \$1100. Call Chris Feahr, 707/526-7062 or (eves.)707/528-8340.

# FIELD GUIDE TO WESTERN BANDS

## ANY OLD TIME

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

## ARKANSAS SHIEKS

Alternate Fridays at Ashkenaz, Berkeley  
Feb 22-CBA Old Time Music Day, Ft. Mason  
For bookings, contact Karana Hattersly-  
Drayton, 415/791-8476.

## BACKWOOD BAND

For bookings, contact Chris Bayer, 702/  
849-0276, Reno, Nevada.

## BUFFALO BUTTER BAND

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

## THE CAFFREY FAMILY

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

## BLUESTEIN FAMILY

For bookings, contact Evo Bluestein, 209/  
229-9807.

## BOOT HILL

For bookings, contact Pete at 707/938-  
1326 or Pat, 707/833-2133.

## CLEVE ANDREWS AND ROBIN KIM

Old time country music: for bookings,  
contact Kim Elking, 408/637-7810.

## COUNTRY HAM

Feb 22-CBA Old Time Music Day, Ft. Mason  
For bookings, contact Carl Pagter, 415/  
938-4221.

## COUSIN JACK

For bookings, contact Cousin Jack, Box  
205, El Granada, CA 94018.

## DAY LATE AND A DOLLAR SHORT

Feb 22-CBA Old Time Music Day, Ft. Mason  
For bookings, contact Steve Wharton, 707/  
829-2476.

## DONE GONE

Fridays- Red Vest Pizza, El Cerrito  
For bookings, contact Mark, 707/795-9471,  
or Elliott, 415/731-8990.

## 8th AVE. STRING BAND

Every Friday- Deja Vu Mining Co., Chico  
For bookings, contact Lauren Ricketts,  
916/895-0751.

## FICKLE HILL

For bookings, contact Wildwood Music,  
707/822-6264 (Arcata).

## FOGGY MTN. CLOGGERS

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

## GOOD OL' PERSONS

Thursdays- Red Vest Pizza, El Cerrito  
Sundays- Paul's Saloon, SF  
Wednesdays in Jan.- Paul's Saloon, SF  
Jan 10- Paul's Saloon, SF  
Jan 17- Freight & Salvage, Berkeley  
Feb 20- Raspberry's, Angel's Camp  
Feb 21- The Palms Playhouse, Davis  
For bookings, contact Kathy Kallick, 415/  
474-5368.

## GRANT STREET STRING BAND

Jan 10- Freight & Salvage, Berkeley  
Jan 17- Paul's Saloon, San Francisco  
Jan 23- Loudon-Nelson Comm. Center, Santa  
Cruz (see ad this issue)  
Jan 30-31- Depression Deli, Reno, Nevada  
Feb 1- Veteran's Hall, Quincy, 7 PM.  
Feb 14- Paul's Saloon, SF  
Feb 21- Freight & Salvage, Berkeley  
For bookings and/or information, call  
Bill Evans, 415/488-9724.

## HIGH COUNTRY

Tuesdays and Fridays- Paul's Saloon, SF  
Wednesdays- Red Vest Pizza, El Cerrito  
Jan 24- The Palms Playhouse, Davis  
Jan 31- Paul's Saloon, SF  
For bookings, contact Butch Waller,  
415/776-6713.

## THE HIGH WINDOW BOYS

For bookings, contact Walden Dahl, 714/  
626-3782.

## THE LEATHERMAN BOYS

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



LOST HIGHWAY

For bookings, contact Ken Orrick, 714/  
996-9177 (Claremont).

LONE STAR

Wednesdays- Pauls Saloon, SF  
For bookings, contact Mylos Sonka,  
415/752-8035.

OVERLOOK MTN. BOYS

For bookings, contact Jack Sadler, 408/  
354-9359 (San Jose).

PACIFIC..LY BLUEGRASS

For bookings, contact Rick Kirby, 714/  
443-1932.

RAY PARK

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

PICK OF THE LITTER

For bookings, contact Jerry Barush,  
415/849-4023.

STEVE & GWEN and their BLUEGRASS BAND

For bookings, contact Steve & Gwen, Star  
Route, Janesville, CA 96114. Phone 916/  
253-2640. All mail is forwarded.

THE SQUIDS

For bookings, contact Bob Davis, 415/  
621-0865.

TALL TIMBER

For bookings, contact Barney Munger,  
206/682-6351 (Seattle).

THREE SPEED

For bookings, contact Jerry, 415/676-2321  
or Eric, 415/682-9013.

TOMTO BASIN BAND

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

A TOUCH OF GRASS

1st Sat- Paul's Saloon, San Francisco  
For bookings, contact Bob Lawrence,  
415/328-2130.



RAIN TREE COUNTY BOYS

For bookings, contact Dennis Padgett,  
213/633-2132.

TRAIN 45

For bookings, contact Dick Tyner, 714/  
726-3498.

SAW PLAYER CHARLIE, with ART PETERSON

For bookings, contact Charlie Blacklock,  
415/523-4649, or Art, 731-8990.

FRANK WAKEFIELD

For bookings, lessons, call 415/655-0526.

SAWTOOTH MOUNTAIN BOYS

For bookings, contact Steve Waller,  
503/838-4095 (Corvallis).

BILL WHITE

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

RICK SHUBB BAND

For bookings, contact Rick, 415/339-0251.

THE VERN WILLIAMS BAND

For bookings, contact Vern, 209/772-1357.

SIDESADDLE

Every Fri- Winchester Wagon House, 8-12  
Every Sat- Winchester Wagon House, 6-11  
For bookings, contact Ginny Snider,  
415/969-2189.

WESTERN PACIFIC

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

SOUTH LOOMIS QUICKSTEP

For bookings, contact Vi Lankford, 916/  
487-9761.

WILD RYE

For bookings, contact Peter Wise at 415/  
443-0250 or Greg Clark, 443-5217.

CBA MEMBERS  
\$200 REBATE  
AT THE DOOR

# HOT PRIZE



LIVE  
AND  
PICKING

(l. to r.) Tim O'Brien, Nick Forster, Charles Sawtelle, Pete Wernick

## BLUEGRASS AT ITS FINEST AT THE GREAT AMERICAN MUSIC HALL

859 O'Farrel, San Francisco  
Sunday, January 25th, 8:00 p.m.

Also Starring: **Western Pacific**

Tickets \$6.00 at the door or at all Bass Outlets

More Information? Call the CBA Hotline at (415) 548-9509

A California Bluegrass Association Event



Hot Rize is a group of outstanding Colorado musicians who together play a unique and exciting style of Bluegrass. Since forming in January, 1978, the group has gained an enthusiastic following performing at Bluegrass festivals, concerts, and clubs in 25 states, Europe, and Canada. Their numerous radio and TV credits include the famed WWVA Jamboree USA. The group's first album, on Flying Fish Records, has recieved exceptional critical acclaim. This will be the band's first appearance in California.

Hot Rize's personell includes Pete Wernick on the banjo, well known for his best-selling instruction guide, "Bluegrass Banjo", and former member of the innovative band, Country Cooking. Old timers in the Bay Area may remember him playing with Vern and Ray. Tim O'Brien, on fiddle and mandolin, is perhaps one of the hottest young singers in the business. Charles Sawtelle plays guitar and sings in the band. His syncopated runs help drive the sound as few guitarists can. On bass is Nick Forster, whose warm and witty emcee work lends a special dimension to the group's stage show.

#### HOT RIZE'S CALIFORNIA TOUR SCHEDULE

- Jan 23- Louden Nelson Community Center, Santa Cruz, 8 PM.
- Jan 24- Raspberry's, Angel's Camp
- Jan 25- Great American Music Hall, SF
- Jan 27- Wild Blue Yonder, Fresno
- Jan 28- Unitarian Church, Santa Barbara
- Jan 30- El Amigo Plaza, El Cajon
- Jan 31- McCabe's, Santa Monica
- Feb 1- Banjo workshops at Shade Tree Music, Mission Viejo.

"one of the finest bands to hit the bluegrass scene in a long while. They have successfully captured the verve and excitement of classic bluegrass as once typified by Flatt & Scruggs."

-Bluegrass Unlimited

WESTERN PACIFIC will be opening the show at the Great American Music Hall. (l. to r.) Joe Kimbro, Geri King, Paul King, Stanley Meidinger, Mark McCornack.



Come to an evening of bluegrass music with



Charles Sawtelle

Nick Forster

Tim O'Brien

Pete Wernick

HOT RIZE is an outstanding group of Colorado musicians who together play a unique and exciting style of bluegrass. The group has gained an enthusiastic following in 25 states, Europe and Canada, and their first album has received exceptional critical acclaim.

"One of the finest bands to hit the bluegrass scene in a long time."

Bluegrass Unlimited



Steve Krouse

Laurie Lewis

Greg Townsend

Beth Weil

and the

## GRANT STREET STRING BAND

GRANT STREET is one of the most exciting bands to emerge on the west coast in recent years. Their sound is a delightful blend of bluegrass and old-time country music.

"The Grant Street String Band brings joy to its audiences."

Oakland Tribune

General Admission    \$4 Advance  
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For further information, call (408) 429-3504.

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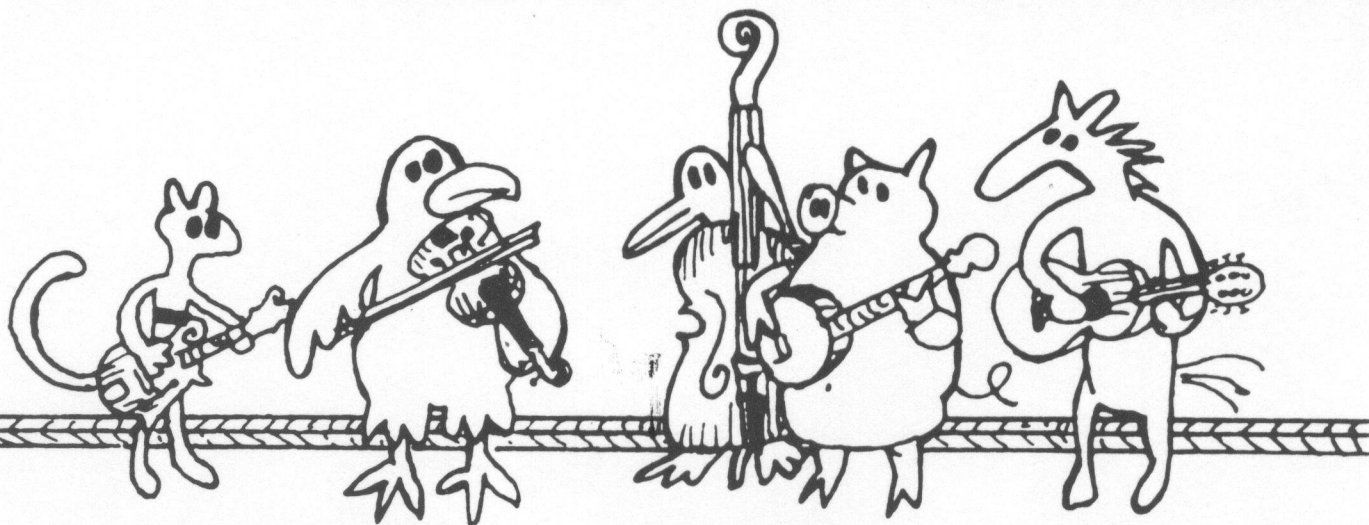
**8 pm**  
**Friday, January 23**  
**Louden Nelson**  
**Community Center**  
301 Center Street, Santa Cruz



In cooperation with the Fort Mason Foundation and the Golden Gate National Recreation Area

THE CALIFORNIA BLUEGRASS ASSOCIATION PRESENTS

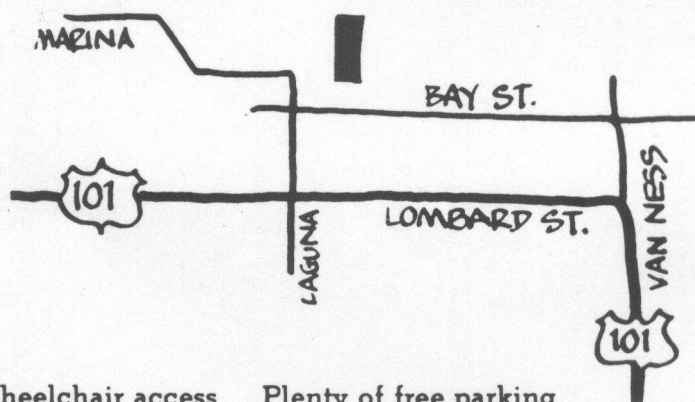
# A DAY OF OLD TIME MUSIC



with **The ARKANSAS SHEIKS**  
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**A DAY LATE & A DOLLAR SHORT**

featuring  
*Square Dancing* with KARANA HATTERSLEY—DRAYTON teaching and callin  
and continuous showing of the film documentary **THE HIGH LONESOME SOUND**

**Sunday, FEBRUARY 22nd 12 noon to 5 pm**



**CENTER FOR WORLD MUSIC**  
**Building C, Third Floor**  
**FORT MASON CENTER**

**\$5 admission**

**\$2.50 for CBA members**

# LETTERS!

Dear Steve Pottier:

I felt that your comments in the November/December Bluegrass Breakdown responding to Jerry Fink's letter about Touch of Grass were harsh, unfair and unprofessional. Encores may appear selfish to you, but they are a response to audience approval. I thought that the crowd response at September's Grass Valley Festival was properly in proportion to the quality of performance and the efforts of the various groups to please the listeners. That you feel that lousy bands have gotten encores and good ones have not gotten encores hints that TofG is a lousy band, undeserving of any encore. I can't recall ever attending a performance where a lousy performer was called back and a good one wasn't. Yes, a couple of times I felt the encore undeserved, but I was aware of being in the majority amongst a group of enthusiastic fans.

You comment that Touch of Grass was selfish, and abused their encore. It is not the responsibility of bands to set guidelines on encores. Let the bands know that they are not allowed, or give them a time limit. Alternatively, leave that to the emcee. That is precisely what emcees are for-- to announce, and also to control the stage and see that things are running smoothly, with the obvious (or unobvious) help of the stage manager. You appear to accuse the band of expecting the emcee to go out and get them to appear for an encore. If the band did that--which I really doubt-- take it up with them. I'd be very surprised if they pushed for that encore. I've been listening to them for about 4 years, and they usually have very tightly controlled sets. I was pleased to hear them called back on stage-- they did an excellent set and the crowd wanted more. I have also heard that their set actually ran a bit short, so they were not taking time away from other musicians. At any rate, this is something that should be discussed--privately-- with the band-- not hinted at in print.

Okay, so your idea of class is for a band to say "we don't do encores". This is an odd definition of a class act to me. Further, when are they supposed to say this? At the start of the set, so that it sounds

as if they know they deserve it? Audiences don't exist without performers, and performers don't exist without audiences. If the audience responds with a request for an encore, so be it. It is a positive response to good music, which is what Grass Valley is all about.

You say that bands "feel cheated because the MC didn't raise enough enthusiasm from the crowd to get an encore." I would argue that raising enthusiasm is not necessarily something the emcee should be involved in. That would definitely be a time when an encore was undeserved. In no case did I see any milking of applause from the audience during Grass Valley which was designed to encourage a return to the stage. I did feel that one emcee felt it necessary to repeat the "aren't they wonderful, let's make them really feel welcome" formula, but I think the audience was responsive enough without any encouragement. The reaction to TofG was not forced.

It's obvious that you don't like the music that Touch of Grass plays. This shows in some of your rather uncalled-for and snide comments about lousy bands and good music. Your personal taste should not enter into a discussion of the merits of encores. Sorry, but I like Touch of Grass. As an enthusiastic fan of bluegrass, I want to see any good group receive the applause due them--whatever their sound. One can surely appreciate a band, as I have done, without liking their particular sound-- liking their musical ability without liking their taste in songs, for example.

Encores do indicate how good a band is, whether or not they are to your taste. If a crowd likes a band, a performer, a singer, a dancer, they react by wanting to see and hear more. It doesn't come down to how well a band can entertain an audience, or what that has to do with good music. It comes down to personal taste-- a private issue. If a band is well liked, they have been found good by an audience, and that is the judge of whether or not they should return to the stage. The judge cannot and should not be, the taste of a single individual.

Sincerely,  
Andi Shechter



Editor's reply:

In order to respond to Andi Shechter's letter, I think I need to clarify my original remarks. First, in the article in question the style was to print letters commenting on the Fall festival, each letter followed by my own comments which were not a direct response to the letter, but rather additional remarks from my own point of view. Thus, Jerry Fink's letter was about A Touch Of Grass, and my comments were not about A Touch Of Grass, but about encores, and not all of my remarks about encores were about A Touch Of Grass.

Here is how I feel about A Touch Of Grass' encore: it lasted much too long, and therefore was a terrible abuse of an encore. In the article I said "totally selfish," and on reflection I apologize for that. I've known them for too long to believe that they would be intentionally selfish, so I would modify that to say "inconsiderate." I definitely felt they deserved an encore- it was clearly mandated by the crowd. The MC did not have to milk the crowd- and in fact, I don't believe any of the MC's did that at any time during the festival.

The reason I gave for my objection was scheduling- each band has so much time, if they run over they take away from another band's time, etc (and, by the way, A Touch Of Grass did not play a shortened set). There's another reason. Jerry Fink said it in his letter: "I felt sorry for Lost Highway to have to follow that." Let me quote from Sonny Osborne's column in Banjo Newsletter where he talks about encores:

"...We still try to perform as well as possible no matter whom we follow or how well they sell to a crowd. However, we do have a rule that we try as much as we can to follow. We don't do encores. I don't think this is very fair to the acts who follow you, to stand out there and drain a crowd out of every emotion they have. When the word gets out that you won't come back, the people don't expect it, therefore you can help keep a show on time so everyone won't have to be there two hours later than they are supposed to be. A lot of people don't understand this but if you were standing around waiting for a group to get through draining a crowd and you need to be on

the road going someplace else, you'd know what I mean. I guess this proves that most entertainers are, in reality, on an ego trip."

Yes, I felt sorry for Lost Highway, too.

Andi mentioned that it wasn't the responsibility of the band to set guidelines for encores. I feel that a band should not have to be told to limit their encore, that they would naturally do that. Why have rules if common sense should suffice? Maybe I've answered my own question- common sense is a myth.

Another misunderstanding of my remarks was that "a band that doesn't do encores is a definition of a class act. Again, I must apologize for my writing style, but I was talking in terms of encore policy. One way to handle it (and I've seen this done) is that if a band is called back for an encore, one member of the band returns to the stage to explain to the audience that it is a band policy not to do encores in the middle of a show, and thanking them for their show of appreciation.

The remarks about the MC milking the crowd for a band's encore were made because some comments came back to me from bands that felt they should have gotten an encore but didn't because the MC didn't go out there and get it for them. I very much agree with Andi that it is not the MC's job to do that (which was my point).

As to the comments about encores and how good (musically) a band is: I still feel that there is no correlation. If you feel that popular opinion is a criterion of quality, then you must believe that Nielson ratings tell you what the finest shows on TV are, that top 40 music is the best in the country, and whatever officials get elected by popular vote are the best people for the job. If you believe that, we have no common ground, because I don't believe it. The reason that popular opinion (and encores are a popular opinion) is not a criterion of quality is that most people have not studied the subject in enough depth to be considered knowledgeable, and therefore competent to judge between good and poor quality. Case in point: I received a questionnaire in which the person claimed

that he thought the Grass Valley festival was too boring because all we had were traditional bluegrass bands, and they all sounded alike. On the same questionnaire they claimed that "The David Grisman Quintet" was their favorite bluegrass record of all time. Please. I don't claim that only lousy bands get encores, I only claim that good entertainers get encores, and that the quality of entertainment does not necessarily correlate with the quality of music.

Finally, Andi, I was on the band selection committee that asked A Touch Of Grass to play in September. I didn't ask them because I thought they were a lousy band.

\*\*\*    \*\*\*    \*\*\*    \*\*\*    \*\*\*    \*\*\*    \*\*\*

Dear Editor:

I have been a CBA member for some time, and I have attended CBA events since the first Grass Valley festival. Lately the CBA seems headed in a direction that deeply concerns me and the many other members with whom I have spoken.

A perfect example of this trend is Steve Pottier's remarks about encores at Grass Valley. In the last issue of the Breakdown, Steve commented that bands who are asked to give encores are not usually the "good musicians" but merely "entertainers" who please the crowd. If, as the CBA festival committee stated in their Grass Valley brochure, "the festival-goers truly make this event", then why the condescending attitude toward the audience?

Mr. Pottier's pot-shots must spring from colossal arrogance and/or a bad case of sour grapes. In any event, I have a modest proposal that should solve the "encore problem": tell the listeners they may only applaud for five seconds after every song. That way, the schedule could be totally inflexible -- think of it! -- no one would get an encore, and the audience couldn't possibly express appreciation for a band Almighty Steve considers less than worthy.

Why did we have to identify ourselves on our ballots? Non-secret balloting may be acceptable in Communist countries, but is it necessary here? Several people I know felt constrained to vote for candidates they would not have chosen had the ballots been untraceable. If fraud was a problem,

why not simply number the ballots, either sequentially or at random, shuffle them, and then send them out? Surely some method of vote control could have been devised short of requiring voter identification.

I was also distressed to read that the Grant Street String Band will probably be featured at yet another mini-festival. This band's monopoly on the mini-festivals is grossly unfair: although they are fairly good musicians, they are hardly the only band worth showcasing. Why not feature some bands who don't always play at Grass Valley? Why not hire bands who play in Chico, Santa Cruz, San Jose, or Monterey, instead of the bands we can hear every week at Paul's Saloon? Or why not invite some bands listed in the "Field Guide" who don't have any steady gigs? Is the CBA really dedicated to promoting bluegrass and old-time music in California, or does it exist solely to gratify the egos of the San Francisco-Berkeley bluegrass mafia?

I regret that I must leave this letter unsigned for political reasons. I do not wish to jeopardize my band's standing with the CBA, or our chances of being selected for future events. It is a sad commentary on an organization when its members are afraid to express honest criticisms.

Sincerely,

A Concerned Member

P.S. -- Since I doubt this letter will ever appear in the Breakdown, I am sending a copy to each board member in hopes that it might be discussed at a future meeting.

Dear Concerned Member,

I feel moved to respond to your charge that my band, The Grant Street String Band, has a "monopoly" on the CBA mini-festivals. Perhaps you should concern yourself with reading more carefully the ads for these events. If you thumb through your old Bluegrass Breakdowns, you will find that the bands featured at the first event we played were Del McCoury and the Dixie Pals (from Pennsylvania) and Done Gone (S.F.). True, we performed, along with about six other unpaid bands, simply for the opportunity to play to a good audience and to practice. The next event featured the Tonto Basin Band (Santa Cruz/Mountain View) and the Good Ol' Persons (bay area). Again, we performed for free. Another time, featured bands were Round



Oak (Santa Rosa) and the Overlook Mountain Boys (San Jose). We once again happily showed our support for the CBA and took advantage of the opportunity afforded by the mini-festivals by playing a short set. Then, at the last mini-festival, we were hired, along with Eagle Ridge (from Santa Rosa). Of course, we were third in line after it was turned down by a band from Chico and one from West Virginia.

Also, to set the record straight, Grant Street has no weekly gigs (a matter of preference) and can be heard not more than once a month at Paul's Saloon.

I strongly urge you and your band to monopolize the CBA mini-festivals by playing as often as you can for free (and with no promotional benefits). The more bands that show up to play, the more exciting and varied the events become.

I only hope you read this reply with more thoroughness than you seem to have read the rest of the Breakdowns. One last note—the CBA is entirely run by volunteer help. I suggest that if the organization is "headed in a direction that deeply concerns" you, you should come to the board meetings (they are open to all members), volunteer to help put together events, bring your band to play at mini-festivals, and don't be afraid to express honest criticism.

Sincerely,  
another concerned member,  
Laurie Lewis

Steve Pottier's reply:

The most aggravating thing about this letter from "a concerned member" is that it is unsigned. Anyone who sincerely believes all the charges in the letter should have the courage and conviction to back it up with their good name. On the other hand, had I written the letter (I didn't) I certainly would have had the good sense not to sign it. It is much safer to sling mud in the dark. At any rate, I've printed the letter for the general amusement of the membership, and will attempt to answer in good faith, which is more than the letter deserves.

The first thing that struck me (and each of the other board members) was that I couldn't figure out what the direction was that deeply concerned this member. In fact, no

one has figured it out, and if anyone has a clue, we are more than ready to listen.

Hopefully, I've cleared up my position about encores in the reply to Andi Shechter's letter. I would like to note in passing that "a concerned member" misquoted my remarks about good bands, entertainers, and their correlation to encores. Also, I believe "the modest proposal" is not a serious solution as might be presented by a truly concerned member.

About the ballots. Members had the option of signing their name, using their membership number, or voting in person. None of the candidates counted ballots. If you felt constrained to vote for anyone, you are less concerned than your pseudo-signature is vacuous. If you consider it Communist to sign an absentee ballot, count the good ol' USA as communist because I certainly had to sign my absentee ballot in the November election.

Laurie Lewis' answer to the comments directed at Grant Street String Band and the mini-festivals is seconded by me. A concerned member is an informed member, if nothing else, and the letter clearly shows this member is not concerned enough to find out what's going on. Let me also point out, at the risk of waving my own flag, that since I've been a Director, I've been the first to push for out-of-the-area bands, to advocate different bands for the Summer and Fall festivals, and, through 95% of my own effort, gotten the CBA to bring Del McCoury, Larry Sparks, and Buck White to our events. I'll stand by my record, and although one always hopes to do better, I feel pretty good about the progress that has been made. Yes, that does gratify my ego, but I don't think the CBA has had to compromise its goals.

My dear concerned member, it is ludicrous to think that signing your name to that letter would in any way affect your band's standing in the CBA or its chances of being selected for future events. We don't require a band's members to be rational, we only ask them to be good musicians. I think it's a sad commentary on you that you hide behind an anonymous letter in the guise of a concerned member, slinging uninformed criticism and offering no constructive solutions. I only hope that I never find out who you are, lest my opinion of you sink to the level of your letter.

# CLUBS

BLUE RIDGE PICKIN' PARLOR, 5221 Reseda Blvd. Tarzana, CA 91356. Everything for the picker, and jams two Sundays per month! For exact times and more info, call 213/345-1977.

THE BANJO CAFE, 2906 Lincoln Blvd., Santa Monica. Bluegrass 7 nights per week. Monday is hoot night, bluegrass jam on Sunday afternoons. Phone 213/392-5716.

CULPEPPER'S, 7305 Clairmont Mesa Blvd., San Diego. Live bluegrass every Wed.-Sat. with a variety of groups and individuals performing.

DEPRESSION GROCERY & DELI CO., 1036 E. 4th St., Reno, Nevada. Music on the weekends. Phone 702/323-1755.

THE BRATSKELLAR, 1154 Westwood Blvd., LA. Live entertainment (bluegrass!) upstairs Wed. through Sat. nights, 9:30-1:30. Phone 213/477-9535.

THE FIFTH STRING, 3501 Adeline, Berkeley. Thursday night jams. Phone 415/548-8282.

FREIGHT & SALVAGE, 1827 San Pablo Ave., Berkeley, CA 94702. Bluegrass, old-timey, jazz, folk, etc. Write for the current monthly schedule, or call 415/548-1761.

NICOLAI'S EL CARISO RESTAURANT, on Ortega Highway #74. Take Ortega Hwy to the summit (between San Juan Capistrano and Lake Elsinore). Featuring bluegrass on Saturday nights. Phone 714/678-1314.

THE OLD TIME CAFE, 1464 N. Hwy 101, Leucadia CA 92024. Coffee house, gathering place. Live music nightly: folk, blues, jazz, bluegrass. Lunch, supper, Sunday brunch. Call 714/436-4030.

PAUL'S SALOON, 3251 Scott St., San Francisco. Bluegrass 7 nights a week. Monday night is jam night. For schedule, call 415/922-2456.

THAT PIZZA PLACE, 2622-B El Camino Real, Carlsbad. Family bluegrass music Sat. nights, 8:30-11:30. Phone 434-3171.

THE PLOWSHARES, Fort Mason (Bldg. C, #300), Laguna & Marina, San Francisco. Concerts on Sunday and Thursday eves. Folk, bluegrass, ethnic, original, jazz, etc. Co-ordinated by the San Francisco Folk music club. Phone 415/661-2217.

RASPBERRY'S, 1274 S. Main St., Angel's Camp. Featuring a variety of entertainment. This little town is the home of Mark Twain's celebrated jumping frog, and perhaps it could be the home of bluegrass in that area. Nice sound system, friendly owners, quality music. Call them up and ask for bluegrass! Phone 209/736-4797.

RED VEST PIZZA PARLOR, 10616 San Pablo Ave., El Cerrito. High Country Wednesday, Good Ol' Persons Thursday, Done Gone on Fri. Good pizza and bluegrass music for over four years. Phone 415/527-4023.

SAN DIEGO BLUEGRASS CLUB meets at Organ Power Pizza, 3359 Imperial Ave., Lemon Grove. Meetings (music on stage and jamming) held on the second Tuesday of the month, 7:30 to 10:00 PM..

THE TOWN HOUSE, 5862 Doyle, Emeryville. Featuring mostly country music, but occasionally bluegrass music. Phone 415/658-5556. For booking info, call 415/654-5635.

THE WATERFRONT FOLK CLUB, Harrington's, 245 Front St., San Francisco. Bluegrass-type group once a month. Phone 415/731-8990.

WILD BLUE YONDER, 1145 N. Fulton, Fresno. A wide variety of music from Rock to Bluegrass. Fresno Folklore Society sponsors concerts on Wed. nights. For information, call 209/268-1379.

WINCHESTER WAGON HOUSE, 745 S. Winchester Blvd., San Jose. Restaurant features bluegrass music on Friday and Saturday night. Phone 408/246-4451.

THE GREAT AMERICAN MUSIC HALL, 859 O'Farrell, San Francisco. Features a wide variety of top name acts. Look here for Bill Monroe, Ralph Stanley, etc. Fairly expensive, but they do make an effort to bring in the shows the other clubs can't afford. Phone 415/885-0750.



# THIS N' THAT

## Steve Pottier

It seems rather early to begin talking of Grass Valley, but I guess some folks like to make their plans early, so here goes: Dates are June 19-21. Advance tickets are \$13/member, \$18/non-member, available after Feb 1 from Kathy Tyler or Mike Johnson (see front inside cover for addresses), please be sure to include a self-addressed stamped envelope. Advance orders must be received no later than June 13, anything received after that will be returned. No tickets will be held at the gates. No dogs. No drugs. Alcohol in moderation only. Bands have not yet been selected by the band selection committee, except that Del McCoury and the Dixie Pals have been confirmed. That makes it look good already!

\* \* \* \* \*

City College of San Francisco has announced a folk music class, Monday evenings from 7-10 PM. Styles covered will include: English and Scottish ballads, rural music, religious music, blues, old-timey, and bluegrass. Interested students may late register on Jan 29th and 30th in person at City College, 50 Phelan Ave. For more information call 239-3641.

\* \* \* \* \*

I'm told that KFAT has been sold, and the new owners are down on bluegrass. They have moved Cousin Al's bluegrass show to 9-12 Sunday night. If you don't like the new format, the biggest impact of your disapproval would be in writing letters to the station manager/program director.

\* \* \* \* \*

KCSM, 91.1 FM, just got a new bluegrass program called Bay Area Bluegrass, which music it will feature. It is alternately hosted by Lowell Moulton and Peter Lude. Lowell tells me they want to do live shows, so Bay Area bands that are interested, call Lowell Moulton at KCSM, 415/574-6427.

\* \* \* \* \*

Some kind soul called me up a few months ago and said "Quick, turn to channel 60, they've got bluegrass on!" I did and it was a program entitled "Natural Bluegrass Jam" and featured local talent from Florida, a pleasant surprise.

\* \* \* \* \*

Speaking of bluegrass on TV, Chip Curry, the banjo player from Summerdog (out of Tucson),

was recently seen in a Charlie perfume ad. Seems that Charlie went country-western, and Chip played banjo in the commercial.

\* \* \* \* \*

'Tis the season, I guess. Long time Bay Area band Done Gone lost three of its original members when Tom Bekeny, Don Humphries and Steve Pottier left the band to go their separate ways. For Don that is back to Asheville, North Carolina. Remaining members Mark Hogan and Elliott Stewart have already begun to get new members for the band, including mandolin player Bob Keane.

\* \* \* \* \*

Other Bay Area bands that have recently broken up: Eagle Ridge and Carolina Special. Good Ol' Person mandolinist John Reischman is taking some time off from the group to play with Tony Rice. Best of luck to John. The Grant Street String Band also lost their mandolin player, Stan Miller. Tom Bekeny, ex-Done Gone boy, will be playing for Grant Street in January.

\* \* \* \* \*

Possum Trot's Heath Curdts is back East studying old time music with Tommy Jarrell. What a nice way to spend a vacation!

\* \* \* \* \*

Wayne and Hazel Williams of Friendly Country Bar in Castro Valley are now featuring live music (including bluegrass) on Saturday nights. If your band is interested in playing there, give Wayne a call at 415/582-5575.

\* \* \* \* \*

There's a couple of clubs in the north Bay Area that have been featuring bluegrass and old time for some time. One is Rosie's which has outlets in Santa Rosa and Cotati. Another is Joe Frogger's, which is in Santa Rosa. In Napa there is the Soscol House on Soscol Road. If any members up in that area would care to write something about those places, I for one would be interested in hearing about them.

\* \* \* \* \*

In case you are wondering about the Central Coast Bluegrass column, Sue Shelasky informs me that Glenn Christensen, our columnist, has moved to Santa Cruz, and therefore technically no longer part of the Central Coast. Hopefully, we will be able to coax some more contributions from Glenn before long.

\* \* \* \* \*

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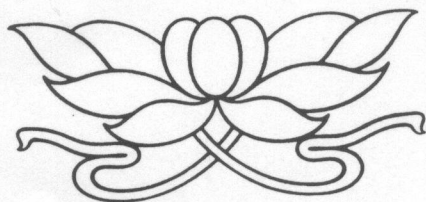
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I certify that statements made by me are  
correct and complete.  
(signed) Steve Pottier, Editor



# CORRECTION

In the last issue of the Bluegrass Break-  
down, on pg. 16, the photo caption incor-  
rectly referred to Connie Chidester as  
Connie Beck. We are sorry for the error.

## Note to All Bands

If you would like to have your band con-  
sidered for upcoming CBA events (including  
Grass Valley festivals), it would help to  
send some information on your band, and a  
cassette tape of about 5 songs/tunes that  
would be representative of your material  
and personel. The tape does not have to be  
a high quality studio demo- it could be  
taped in your living room on a portable  
cassette recorder (of course, if you have  
a better quality tape, send that one!).  
The idea is to have something to play for  
a band selection committee. Also, a pic-  
ture of your band, biographies, etc.,  
would all help. A letter would do nicely.  
Try to keep an up-to-date cassette on  
hand. I've seen bands eliminated from  
consideration because not everyone on the  
committee had heard them, and they had no  
tape.

Send the information and tape to:  
California Bluegrass Association  
P.O. Box 11287  
San Francisco, CA 94101  
Attn/ VP Activities

Send Field Guide info to the same address,  
c/o the Editor.

The band selection committee will choose  
bands for June Grass Valley after Dec 1,  
and for the Sept festival after March 1.



To place an ad in the Bluegrass Breakdown,  
the following rates apply:

Camera-ready copy: \$30/full page 8½ x 11  
\$20/½ page  
\$10/¼ page

Design, layout, \$40/full page  
and/or nonscreened \$25/½ page  
photos: \$15/¼ page

Classified ads: \$2.00/first 3 lines,  
\$.50/line thereafter

Make checks payable to California Bluegrass  
Association, and send ad to the CBA PO box,  
or to the editor.



# RADIOADDENDA

KUNR (88.7 FM) Reno, Nevada  
Saturday 3:05-5:00 PM  
Life's Other Side with Mike Reed

KPFK (90.7 FM) Los Angeles, Saturday  
10 am-12:30, folk/bluegrass with John  
Davis. Sunday night "Folkscene" with  
Howard and Roz Larman, incl. some  
live performances.

KVMR (89.5 FM) Nevada City  
Down Home Country- Monday night,  
8 to 9 with Bill Wilhelm.

KUSP (88.7 FM) Santa Cruz  
Bluegrass Sunday nights with Lee Hill.

KRED (1440 AM) Arcata  
Saturday, 8 -12 pm, Bluegrass  
with the Wildwood Music Co.

KCHO (? FM) Chico  
Saturday 3-5 PM with Jack Lemley



## MEMBERSHIP APPLICATION

## RATES

LAST NAME, FIRST	SPOUSE'S NAME	SINGLE- \$8.50
ADDRESS	CHILDREN (give name & birthday) age 16-18 (voting privileges)	SPOUSE- \$2.50
CITY STATE ZIP	under 16 (non-voting)	CHILDREN- age 16-18 (each) \$2.50 under 16 (all) \$1.00
PHONE (incl area code)		SUBSCRIPTION ONLY- \$6.00
INSTRUMENTS PLAYED		
ANY HELP YOU CAN OFFER TO THE CBA (artwork, typing, writing, promotion, etc.)	CHECK IF: new <input type="radio"/> renewal <input type="radio"/> subscription to "Bluegrass Breakdown" only (no member- ship privileges) <input type="radio"/>	ENTER AMOUNT ENCLOSED HERE:

For CBA use:

CS	LM	BB	FM
DA	AMT		
NO			

Bands of 3 to 7 members may join at the CBA Band rate. Write  
for more information. Send check or money order to:  
Treasurer, California Bluegrass Assoc.  
P.O. Box 11287  
San Francisco, CA 94101





BLUEGRASS BREAKDOWN  
PO BOX 11287  
San Francisco, Ca 94101

# BLUEGRASS ON YOUR WIRELESS

KALW (91.7 FM) San Francisco  
Saturday - 5:00 pm, Sunday  
9:00 am - NPR Folk Festival

KDVS (91 FM) Davis-Saturday,  
9- Noon - Bluegrass, Folk,  
Irish with Steven White

KYLO (105.5 FM) - Davis,  
Bluegrass, Newgrass, Oldgrass  
and progressive Country 7 days  
a week.

KCSM (91.1 FM) San Mateo  
Thursday - 9:00 pm - Folk  
Festival USA

KFWD (100 FM) Santa Barbara  
Sunday 8:00 am - Bluegrass  
Breakdown with Peter Feldman

KKUP (91.5) Cupertino - Saturday,  
noon - 3 pm, Far Flung Folk  
Festival - Saturday, 3-6 pm,  
Bluegrass with Marty Kemmerlies -  
Tuesday  
Sunday, 2 -5 pm, Traditional  
folk with Mark Ortiz - Sunday,  
9 to Midnight, Cupertino  
Barndance with Steve Hathaway

KFAT (94.5 FM) Gilroy- Sunday,  
9-12 PM, Bluegrass with Cousin Al Knoth

KPFA (94.1 FM) Berkeley -  
Alternate Fridays, 3 - 5 pm,  
Pig in a Pen with Ray Edlund  
Panhandle Country with Tom Diamant  
Alternate Sundays, 11 am - 1 pm,  
Folk, Blues and Jazz with  
Chris Strachwitz

KUSF (90.3 FM) San Francisco  
Bluegrass Radio from 7:30-10:30 AM

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

KVCR (91.9 FM) San Bernardino  
Saturday 6-Midnight, Bluegrass  
Alive with Uncle Bill Eason and  
and Nick Haney

KWNE (94.5 FM) Ukiah, Saturday  
9:05-10:00 am, The Dusty Record  
Show with Buffalo Bob Brittain.

Jay Quesenberg  
Box 2478 Rte #1  
Elkhorn, KY 41522

SECOND CLASS POSTAGE  
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CALIFORNIA 315350

TIME VALUE