

# BLUEGRASS BREAKDOWN

January/February 1984

Volume 10, Number 1





# California Bluegrass Association

*Bluegrass Breakdown* is published bimonthly at 735 College Street, Woodland, California, 95695 by the California Bluegrass Association. The CBA is a non-profit organization founded in 1975 and is dedicated to the furtherance of Bluegrass, Old Time, and Gospel music. Membership in the CBA costs \$8.50 per year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$2.50 and children between 16 and 18 years for an additional \$2.50. All children under the age of 16 may be included for an additional \$1.00 total. Band memberships are available to bands with three or more people for \$5.00 per band member. Subscription to the *Bluegrass Breakdown* are available only to foreign locations. Make checks payable to **California Bluegrass Association** and mail along with the membership application located on the inside of the back cover to the address below. Second Class postage is paid in San Francisco, California and at additional mailing offices, *Bluegrass Breakdown* (USPS 315350). Postmaster, please send address changes to:

**Bluegrass Breakdown**  
735 College Street  
Woodland, CA 95695

Board meetings are usually held the second Sunday of each month and all members are invited and encouraged to attend.

## Board Meeting Summary

**Board of Directors:** Ray Edlund (RE), Mike Johnson (MJ), Bob Lawrence (BL), Carl Pagter (CP), Don Powell (DP), Kathleen Schoggins (KS), Kathy Tyler (KT), Fred Volz (FV), and Butch Waller (BW).

**Officers:** Esther Anderson (EA), Diana Deininger (DD).

**November 20, 1983**

Meeting was held at the office in Berkeley. All directors present except Fred Volz. Members also present: Karen Walter and Mary Gibbons.

Main order of business: Election of 1983-84 officers. (Results are in separate story).

Discussion took place regarding the possible elimination of the September Grass Valley Festival in light of the loss again this year. After a long discussion it was decided to go ahead with the show after several changes and to make other changes in the June and September operating practices to guarantee a continued September festival.

The board confirmed the selection of The Sally Mountain Show as the June headliner and Country Gazette and Hot Mud Family as the Labor Day headliners.

M/S/C (unanimous) to change the ticket price structure to cover actual costs: 3 day advance: member \$18, non-member \$23, at-the-gate \$30. Daily: Friday \$8, Saturday \$12, Sunday \$10. Senior CBA members-free, Children under 12-free.

June band selection committee selected: Butch Waller, chairman. Committee: Mary Gibbons, Kathleen Schoggins, and Ray Edlund. September band selection committee: Bob Lawrence, chairman. on Committee - Carl Pagter, Mary Gibbons.

**December 10, 1983**

Meeting was held at Berkeley office. Directors absent: Mike Johnson, Don Powell, Fred Volz. Officers absent: Diana Deininger.

Band selection committee made its report. Bands selected for June (tentative until signed contracts are returned) Vern Williams, A Touch of Grass, Hill Billy Blues Band, Cabin Fever, Blue Flame String Band, Bluegrass One, Cross Roads, High Window Boys, New Done Gone Band. The alternate is Traditional Bluegrass.

Next Board meeting is January 8 at 1:30 p.m. at the office in Berkeley.

## Board of Directors/Officers of CBA

**Esther Anderson**  
Membership Vice President  
2025 Clement St., Apt. 3  
San Francisco, CA 94121  
(415) 221-3183

**Diana Deininger**  
Secretary  
735 Hacienda Avenue  
Campbell, CA 95008  
(408) 379-5056

**\*Ray Edlund**  
Chairman of the Board  
33501 S. Hwy 1  
Gualala, CA 95445  
(707) 884-3195

**\*Mike Johnson, Treasurer**  
9025 Alcosta Blvd., #233  
San Ramon, CA 94583  
(415) 828-1389

**\*Bob Lawrence**  
Vice-President, Activities  
1624 Candace Way  
Los Altos, CA 94022  
(415) 962-8341

**\*Carl Pagter, President**  
Legal Advisor  
1809 Meadow Lane  
Walnut Creek, CA 94595  
(415) 938-4221

**\*Don Powell**  
Breakdown Editor  
735 College Street  
Woodland, CA 95695  
(916) 662-2906; 662-2041

**\*Kathleen Schoggins**  
39936 Michelle Street  
Fremont, CA 94538  
(415) 656-6156

**\*Kathy Tyler**  
Vice-Chairman of the Board  
35493 Newark Blvd., Apt. C  
Newark, CA 94560  
(415) 792-3183

**\*Fred Volz**  
Publicity Chairman  
8215 Colonial Drive  
Stockton, CA 95209  
(209) 473-3212

**\*Butch Waller**  
721 Rand Avenue, #3  
Oakland, CA 94610  
(415) 763-2580

**\* Indicates a member of the Board of Directors**



# Special Events

**Jan. 6** - Bill White's Birthday Party, Freight & Salvage, Berkeley, 9 p.m. All kinds of guest musicians including Rose Maddox. 1827 San Pablo Avenue.

**Jan. 7** - Bill White's Birthday Party continues - Freight & Salvage, Berkeley, 1827 San Pablo Avenue, Gumbo and Potluck from 1 p.m. through afternoon; stage show starts at 9 p.m.

**Continuing** - Thursday Night Jams at the Fifth String Music Store, 1931 L Street, Sacramento. (916) 447-8282. 7:30 p.m. - 11 p.m. A real fun evening at the Fifth String.

**Jan 12** - Rosalee Soreles House Concert at the Fifth String Music Store, 1931 L Street, Sacramento. Two shows - 7 and 9 p.m. Cost \$5.00. For complete information: (916) 447-8282.

**Feb. 10-14** - Lark in the Morning's Valentine's Day Camp, Music, Dance, Song, Dance Hall, Dining Hall, Cabins with open fireplaces (firewood included in price), Banquet Dinner included. \$85 per person, children \$45. Full information: Box 1176, Mendocino, CA 95460. (707) 964-5569.

**Feb. 17-18-19** - California State Old Time Fiddler's Association California Fiddle Championships, Madera Fairgrounds, Madera. 10 fiddle divisions and 2 flat pick divisions. Open to California residents only. Details: (707) 226-3084 or (805) 486-8744

**April 1984** - Bill Monroe & The Bluegrass Boys will be making another western tour.

**June 15-16-17** - Grass Valley Summer Bluegrass Festival, Nevada County Fairgrounds. Tickets are now on sale for this fantastic event. Headlining the show will be the hottest family act of the year from the Eastern festival circuit - The Sally Mountain Show.

**Aug. 31 - Sept. 1-2** - Grass Valley Labor Day Bluegrass Festival, Nevada County Fairgrounds. End the summer to the outstanding musical talents of two of the finest Eastern groups - Country Gazette and The Hot Mud Family. This should be one of the really outstanding Grass Valley shows. Last year's Labor Day festival was without a doubt the best ever and this one, along with the rest of the bands selected should be out-of-sight.

## Volunteers needed for Grass Valley Summer, Fall Festivals

First call for volunteers to help at the Summer Bluegrass Festival at Grass Valley.

Don Powell needs volunteer help to work on the gates, setting up and tearing down the stages, booths, concessions areas, and helping staff the information, t-shirt and ticket sales booths.

The reward isn't much - just the right to camp early and late at Grass Valley and not have to pay for it and dinner on Sunday night. Those who help will be able to arrive Wednesday morning and stay until Monday at noon, if they desire. Help is needed for before the festival, during the festival and after the festival.

If interested, please contact Don Powell, 735 College

Street, Woodland, CA 95695, or call (916) 662-2906 during the day or (916) 662-2041 in the evenings.

## Officers elected for CBA Board

Officers for the California Bluegrass Association were elected at the Board's annual organizational meeting in November.

Ray Edlund, KPFA bluegrass host, was elected Chairman of the Board. He selected Kathy Tyler as his vice-chairman. Carl Pagter was elected President of the CBA and appointed as legal advisor.

Mike Johnson was re-elected as treasurer. Bob Lawrence was elected as vice-president for activities and Esther Anderson was elected vice-president for membership. Fred Volz, who handled the valley area publicity last year, was named as over-all publicity chairman for the CBA. Diane Deininger was elected to serve as secretary.

Don Powell was appointed to continue as Breakdown editor and to serve as a festival coordinator.

## Information

If you have dates for gigs coming up, events, information about bluegrass going on anywhere in California, Nevada, Oregon - things you think the members should know about, drop the editor a note at 735 College St., Woodland, CA 95695 or call (916) 662-2906 during the day, 662-2041 at night.

## Next Issue Deadlines

Deadline for copy for the March/April 1984 issue will be on February 20, with a mailing date of March 2. If you have events for the Special Events listing, please get them in and list events that will happen through July.

## Thanks

Thanks for helping on this issue go to Karen Quick for the two articles she wrote for the Santa Cruz Bluegrass Society, Ken Donnell for his instrument column, Glenn Christensen for reviews.



# Truss Rods: Design and Adjustment

*(Editor's Note: Ken Donnell has been building and repairing stringed instruments for ten years. With two shops in northern California [River City Guitar Center in Sacramento (916) 488-4900 and Manzanita Music in Nevada City (916) 265-9661], he also teaches classes in Luthiery to both hobbyists and professionals. Ken is also known as "the Traveling Luthier", having been the resident Luthier at several California music festivals.)*

by KEN DONNELL

When steel strings became popular on guitars, mandolins, and banjos, most instrument manufacturers began to design some form of metal reinforcement to help offset the neck warpage caused by increased string tension. The truss rods that were developed fall into two basic categories:

1. Adjustable rods that can bow the neck either forward or backward by tightening a nut on a threaded rod (the Gibson design).

2. Fixed truss rods that provide a permanent resistance to string pressure (the Martin design).

Both systems work well, but each has certain advantages and disadvantages. Adjustable truss rods are popular as they allow the neck to accommodate the varying pressures exerted by different gauges of strings. Natural warpage in the neck can also be neutralized so that a properly adjusted neck is not likely to warp or twist for the life of the instrument. But the disadvantage is that adjustable necks are more sensitive to changes of temperature and humidity, and a neck left unadjusted for a lengthy period of time can severely warp.

Fixed truss rods avoid the latter problem since their resistance to string pressure is constant. They may warp slightly (in fact, it's a normal occurrence for the neck of a new instrument with a fixed truss rod to warp slightly in the first 1-3 years while the wood is aging), but this can be permanently corrected by dressing the frets and/or planing the fingerboard. However, fixed truss rod necks can only be used with a small variety of string gauges, and normally they are set up to accept either light or medium gauge strings.



In my opinion, the adjustable truss rod is the better choice for neck reinforcement, but only if it is kept in proper adjustment.

The adjustable truss rod designed by Gibson has a steel rod that is fixed at the heel of the neck and then fitted into a pre-routed channel finishing at the peghead, where a brass nut is screwed onto a threaded section of the rod. The channel is cut to a concave curve so that it is closest to the back of the neck at the mid-point, and nearest to the fingerboard at the two ends. This creates a rod which is longer than the neck, and tension applied to the rod via the adjusting nut causes the neck to bow backwards. Strangely enough, the original Gibson design had the mid-point of the rod closest to the fingerboard (the opposite of today's design), which results in a poorly effective truss rod. It was approximately 20 years until it was by chance discovered that the design worked much better when reversed.

There are modern variations on the Gibson design, but they all adjust in a similar manner. Find the adjusting nut

(it should be located underneath a plastic cover on the peghead or inside the sound-hole just underneath the end of the fingerboard), and then find the tool necessary to turn the nut. All Gibsons and old Yamahas take a 5/16th socket. Guilds, American made Harmonies, and older Ovations use a 1/4" socket. Some American guitars need a 1/8th" Allen wrench, and most all Japanese instruments take a metric Allen wrench.

First, you must determine how much adjustment, if any, is needed. Signs that you need to adjust the rod are a high action (forward bow) or string buzz on the 1st to 5th frets (backward bow). You can sight down either edge of the neck and visually check the straightness or place a long straightedge on the fingerboard and see if it evenly touches the top of all the frets. To make the adjustment, lay your instrument on a table with towel underneath the body. Hold the body securely, and loosen the nut 1/4 turn (turn it counter-clockwise as you face the end of the nut). If you have a backward bow this may relieve enough pressure to straighten the neck. But, it's most common to have a forward bow, and loosening the nut will tell you two things: how much tension is on the rod already, and whether the nut is frozen (rusted) onto the rod.

If either the nut is frozen or there is a lot of tension already on the rod, it's best to completely loosen the strings then further loosen the nut and apply lubricant (I use "Lock Ease" which is graphite dissolved in a light oil base). If the nut is frozen, you'll need to apply Liquid Wrench until it can be turned. Now begin tightening the nut until you reach the desired amount of torque, retune and check the neck. If you need further tightening, this might now be possible with the strings still tuned as the nut is properly lubricated. But, if the nut turns tightly, carefully increase the tension only after the strings have been loosened. Try to make the neck as straight as possible, with trial and error the only method to achieve the final adjustment. For necks that are badly warped, several adjustments over a

Continued on Page Thirteen



# TICKETS NOW ON SALE

For the

## 9th Grass Valley Summer Bluegrass Festival

*Sponsored by The California Bluegrass Association*

*Featuring*

### *The Sally Mountain Show*

and

(Tentatively - pending acceptance and return of contracts)

Vern Williams ★ A Touch of Grass ★ Hill Billy Blues Band ★  
Cabin Fever ★ Blue Flame String Band ★ Bluegrass One ★  
Cross Roads ★ High Window Boys ★ New Done Gone Band  
★ Foggy Mountain Cloggers ★

*Friday, Saturday & Sunday, June 15, 16, 17*

### TICKET INFORMATION

*General Public Adult tickets and ALL single day tickets are sold at:*

Mike Johnson, 9025 Alcosta Blvd., #233, San Ramon, CA 94583 (415) 828-1389

CBA members buying 3-day tickets and CBA member seniors (over 65) and juniors (under 12) should order tickets from address above. Make check or money order to California Bluegrass Association. Please include a stamped, self-addressed envelope. No tickets will be held at the gate.

(Members may buy same number of adult tickets as there are adult [12 years of age or over] on their membership card at the office.

CBA Member Adult Advance Ticket - \$18.00

3-day Non-member Advance - \$23.00

3-day at the Gate - \$30.00

Daily prices: (Same for all persons, members or non-members)

Friday - \$8.00

Saturday - \$12.00

Sunday - \$10.00

**CAMPING:** Camping in the rough; there is no additional charge for camping DURING the festival. Camping area opens at 5 p.m. Thursday. Camping Thursday night is \$5, payable at the gate on entry. **THERE IS NO CAMPING SUNDAY NIGHT.**

**SEATING:** On the ground. Bring blankets, lawn chairs, etc., if you wish.

**FACILITIES:** Rest rooms with sinks, showers, plus portable restrooms throughout the festival site. Hotels and motels throughout the area - **MAKE RESERVATIONS EARLY!!**

**FOOD:** There will be food concessions at the festival, or you may prepare your own meals. (**NO OPEN CAMPFIRE!** Off-the-ground campstoves or hibachi-type cooking only!) There are also a number of good eating places close by in Nevada City and Grass Valley.

**For additional information:**

Don Powell (H) 916-662-2041 or (W) 916-662-2906

Fred Volz 209-473-3212

Music begins at 5 p.m. on Friday and 10 a.m. on Saturday and Sunday. Music ends at 11:30 p.m. on Friday and Saturday and 6 p.m. on Sunday.



## *The Bluegrass Monarchs of the Monterey Peninsula*

by KAREN QUICK

(Reprinted by permission from *Bluegrass By The Bay* publication of the Santa Cruz Bluegrass Society)

"It's got a double meaning," muses banjoist Larry Popkey. Hmm. It's obvious that their name has something to do with Pacific Grove's renowned monarch butterfly. Then the rest becomes apparent. The "Monarchs." The "Kings."

For the past two years, the Bluegrass Monarchs has reigned as the Monterey Peninsula's only traditional bluegrass band, and its members are determined that it remain traditional. "A lot of bands strive to be recognized, and we aren't doing that. We're just doing it for ourselves, for fun, and to keep bluegrass 'on the air' because we love bluegrass," says guitarist Michael Johnson.

What is perhaps most striking about this band is its total lack of regard for commercialism. The Monarchs perform almost exclusively in the musically-isolated Monterey area, an area which caters to the commercial demands of its strong tourist trade. Even so, the Bluegrass Monarchs have no qualms about playing the same straightforward bluegrass at a Pebble Beach tennis club that they do at their weekly home, Kalisa's on Monterey's Cannery Row. "We play what we like best."

Their repertoire (much of which dates back to the 1940's) contains almost no contemporary material. Nor do the Monarchs shy away from complex vocal arrangements. They are as likely to sing a Bluegrass Cardinals gospel arrangement as they are a simpler Stanley Brothers duet.

It has only been during the past year that the Monarchs have ventured out of their cocoon-like surroundings to perform at The Cellar in Los Altos and at the Laguna Seca Bluegrass Festival. These two performances are perhaps the only two where the Monarchs have gained exposure in areas outside the Monterey Peninsula. And in both cases, they were received with amazement. "Who are those guys?"

Actually, none of the Monarchs is new to bluegrass. Their five paths have crossed so many times in so many bands

that it would be almost impossible to untangle them. Prior to the Monarchs, several of its members were part of the Dry Creek Drifters. And before that Popkey and Johnson were members of Monterey's infamous Dung Brothers - a band whose official emblem was a flag covered with dead flies. "I got the name out of the Bible," explains Popkey. "It says something like, 'Even the greatest of men will end up on the dung heap.' And one thing you can say about that band," he says grinning. "The music may not have been so memorable, but nobody has ever forgotten that name."

The Monarchs are convinced that the five of them are virtually the only bluegrass pickers on the Monterey Peninsula. While this may or may not be the case, it is true that in the early stages of the band they had to resort to an ad in the newspaper to find a fiddler. And find one they did.

"I saw an ad these guys put in the paper for a bluegrass fiddle player or a fairly competent violinist," recalls Pat Mahoney. "I was neither, but I played banjo. So I thought, hey, maybe I could take the banjo player's place. But the banjo player was too good, so I had to play Soldier's Joy for them." He laughs. "I squeaked like hell, but nobody else answered the ad, thank God." Mahoney played classical violin as a child, and despised it. In fact, he says it was only his love for bluegrass that made him pick up the violin again. He listened to recordings of his favorite fiddlers - Kenny Baker, Ed Neff, Jim Buchanan - and seemingly overnight he progressed from squeaky to exquisite. In addition, his strong tenor vocals emphasize the band's traditional sound, emulating the pervasive tenors of the McReynoldses, the Osbornes, the Stanleys and the Monroes.

Michael Johnson, who is generally the Monarchs' lead singer, has only recently taken up the acoustic guitar. In years past, he has been known as one of the area's best jazz, blues and rock guitarists. But after several years of after-hours night clubs, he temporarily gave up music altogether. "It just wasn't fun anymore." Then a friend of his introduced him to Larry Popkey,

and Johnson discovered that bluegrass could indeed be fun. He went from washtub bass to mandolin and rhythm guitar, and began to sing. Today, with years of stage experience behind him, he is the stalwart mainstay of the Monarchs.

Mike Osgood, while being one of the quieter members of the band, is by no means timid on the mandolin. Bill Monroe and Frank Wakefield have obviously had an impact on his style. His version of "New Camptown Races" rivals that of Wakefield himself, and certainly Osgood can take a break with the best of them. He's rock solid, and also adds a mellow yet vibrant baritone as well as occasional lead singing to the Monarchs' vocals. Possibly more than anyone else in the band, it is Mike Osgood who has remained steadfastly dedicated over the years to keeping a traditional bluegrass band together in Monterey, and he has been a member of every one since the early 1970's.

Marty Lydon's musical roots, like Johnson's, began in other areas of music including rock and country. He played electric bass before joining the Monarchs, and perhaps it is because his former musical experience always included a drummer that he is an exceptionally percussive acoustic bass player. But unlike many "slap happy" bassists, Lydon knows when to do it and when not to. "If there's vocals, I'll lay back. Or if the banjo or mandolin are carrying the rhythm, I'll lay back." Even his method of miking the bass is rather unique - he places the mike in the hole between the bridge and the top of the bass rather than in the tailpiece. He is very sound conscious, and is thus well-suited to be the Monarchs' soundman. Lydon also sings bass, rounding out their four-part harmonies.

Not a moment goes by that the camaraderie of this band isn't evident. Chief among its jesters is the Monarchs' banjo player, Larry Popkey. He is as outgoing as he is easygoing, and his personality seems to bring out the best in the band. Of banjo playing, he says, "Playing solid is the most important thing. You have to make a good entran-

Continued on Page Seven



# Sally Mountain Show headlines June GV

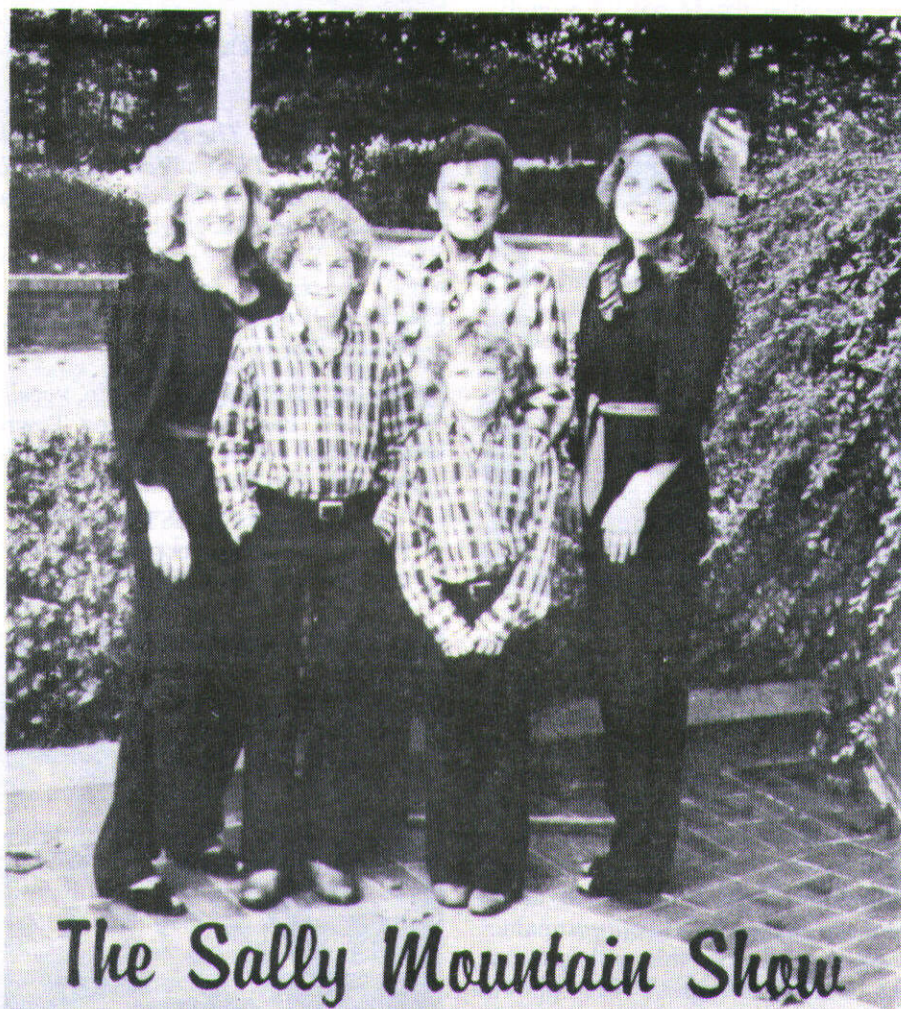
Last summer several California groups returned from touring in the Midwest signing praises of a new group they had heard repeatedly on the festival circuit and at "Fan Fair". This group, *The Sally Mountain Show*, was described in various ways by members of the groups that had heard them.

All spoke about the "good looking and talented" girl member of the group, 20-year-old Rhonda Vincent.

In an article in *Bluegrass Unlimited*, September 1983, Brett F. Devan describes Rhonda and the Sally Mountain Show as follows.

"The Sally Mountain Show's stage presentation carries a great deal of visual appeal but its real story concerns the group's refreshingly different sound, loaded with 'punch' and vocal force that has to be heard to be appreciated. The raw power is supplied by 20-year-old Rhonda Vincent, whose dynamic and appealing high lead voice gives to their music a cutting edge and to many listeners a good case of 'goose pimples'."

The Sally Mountain Show is an all-family group, but one where every member is blessed with solid talent and adding to the overall appearance and appeal of the group. Father Johnny play the five-string banjo, Rhonda alternates between mandolin and fiddle, mother Carolyn plays acoustic bass. The three sing either lead or a harmony part, as



## Monarchs

Continued from page Six

ce and a good exit, and what comes in between is not necessarily as important." His style is similar to that of J.D. Crowe, whom he greatly admires. But his favorite banjo player is Hartley Bray of Red Cravens and the Bray Brothers. Banjo playing has come naturally to Popkey, as he played fingerpicking ragtime guitar prior to taking up the banjo.

When asked what the band's future plans might be, Popkey quips, "Before or after Caesar's Palace?" A less facetious answer from Michael Johnson indicates that they hope to record, perform at more bluegrass festivals, and tour. But for now, they play most every Wednesday and Saturday night at Kalisa's, and they're not only worth hearing - they're a must.

most of their material is trio arranged. Sons Darrin and Brian each play, Darrin playing rhythm guitar and lead guitar and occasionally singing. Brian plays the mandolin and fiddle. The groups sings contemporary country songs within a bluegrass format that includes bluegrass standards, fiddle breakdowns and superb gospel singing.

Festivals throughout the east and midwest have reported outstanding audience reaction to the group and they have become one of the hottest festival groups in the last two years. The California Bluegrass Association was fortunate to secure them for the Summer festival at Grass Valley. The group asked that they be structured in to play on all three days of the festival as they enjoy performing.

Actually the group isn't a newcomer to the festival or music scene. Johnny, the father, has been in the business for a number of years, starting at the age of eleven. The group was formed in 1967

with just Johnny, Carolyn and Rhonda, then playing snare drums. Rhonda learned to play mandolin and fiddle, crediting Gene Hayes and Buck White with helping her along with the mandolin.

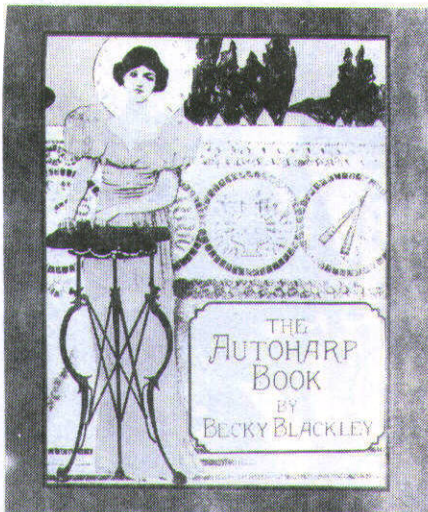
The family group has recorded six LPs, their two latest being "The Sun's Coming Up" and "Bluegrass Gospel", an all gospel album.

## Definitive Autoharp Book published by CBA member

Beckly Blackley, CBA member and editor of *The Autoharpoholic*, has authored and published a 256 page book on the Autoharp that tells you everything you ever wanted to know about the Autoharp and then some. The profusely illustrated publication is outstanding from every aspect. Cost is \$19.95 plus \$1.50 shipping. California residents total would be \$22.75. Order from i.a.d Publications, P.O. Box 504, Brisbane, CA 94005. □



# Autoharp Book strikes responsive chord



## The Autoharp Book

While filled with much technical discussion of the various types of autoharps and close relatives, you find yourself caught up in the lore, history, people, and changing fortunes of the autoharp as portrayed in Becky Blackley's new authoritative book, *The Autoharp Book*.

Blackley's book covers each of the autoharp makers and their companies, in depth. She does this with pictures, text and drawings. I am not an autoharpist, but having a daughter who is, it didn't take much to get involved in reading this book and seeing how the autoharp of today evolved and how the way it is played today also developed.

Perhaps it was the people that interested me most. I am people oriented and this book showed the wide range of people who have added to the autoharps playing range. Interesting too was the wide listings of sources of books, tabs, records, supplies. You really don't know how wide spread the autoharp has reached until you look at the source listings.

But perhaps the best part of this book is the hundreds of photos. Blackley has well documented the instrument and its builders and players from the late 1800's right on through today.

## Grant Street String Band

(Bonita Records 111)

*Side One: Things In Life, The Bear Song, The Old Crossroads, I Cried*

*Again, Cash On The Barrelhead, Midnight On The Water/Dry & Dusty/Over the Waterfall. Side Two: My Sweet Love Ain't Around, Say Old Man Can You Play The Fiddle, Seasons Of The Heart, In My Dear Old Southern Home, Crossing The Cumberlandlands, Prairie Lullaby.*

Personnel: Laurie Lewis, fiddle, vocals. Beth Weil, bass, vocals. Greg Townsend, guitar, vocals. Steve Krouse, banjo, vocals. Tom Bekeney, mandolin.

by GLENN CHRISTENSEN

It was a long time coming, but well worth the wait. So many of us had



hoped for such a long time that there would someday be a Grant Street album that we could hold in our anxious hands, and when they released a 45rpm, it was like bait being cast out. It seemed centuries (well, long months, anyway--I don't want to lose my credulity) between the 45 release and the arrival of the album. I don't like to preach or anything, but YOU HAVE TO GET THIS ALBUM!

All the things I could say about the flavor and greatness of this record are already put down in the liner notes on the album (by none other than Pete Wernick, who certainly knows more than a little about good bluegrass), so I will leave that for you to read once you have bought the record. Unfortunately, that doesn't leave me much to say, and I know you don't want to read a review that just says, "Wow, it's great! Go get it! Etc.,!" So, I'll just kind of give you a peek of what you will find here.

First of all, this is an album for lovers of traditional bluegrass, and yet look at the song titles: there are songs here written by Hank Williams and Jimmie Rodgers, along with the Louvin Brothers and Bill Monroe. There are cowboy songs and ballads and fiddle tunes. There are two original songs by Laurie Lewis that are outstanding. Pay particular attention to The Bear Song, because it may throw you at first. It took me three or four playings before I finally said, "Hey, I really like this song a lot!". Seasons of The Heart is instantly likeable and sounds like it's been around for a hundred years. Very traditional; very fine.

The recording is of excellent quality, the performance is electrifying, there is not a bad or boring cut on the entire album and even the record jacket is beautiful: the band sitting in a train station, all wood and soft lights and art deco... A friend I showed the album to (who didn't know of Grant Street, poor soul), pointed at the photo and, indicating Tom, said, "It looks like they've been on the road for a while." Indeed. I played him the album and he loved it. So will you.



## The Best of Del McCoury and The Dixie Pals

Rebel Records REB 1610

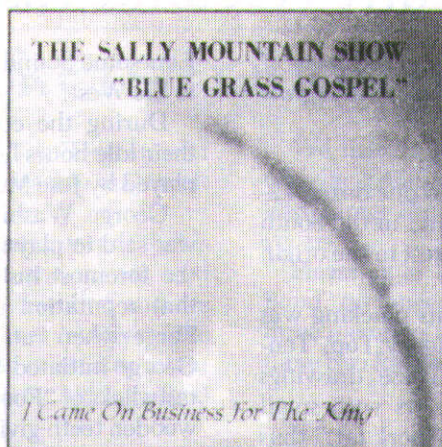
*Drifting, With the Tide, Evil Hearted Woman, Springtime of Life, Two More Years, Standing On The Mountain, Rain Please Go Away, Rain and Snow, Whitehouse Blues, Hang Your Head In*



Shame, Corrina, Birmingham Jail, Foggy River.

The material on this album is taken from two previous Rebel albums and it is unfortunate that it wasn't new material, as there is not enough of Del McCoury's repertoire available. Those who have heard Del at the Grass Valley festival or the mini-festivals when he performed here, know about the depth of this artist. He is one of the finest lead singers in the classic Monroe style that we have. His voice is filled with a hauntingly clear mountain soufulness. The tone of his music is mournful, bringing back the rural music spirit that preceded bluegrass. Beyond the leads, he does the tenor parts on the harmony arrangements.

These songs are from mid-70's albums and it would be great to hear some new work from McCoury. If you don't own any of his albums, buy this one. With some minor flaws in sound mixing, you still get the fantastic voice and performance of Del McCoury.



#### THE SALLY MOUNTAIN SHOW I Came On Business For The King

When I Wake Up to Sleep No More/One Day at a Time/Poor Rich Man/I Came On Business For The King/Amen...There's A Higher Power/When My Times Comes To Go/Just Any Day Now/Afterwhile/Slippers With Wings/Wrapped With Grace, Tied With Love.

It is interesting to compare The Sally Mountain Show's record to other gospel family groups currently touring. You

quickly realize that the group has been influenced by the Marshall Family and to some extent by the Lewis Family.

As a matter of fact, many of the numbers are ones performed by the Lewis Family on some of their recent albums - "Slippers With Wings" and "Wrapped With Grace, Tied With Love".

All that aside, what you hear is a powerful family group with solid instrumentalists and, in Rhonda Vincent, a dynamic, powerful lead singer. The group uses a trio approach for most of their numbers, occasionally doing four-part when song Darrin joins in. The arrangements are tight and well-blended. Outstanding songs on the album are "When My Times Comes to go", "Just Any Day Now", "I Came On Business For The King", and "Afterwhile".

This is a pleasing album and a good introduction to The Sally Mountain Show for members of the CBA.

## The Lure of a Martin Guitar

by KAREN QUICK  
(with technical assistance  
by LANCE GORDON)

Published by permission of *Bluegrass By The Bay*, publication of the Santa Cruz Bluegrass Society.

My mother bought me my first guitar at a drug store when I was 11. It was a real prize - it cost upwards of \$30. It had no case, but it didn't really need one either. That guitar was glued together so profusely it was as strong as a tank and wouldn't have come apart even if I had put my foot through it (like I did my first ukulele when I jumped out of my upper bunk at summer camp) or left it out in the rain (like I did my last ukulele the following winter).

After several years of fingerpicking the more relevant protest songs of the day, I began to assume that the buzzes I heard in my guitar were my fault. Bob Dylan didn't buzz, after all. Neither did Crosby, Stills or Nash. James Taylor wouldn't be caught dead buzzing.

But in '72 (after I had grown more mature and coordinated and proceeded

to drop my drug store guitar down three flights of stairs), I was browsing through a music store and tried out a Takamine F-360S - a Martin copy which sounded almost as good as Cat Steven's guitar when I whacked up and down on a G-C-G progression like the first couple of bars of "Peace Train." It didn't buzz a bit, and I had never seen such craftsmanship. No glue drips on the fingerboard or anything. So I bought it.

Eleven years later, my Takamine sounds even better than it did in 1972 (due to the aging of the wood rather than the improvement of my technique, I'm afraid). But ever since Greg Reed let me play his old Martin and I could hear its bass notes over three fiddles and four banjos, I've been taking a closer look at Martins, with an eye towards eventually buying one if and when the right one comes along. And my first question was, "What's the difference between a D-18, a D-28 and a D-35?"

It goes without saying that there's a price difference. But beyond that, here's some information assembled by Lance Gordon about the Martin dreadnought (which is what the D in the model number stands for) line.

*Miscellaneous Facts, Opinions, Theories, Etc., About Martin Dreadnoughts* - by Lance Gordon.

D-18 - Price - List price (new, obviously) is about \$150 less than a D-28. However, 18's don't hold their value

Continued on Page Ten

## Banjo Soundsheet features record, top writing, tabs

*Banjo Soundsheet* is a newly created magazine for five-string banjo players. Now in its third issue, it contains a flexible record that shows how the tablatures should sound. The tabs and instruction columns are written and recorded by top professionals including J.D. Crowe, Bela Fleck, Alan Munde, and more than 20 others.

In addition to tabs and recordings, *Banjo Soundsheet* has articles and instructional columns on improvisation, backup, theory, licks, technique, sound systems, banjo repair, and more. It also has photographs and information on new products of interest to banjo players. Cost for a 12 issue subscription is \$30, no high when you think about the quality of the authors and the fact you get a record to go along with the tabulature. Information can be secured from Banjo Soundsheet, Box 5, Broadway Station, Long Island City, New York 11106.



# An incomplete & Nearly Accurate History of the Flat Pick

(Reprinted with permission from the January, 1983 issue of *Blueprint*, Washington, D.C.'s now defunct Bluegrass Newspaper.)

by GREG TRAFIDLO

Since 1957 when archaeologists discovered one dozen 12-foot high granite guitar picks on Easter Island in the South Pacific, there's been more than a casual interest in the origin of the plectrum.

The earliest record of stringed instruments plucking was found in the cave paintings discovered in Rocky Top, Tennessee (obviously from the Stone Age). These drawings depict cave men plucking their hunting bows with small strips of bacon. From this we got the word "pork fat," thus "fat pork" and eventually "flat pick."



An article in Peking Magazine indicates that the ancient Chinese were using flat picks during the "Sing" Dynasty. The most popular picker, the Honorable Wok Datsun, entertained happy Hong Kongers with lyrics like "Bluegrass, Fried Rice, Oolong Tea/Pick from Column A or B." The only problem with Datsun's music was that an hour after you listened to it, you were hungry for more.

The article went on to mention the fact that the first banjo heads were not round but actually oval, or egg-shaped. Banjo pickers spent days meditating and practicing their egg rolls.

About the same time in Egypt, King Tut Taylor developed an economic system based on the guitar pick as common currency. When the economy of ancient Cairo was slipping into bankruptcy, Tut declared, "You people are spending money like water-picks, so I'm gonna turn off the Pharaoh faucet!"

One of the most popular Bluegrass groups in 383 BC was Alexander the Great and they Pyrenees Mountain Boys, whose "I Still Miss Some Hun" popularized the "High

Lonesome Sound" and brought the music and the flat pick to the West.

During the conquest of Mexico, Cortez's troops spent their idle hours listening to the strains of "El Cumanchero," played by Jose McReynolds - the first cross-picador.

George Washington, our first guitar-pickin' president, was said to play a mean guitar in his time. C.F. Mean was the foremost instrument builder in the colonies and held that reputation until 1833. During the winter at Valley Forge when rations of guitar picks were at their lowest, George initiated the first USO show when he played a few tasty licks of "Footprints in the Snow" for the troops with his wooden teeth giving us the first tooth-pick.

The course of political history would have been changed drastically if a reporter in 1932 hadn't misinterpreted the Republican slogan. "Pickin' in Every Lot" was reported as "A Chicken in Every Pot." This didn't mean much to Bluegrass enthusiasts and they cast their votes for Roosevelt.

In 1939 a force was emerging that would change the course of pickin' forever. With crystal clarity, the voice of twenty-nine-year-old Bill Monroe rang the rafters of the Grand Ole Opry. The rest is history. □

## LURE

Continued from Page Nine

quite as well (probably due to the D-28 "mystique") and thus old ones (1940) can be found for less than \$2,000.

**Wood** - I've always felt that mahogany guitars were a bit brighter, but were lacking in that punchy bass we all know and love.

Some players favor the D-18 over the 28 for lead playing. Clarence White had a D-18 which he used for many of his most memorable solos. Unfortunately, the guitar was stolen sometime during the early '60's.

**D-28 - Binding** - The only difference is the color; black for D-18's and white for D-28's.

**Wood** - See D-18 comments above. Brazilian rosewood was used up until 1969. The first East Indian rosewood guitar had serial number 254498. The change from Brazilian to Indian rosewood was due to an embargo placed on rosewood logs by the Brazilian government. They demand that the logs be sawn in Brazilian mills, in hope that this would attract industry to the country. Martin, of course, deemed this totally unsatisfactory.

**The Fire** - Mike Longworth, Martin's Consumer Relations Manager and author of *Martin Guitars: A History*, states that the "Great Fire" is "the most persistent rumor" of all of the colorful stories told about the Martin company, but that "it just isn't so." It's a lot more exciting than an embargo by the government, though...

**HD-28 - Differences** - Besides the obvious difference in the trim, the braces in the guitar are hand-scalloped like the pre-war D-28's which made the Martin bluegrass reputation. The scalloped braces and smaller bridge plate inside the guitar give a structure which is more flexible, and thus more responsive, than the standard D-28 built since 1945. Of course, some of those old guitars built since then

Continued on Page Eleven



## Needed - a pickers/bands matching section

Dear Editor,

I was taking a second look through the Nov./Dec. issue of *Bluegrass Breakdown* and thought of an idea you may want to consider as a feature in the magazine.

That is a regular section (for lack of a better word) that is devoted to helping pickers find bands and bands find pickers. I realize that you have a classified section and are not really in the employment business. It is however, the desire to promote Bluegrass music. This is an important aspect, keeping bands and pickers in touch. Anyway food for thought.

Also, if I may be of any help to you in any capacity, consider me a volunteer.

Regards,  
Tom Sams  
1734 Arbutus Ave.  
Chico, CA 95926

*(Editor's Note: If members are interested, contact Tom directly and we will include such listings in the next issue of the Breakdown. You notice that I am taking Tom at his word.)*

## Favorite eliminated

Dear Editor,

I just don't understand it. I've been reading *The Breakdown* for several years now and it's happened repeatedly. Last issue's article by Glenn Christianson discussed the bands that played at Grass Valley last September, and completely omitted mention of my very favorite - A Touch of Grass.

I realize that space was limited, but to omit mention of one of the hottest groups ever to play Grass Valley, especially in light of the childish caviling against this fine group in *Breakdown* in previous years (before you were editor) is the straw that broke the camel's back. Is old fashioned bluegrass the only kind which is smiled upon by the CBA hierarchy? I love the traditional stuff, but without groups like A Touch of Grass, the festivals would really lose a lot! The audience response they get consistently proves my point.

Yours truly,  
Sandy Best

*(Editor's Note: Glenn in his opening statements of his review he said he would cover highlights "stuff I found interesting, unusual or unique."... "just because I left them out... doesn't mean I didn't like them or wasn't impressed." Someone must have been impressed, as A Touch of Grass is signed up to play the June festival - a first for this fine group.)*

## New band on Reno scene

Bluegrass Folk,

I am pleased to announce "The Slide Mountain Boys" as the latest bluegrass band to arrive on the Reno scene. We are the first traditional bluegrass band that I know of to emanate from Northern Nevada and we offer a fine array of vocals, instrumentals, and a few gospel numbers from collections of Flatt & Scruggs, Red Allen, The Stanley Brothers, Larry Sparks, Bill Monroe and others.

We feature Mark Kautsky on mandolin & lead vocals, Charlie Edsall on guitar and vocals, Joey McKinney on bass, Gregg Finkler on banjo, and Reid Fisher on fiddle and vocals.

Please note that "Buzzard's Roost" and "High Strung Band" no longer exist. I know because they are friends and three members of the Slide Mountain Boys once belonged in these two former bands.

Thanks,  
Gregg Finkler

*For current gigs - see Field Guide to Western Bands*

## Bluegrass Alternative folds with October issue

*Bluegrass Alternative*, a labor of love by former *Breakdown* editor Burney Garelick, ceased publication with the October issue.

The publication was also the official publication of the National Old-Time Fiddlers Association. On this hung the end of the publication. While NOTFA had poured over \$23,000 into the publication, they had only met half the amount they had agreed to. Garelick had not even gotten a cent out of the publication for all the four years of work she put into it.

With the death of *Bluegrass Alternative*, and the prior demise of *Golden West Bluegrass*, this leaves the western states without a regional bluegrass publication. A closer tie between the separate publications of the various bluegrass clubs, societies and associations will have to be maintained for help in promoting festivals and events.

## West Coast Bluegrass Associations

OREGON BLUEGRASS ASSOCIATION

P.O. Box 1115

Portland, OR 97207

Meg Larson (503) 228-4214

SANTA CRUZ BLUEGRASS SOCIETY

P.O. Box 2904

Santa Cruz, CA 95063

Glenn Christensen (408) 425-4941

LURE

Continued from Page Ten

sound even better, but the new HD's are louder than new D-28's.

D-35 - Differences - Don't forget the bound fingerboard and headstock.

D-45 (and D-41) - The Cadillacs of the line, they feature ornate pearl inlays. Other than German spruce used on 1968 D-45's, the wood used is similar to the D-28.

D-76 - Only 1,976 of these special edition guitars were made in honor of the 1976 bicentennial. Details were an eagle inlaid in the headstock, stars instead of dots as fret markers, and a brass plate on the neck block with model and serial number. Otherwise they're identical to D-28's.

Eleven





# FIELD GUIDE TO WESTERN BANDS

**ARKANSAS SHEIKS** (707) 763-5447 [Petaluma]

**BERLINE, CRARY & HICKMAN** (213) 986-3791 [Van Nuys]

**BLT** (408) 378-3107 [San Jose]  
Mondays - The Mother Lode, Cupertino

**BLUE FLAME STRING BAND** (415) 387-9648 [San Francisco]

**BLUEGRASS MONARCHS** (408) 372-1461 [Pacific Grove]  
Wednesdays - Kalisa's, Cannery Row, Monterey  
Saturdays - Kalisa's, Cannery Row, Monterey

**BLUEGRASS ONE** (415) 364-6624 [Bay Area]  
Tuesdays - Paul's Saloon, San Francisco

**CHARLIE'S BAND** (Sawplayer Charlie Blacklock) (415) 523-4649 [Alameda]

**COUNTRY HAM** (415) 938-4221 [Walnut Creek]

**DR. CORN'S BLUEGRASS REMEDY** (503) 645-0575 [Portland, OR]

**8TH AVENUE STRING BAND** (916) 872-8536 [Chico]

**FIDDLE DUSTERS** (707) 422-7838 [Fairfield]

**FINGER PICKIN' GOOD** (503) 474-2214 [Grants Pass, OR]

**FOGGY MOUNTAIN CLOGGERS** (415) 828-9016 [San Ramon]

**GOLD RUSH** (503) 686-9325 [Eugene, OR]

**GOOD OL' PERSONS** (415) 474-5368 [San Francisco]  
Thursdays - Paul's Saloon, San Francisco  
Fridays - Red Vest Pizza, El Cerrito

**GRANT STREET STRING BAND** (415) 548-3021 [East Bay]

**RASS MENAGERIE** (408) 358-1524 [San Jose]

**HIGH COUNTRY** (415) 776-6713 [San Francisco]  
Wednesdays - Paul's Saloon, San Francisco  
Fridays - Paul's Saloon, San Francisco  
Feb. 2 - Columbia Junior College, Columbia, CA 8 p.m.  
Feb. 3 - Modesto Junior College, 8 p.m.

**HIGH MOUNTAIN RAMBLERS** (503) 779-2532 [Medford, OR]

**LOST HIGHWAY** (714) 826-9928 [San Bernardino]

**MOUNTAIN VIEW CLOGGERS** (209) 688-8809 [Tulare]

**MUSIC FARMERS** (209) 268-5202 [Fresno]

**NEW DONE GONE BAND** (415) 661-3518 [San Carlos]

**RAY PARK** (714) 840-3146 [Huntington Beach]

**RYE GRASS STRING BAND** (503) 938-7403 [Milton Freewater, OR]

**ROGUE VALLEY BLUEGRASS BOYS** (503) 826-4927 [Medford, OR]

**SAWTOOTH MOUNTAIN BOYS** (503) 838-4095 [Monmouth, OR]

**SIDESADDLE** (415) 969-2189 [San Jose]  
Fridays - The Mother Lode, Cupertino

**SLIDE MOUNTAIN BOYS** (702) 323-2382 [Reno, NV]  
Ongoing: Depression Deli  
Ongoing: Hacienda del Sol  
Feb. 10 - Airport Gardens "Atrium", Reno  
March 16 - Airport Gardens "Atrium", Reno

**SPRING MOUNTAIN HARMONY** (209) 784-8268 [Porterville]

**SUNNY SOUTH** (503) 281-9901 [Portland, OR]

**SWINGADEROS** (415) 886-1205 [Hayward]

**A TOUCH OF GRASS** (415) 962-8341 [Los Altos]

**WESTERN PACIFIC** (408) 427-3531 [Santa Cruz]

**BILL WHITE** (415) 530-7192 [Oakland]

**VERN WILLIAMS BAND** (209) 722-1357 [Valley Springs]

**WINTERING SOUTH** (503) 276-0640 [Pendleton, OR]

## *Bluegrass Directory available now*

Just out is the 1983-84 **Bluegrass Directory** containing 192 pages of addresses and phone numbers of stores, manufactures, craftsmen, and other suppliers of goods and services for bluegrass, old-time, and folk musicians. \$6.13 postpaid (California residents add 33¢ tax) from BD Products Box 412-S, Murphys, CA 95247.



## Truss Rods...

Continued from Page Four

period of weeks may be necessary, and some may be so badly warped that the truss rod alone is not sufficient to correct the problem. In this case, the fingerboard will need to be planed and re-fretted and possibly the neck re-set.

The one situation you want to avoid at all cost is to have the truss rod snap. This can be caused by either over-tightening the rod or trying to turn a nut which is frozen. If you have ever had a sour experience of stripping a nut or bolt while working on a car, you'll understand. The rod will snap (most likely at the nut) leaving you with a much worse situation than before (and much more costly). So make your adjustments slowly, carefully, and on a nut that has just been lubricated.

If you have any questions about this or any other aspect of stringed instrument repair, please write to me c/o the Breakdown. Until next time....HAPPY PLAYING.

## Publicity volunteers needed

Fred Volz, newly elected publicity chairman, has issued a call for members who would like to help with publicity in their local areas.

Volz hopes to have a member (or members) from each local town or area volunteer to help pass out posters to local bars, posting locations, newspapers, radio and television stations, and other places where people would be able to find out about the CBA and its programs and festivals.

Volz can be reached at 8215 Colonial Drive, Stockton, CA 95209, (109) 473-3212.

This is a vital service, as it is a major source of the publicity effort and results in more interest and tickets sold than any other method. Here is your chance to help the CBA and the festivals.



DOBRO w/case, 4 years old. \$300. Call Bob (415) 339-1050.



The number 1 bluegrass music publication since 1966. Articles, Annual Festival Guide, General Store, Personal Appearance Calendar, Record Reviews, Book Reviews, and much more. US. Sub. rates \$12.00-1 year; \$22.00-2 year; Foreign add \$4.00 per year. Send to Bluegrass Unlimited, Inc., Box 111, Broad Run, VA 22014. Sample copy-Free.

## CLASSIFIEDS

**WANTED:** Back issues of *Bluegrass Unlimited*, *Pickin'*, *Muleskinner News*, *Mugwumps*, *Banjo Newsletter*, etc. Will pay 75% of cover price. Send list to Karen Quick, P.O. Box 1847, Los Gatos, CA 95031.

For a free sample issue of *Bluegrass By The Bay*, published bimonthly by the Santa Cruz Bluegrass Society, send legal size SASE to P.O. Box 2904, Santa Cruz, CA 95063.

**ARCHTOP** Stelling Banjo, 5 yrs. old, new frets, extremely good action, excellent sound. \$1,050 Call 1-503-775-9848.

**WANT TO OWN** a piece of the action in a music store? For details write Gilbert's Music, 37070 Fremont Blvd., #114, Fremont, CA 94536. Free mail order catalog on request.

## STRINGS! DISCOUNT PRICES!

Buy direct and get the freshest strings delivered to your door! Vega Banjo \$3.00/set, Martin Guitar \$4.15/set, Marquis \$4.95/set, GHS Banjo \$2.25/set, Gibson Banjo \$3.30/set, Gibson Mandolin \$5.17/set, Super Sensitive Violin \$8.30/set. Be sure to specify gauge and description. Add \$2.00 per order for shipping! **PROMPT DELIVERY!** We stock **ALL** brands!

**FRED'S STRING WAREHOUSE**

140 North 9th Street, Reading, PA 19601  
(215) 373-4545

## Advertising Rates

Current rates for placing an advertisement in the *Bluegrass Breakdown* are as follows:

Full Page -- \$80.00

Half Page -- \$50.00

Quarter Page -- \$30.00

Business Card -- \$15.00

The size of the image area for a full page ad is 7¼ by 9¾; half page - 5 by 7½; quarter page 3½ by 5. Art work should be very clear black and white layout and all photos should be screened.

The current rates for classified ads are based on 3½ inches of typed copy and are as follows: \$3.00 for the first three lines and 50¢ for each additional line. Make checks payable to the California Bluegrass Association and send check and ad to:

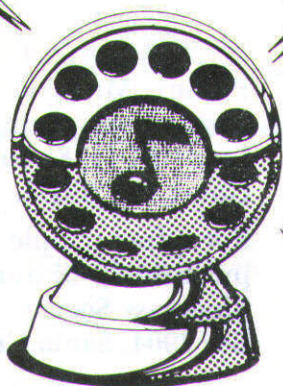
Don Powell

Bluegrass Breakdown Editor  
735 College Street  
Woodland, CA 95695



# Turn Your Radio On

Compiled by  
Barbara Whitaker



If you know of any other radio shows on the west coast that would be of interest to our readers, please send as much information as possible--especially the name and address of the station--to:

Barbara Stein Whitaker  
P.O. Box 882  
El Granada, CA 94018

## BAY AREA STATION

**KCSM 91.1 FM** Phone: (415) 574-6427  
1700 West Hillsdale Blvd.  
San Mateo, CA 94402

Sundays, 12 Noon - 2 p.m.: *Bay Area Bluegrass* - A variety of Bluegrass music, including taped segments of local and national live shows. Alternating hosts: Pete Lude & Barbara Whitaker.

**KPFA 94.1 FM** Phone: (415) 848-6767  
2207 Shattuck Ave.  
Berkeley, CA 94704

Fridays, 2:30-4:30 p.m. *Pig in a Pen* with Ray Edlund. A fine presentation of bluegrass and old time music. On alternate Fridays: *Panhandle Country* with Tom Diamant--western swing, blues, and Bluegrass.

Sundays, 11 a.m.-1 p.m.: A variety of blues, Tex-Mex, Cajun, etc., with Chris Strachwitz.

**KALW 91.7 FM** Phone: (415) 648-1177  
2905 21st Street  
San Francisco, CA 94110

Saturdays, 3-5 p.m.: National Public Radio presents *A Prairie Home Companion*. This show is broadcast live from the World Trade Center in St. Paul Minn. Garrison Keillor, a wild and crazy kind of guy, features good quality acoustic music [swing, old time, bluegrass, ragtime, etc.] in a format reminiscent of early radio shows. A very entertaining program.

**KKUP 91.5 FM** Phone: (408) 253-0303  
P.O. Box 547  
Cupertino, CA 95015

Mondays, 6-9 p.m.: Alternating Mondays - *The Quickstep* with Karen Quick and *Brother Glenn's Mostly Bluegrass Show* with Glenn Christensen.

Saturday, 3-6 p.m.: *High and Lonesome*, bluegrass with Rick Nagle.

Sundays, 9-12 p.m.: *Cupertino Barn Dance* with Stompin' Steve Hathaway--cowboy and country music.

Mondays (alternating) 10 p.m.-2 a.m.: *Indigeneous Folk music and old time Bluegrass* with Ed Cirimele.

## STATIONS OUTSIDE THE BAY AREA

**KAZU 90.3 FM** Phone: (408) 375-3082  
P.O. Box 206  
Pacific Grove, CA 93950

Monday, 9-12 a.m.: *Monday Morning Folk Show* with J.T. Mason.

Tuesday, 9-12 a.m.: *Folk Music Around the World*

Wednesday, 9-12 a.m.: *Pickin' in the wind* with Peter Figen

Fridays, 9-12 a.m.: *Singing Stone*--traditional and contemporary folk music with Rick Wolter.

**KBOO 90.7 FM** Phone: (503) 231-8032  
20 S.E. 8th Avenue  
Portland, Oregon 97214

Wednesday, 10 p.m.-1 a.m.: *Music From the True Vine*, Traditional and contemporary bluegrass. Alternating hosts are Jim Seafeldt, Dave Elliott, Caroline Skinner, and Michael O'Rourke. On occasion, live bluegrass.

**KCBX 90.1 FM** Phone: (805) 541-1295  
1026 Chorro Street  
San Luis Obispo, CA 93401

Thursday, 8-10 p.m.: *Basically Bluegrass* with host Duane English.

**KCVR 1570 AM** Phone: (209) 368-0626  
Box 600  
Lodi, CA 95241

Saturday 11:45 a.m.: All gospel show with host Bill Robertson. Tune-in for outstanding music.

**KCHJ 101 A.M.** Phone: (805) 725-8676  
Avenue 16 & Road 112, Delano, CA 93215

Daily 11:05 a.m.: *The Bluegrass Show* with Richard Swanson. Recorded and Live Bluegrass for approximately one hour.

**KERG - Sterero FM 100** Telephone: (707) 923-2052  
Box 7, Garberville, CA 95440

Sundays 2-4 p.m.: "The Bluegrass Show" with host Ron Stanley - bluegrass and bluegrass gospel

**KHSU 90.5 FM** Phone: (707) 826-4805  
Humboldt State University



Arcata, CA 95521

Fridays, 9-12 a.m.: Bluegrass show

Thursdays, 10 p.m.-1 a.m.: Folk music with Doug the Jitterbug.

Tuesdays, 1-4 p.m.: Folk and international music with Doug the Jitterbug.

**KKIO AM**

Phone: (805) 963-5896

1919 State Street  
Santa Barbara, CA

Daily - 7:40 - 8 a.m.: Bluegrass show with host Doug Toews

**KNPR 89.5 FM**

5151 Boulder Highway  
Las Vegas, Nevada 89122

Sundays, 2-5 p.m.: *The Bluegrass Express* hosted by Don Lanning, Tom Flagg, Marty Warburton and Butch Baldassari of the Southern Nevada Bluegrass Society.

**KLOO 106 FM**

Phone (503) 753-4493

1221 S.W. 15th St.  
Corvallis, Oregon

Sunday, 8:30-9: *Bluegrass Show*. They also play bluegrass in their regular format.

**KQED 88.5 FM**

Phone (415) 553-2129

500 8th Street  
San Francisco

Saturday, 6 p.m.: *A Prairie Home Companion*.

**KUOP 91.3 FM**

3601 Pacific Ave., Stockton, CA 95211

Saturdays, 6-12 a.m.: Saturday morning folk and bluegrass with Michael Bryant.

Saturdays, 7-9 p.m.: *A Prairie Home Companion*--see KALW for description.

**KUNR 88.7 FM**

University of Nevada, Reno, Nevada

Saturdays, 3:05-5 p.m.: *Life's Other Side* with Mike Reed. Occasionally live performances of bluegrass and other acoustic music.

**KUSP 88.9 FM 90.3 translator**

Phone: (408) 476-2800

P.O. Box 423, Santa Cruz, CA 95061

Sundays 3-6 p.m.: *Down on the Pataphysical Farm* with Leigh Hill [acoustic country music]

**KVMR 89.5 FM**

Phone: (916) 265-9555

P.O. Box 328, Nevada City, CA 95959

Monday, alternate weeks, 1-3 p.m.: *Trail Mix* with Don Craddock

Wednesday, 8-9 p.m.: *Downhome Country* with Terry Meekins

Friday, 10-11 p.m.: *You Get What You Play For* with Paul Quackenbush

Saturday, alternate weeks, 10 a.m.-Noon: *The Bluegrass Show* with Tim Quackenbush

Saturday, Noon-2 p.m.: *Country Music* with T.J. & Annie

## California Bluegrass Association Membership Application

Membership Number

No. of votes

For Office Use Only

Expiration Date

No. of Tickets

Last Name First Name

Address

City State ZIP

Telephone (include area code)

Spouse's Name

SINGLE - \$10.00

Children (Name & Birthday)

SPOUSE - \$2.50

AGE 16-18 (voting privileges)

CHILDREN-  
age 16-18  
(each) - \$2.50

UNDER 16 (nonvoting)

Under 16  
(all) - \$1.00

CHECK IF:

New ☐ Renewal ☐

Subscription only ☐

SUBSCRIPTIONS  
ONLY -

\$12.00 - Foreign boat  
\$18.00 - Foreign-Air

Bands of 3 to 7 members may join at the CBA Band Rate.  
Write for more information to the address below.

Send check or money order for membership to:

Treasurer

California Bluegrass Association

P.O. Box 11287

San Francisco, CA 94101-7287

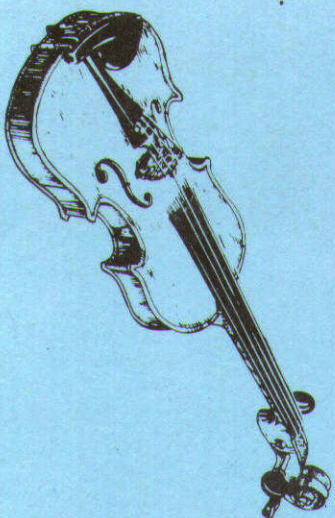
Instruments Played

Any Help you can offer the CBA  
(artwork, typing, writing, promotion, etc.)

ENTER AMOUNT  
ENCLOSED HERE:



**BLUEGRASS BREAKDOWN**  
**P.O. BOX 11287**  
**SAN FRANCISCO, CA 94101-7287**



**Second Class Postage**  
**U.S. POSTAGE PAID**  
**San Francisco, California**  
**and at additional**  
**mailing offices**  
**315350**

**TIME VALUE**