

BLUEGRASS BREAKDOWN

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California Bluegrass Association

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CONTENTS

| | |
|------------------------------------|----|
| Larry Sparks Review..... | 3 |
| Central Coast Bluegrass..... | 4 |
| Fiddle Back-Up..... | 5 |
| Bluegrass Down South..... | 8 |
| Clubs..... | 9 |
| Financial Statement..... | 10 |
| This N' That..... | 13 |
| Field Guide to Western Bands..... | 14 |
| Directors Meetings Highlights..... | 16 |
| Special Events..... | 20 |
| Letters..... | 21 |

1. High steppin' and animated pickin' from "Round Oak" at the February Ft. Mason CBA Mini-Festival. 2. Laurie Lewis and Beth Weil of the Grant St. String Band during a February concert in Berkeley. 3. A typical Fairfield Outdoor Pickin' session. Bring your instruments for the April Mini-Festival!

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.

FOR THE LATEST INFO CALL THE
CBA HOTLINE: (415)366-3754

(Unsung Heroes Dept:) Pasteup crew this issue...Beth Weil and Allen Bond.

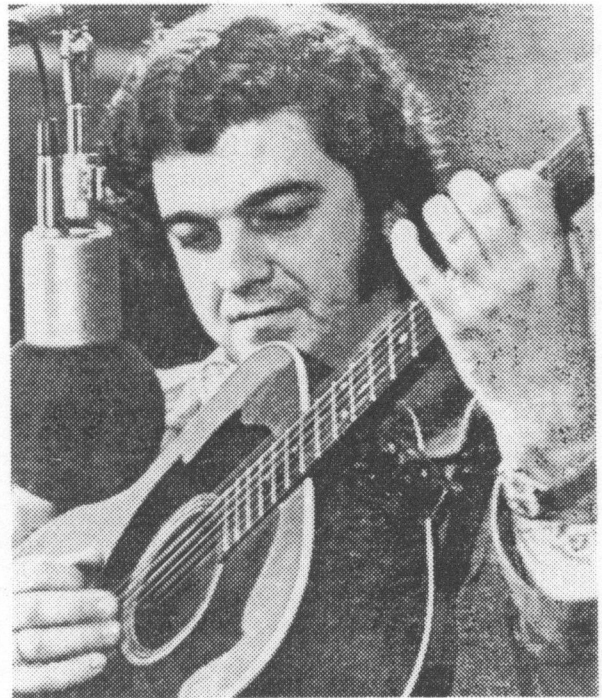
The Larry Sparks Show

or, Study in Rust and Black

On January 28, Larry Sparks and the Lonesome Ramblers appeared at the Great American Music Hall in San Francisco, and hundreds of bluegrass fans were treated to the sounds of the first Larry Sparks concert ever in the Bay Area. The show had no warm-up band, and the audience heard Sparks for two hours, interrupted only by an intermission.

The concert was not without its surprises, though Sparks played and sang with his usual soul and expertise. The band has no mandolin these days, and the general opinion of the band members seemed to be that things were fine without it. This, may be true on the slower numbers, though a little mandolin tremelo never hurt a slow bluegrass song, but their faster stuff really missed a backbeat. This problem was aggravated by the fact that the bass player did not damp his strings on the off-beats, and the total effect was rhythmically undirected, the songs seeming to plummet along without the aid of a sufficient rhythmic base. The fiddle player, Glen Duncan, played a five-string fiddle, a regular four string with a low C string, and would accompany the vocals on his two lowest strings. His double stops were in the vocal range, but the vocals came through unhampered, and this backup lent a country flavor to the songs. Glen did over half the fills and played well, but he has peculiar ideas about how to blend a fill into and out of a vocal line--he simply doesn't. When Sparks ended a line, he was right there filling until Sparks started to sing again, but he started and stopped abruptly, and did not really blend his playing with anyone else's. The effect was jarring and a little bumpy.

So why, if there were problems like these, did the audience (myself included) sit there with a glazed look of satisfaction on their faces, their jaws slack and their drinks warm and unnoticed? Because Larry Sparks is wonderful, and because all that other stuff was not nearly as dramatic or compelling as he was. When Larry Sparks sings, hearts melt and soul is in the music, regardless of almost anything else.



His style is deceptive--one minute the listener hears Stanleyesque bluegrass, the next a lapse into country, blues, and even rock and roll. Sparks plays a break and the line varies note-for-note in volume, sometimes thudding notes barely audible, sometimes playing loud enough to distort through the sound system. His breaks are almost always heavy on the blues and all-in-all the band seems to be able to unite well on the slower, bluesier songs. They play with dynamics in total band volume which is uncharacteristic of most bluegrass bands, and in their collective presentation, one hears glimpses of country, western swing, and blues. This is intentional, and though Sparks spurred this variation from traditional bluegrass in his band, each of the other members sees them all working towards the same goal. Glen Duncan talked about how these ideas affect Sparks and the band: "A person hears a kind of music and he has an idea that's right. Larry heard traditional bluegrass for many years, but now, without changing his own style, he hears it with more backing, a fuller sound, and wants to progress. This is a very hard thing for him to do because back east he has been seen as the

(cont'd on page 12)

Central Coast BLUEGRASS

by Glenn Christensen

As we all know, winter time is traditionally a slow period for bluegrass activity, and we on the sunny central coast of California are subject to the same fate as the rest of the country. The travel brochures may praise the glories of our surf and sun and tanned bodies, but those of us who live here are looking at our faded skin and soft fingertips and are raising our heads skyward with a silent prayer for the return of those warm days and late evenings when we can pick until our fingers end up somewhere around an eighth of an inch shorter. As I write this, a storm is just ending and the weather girl says another is heading our way. Under normal conditions, an approaching storm would be welcome news to the nice people of this area, as we are aware that without the rains we wouldn't have all the beautiful parks and green fields that surround us. But these are not normal conditions, at least not for those of us who play bluegrass music, because this is the weekend that comes around only once a month and is known in these parts as the "Tucker's Grove Weekend," and if it rains, there will be no music.

Every second Sunday of every month, all the bluegrass people in Santa Barbara County gather at Tucker's Grove Park to play music all afternoon and as far into the evening as they can. As with any other park I have ever visited, this one is outdoors and thereby subject to problems of weather. This month, under rare conditions, the weekend was rained out. I have lived here for three years and this is only the second time during that period that a Tucker's Grove Weekend was rained out. Not a bad average. The next weekend promises to be quite good, as we have two months of unreleased pickin' stored inside!

Tucker's Grove has one disadvantage: our playing area is at least a quarter of a mile

from the parking lot. After lugging your banjo, guitar and bass (while your girl friend struggles with your fiddle and mandolin) all that way, you wonder why you ever came here. Once there, however, recent toils are forgotten as you find yourself in a beautifully secluded park the size of two football fields (not being a sports fan, I am only guessing as to the size). There are no highway sounds, no obnoxious motorcycles, no visible houses and (perhaps best of all) no electric rock music allowed. A creek runs by at the western side of the park for you to wash your feet in, or maybe just to sit by and watch the water bugs dance to the sweet sounds of bluegrass music drifting by overhead. All around are majestic mountains rising to flirt with the deep blue sky: a sky that insists it is too far away from Los Angeles to ever be brown. It may be grey occasionally with coastal fog, but never brown with smog.

No one at Tucker's Grove puts on a grand show -- there are no featured bands -- it's just a whole afternoon of good old parkin' lot pickin' where you can move from group to group to find the music you are most comfortable with: from old-time fiddle music to straight-out traditional bluegrass. Because there are no featured bands, however, does not mean that there is a lack of talent on the scene. Often you will find members of the FLOYD COUNTY BOYS out there, and even more often their fiddle/mandolin player, Peter Feldman, who is one of the foremost promoters of bluegrass in the central coast area through his involvement with the annual fiddlers convention, old-timey and bluegrass concerts and his Sunday morning radio show featuring bluegrass from 8-9.

You will also find members of CITY LIMITS (formerly the WALNUT GROVE STRING BAND) out there playing and singing until the sun

(cont'd on page 12)

Playing Backup In A Bluegrass Band

Fiddle Backup



Hosted by STEVE POTTIER

This is the fifth (and last) article about playing back-up in a bluegrass band. As I did with the other articles on back-up, these fiddlers were asked to give their thoughts about it in a general way- more how they think about it and approach it than tablature or note-for note descriptions of how they back a certain song.

PAUL SHELASKY

(Paul is the fiddle player for the GOOD OL' PERSONS. He was also the fiddle player for the PHANTOMS OF THE OPRY in the Bay Area. He rivals Henny Youngman with his stand up comedy, although he gets fewer laughs due to the subtlety of his jokes. Besides being a really fine fiddle player, he is accomplished on mandolin and guitar.)

"The first ideas that come to mind are the most obvious. Always play at a much lower volume than the singer you are backing up, and only play at full volume during the fills and natural pauses between lines of the song. The only fiddler, to my knowledge, who plays back-up directly into the mike at all times is Kenny Baker, and most musicians agree he does a pretty good job of it. But this practice is not recommended for fiddler's not in Kenny's league, which means about all of us.

"Another very obvious point is to never play a note in unison with the vocalist, unless your intonation and that of the vocalist is faultless. This mainly applies to slow pretty ballads, where about everything you play into the mike is critical. When you want to back up a slow pretty ballad, a good way to achieve delicacy of tone is to always use the upper third of the bow, where it is lightest, and of course to use a light pressure or no pressure on the bow. You compensate for this by playing very close to the bridge, which will add brilliance and clarity to the tone, and, incidentally if you find yourself coming within an inch or so of the frog of the bow, leave the area immediately! Your tone

rapidly deteriorates when you get within four or so inches from the frog, so keep an eye on where your bow is on soft passages.

For playing double-stops, it is advisable to use a lot of bow (the upper & middle third), and to increase the speed of the bow to get the best tone.

"To get that sweet sound for back-up in general, listen to Chubby Wise and Kenny Baker. The Great Bill Monroe, on Columbia's Harmony label, is probably the best sampling of Chubby's inimitable single string style of back-up. It is every bit as valid today as it was in 1945, and is a great and relatively easy way for the beginner to start learning bluegrass back-up. (Chubby's back-up with the Flatt & Scruggs 1951-3 band on the Rounder Special Series re-issues is also highly recommended. Once you absorb these three records, you will know exactly what to do in the key of G.)

"Kenny Baker's back-up style is well represented on Bill Monroe's Country Music Hall of Fame on the MCA label, but, of course, every note he plays is worth learning. The other Kenny Baker album that comes to mind is his playing on Buck White and the Down Home Folks, County 735, where he plays in some unusual keys (as compared to Bill Monroe music) and achieves possibly his best tone on records. Upon watching Kenny perform, it is instructive to note that his wrist is always totally and completely loose, and this, in combination with keeping the bow in a straight line, is the major factor in a good tone and a smooth bow change.

"The High Lonesome Sound of Bill Monroe on MCA offers a good sampling of the classic fifties sound of bluegrass fiddling including Charlie Cline, Vassar Clements, and Merle Taylor. You can also listen to Ed Neff perform, as he is probably the best example on the West Coast of this particular style of fiddling.

Fiddle Backup continued

"Blue Grass Time, also on MCA, is a Bill Monroe record from the mid-sixties and features the wholly unique style of Richard Greene. His noticeably violinistic tone, unusual double-stops and overall approach to bluegrass has never been heard before or since his relatively brief stint with the band. His back-up style is especially worth studying.

"Scotty Stoneman's few lucid moments of back-up on the earliest Stoneman Family LP's on Starday, Bluegrass Champs and White Lightning are well worth the price of the albums, if you can find them.

"Benny Martin, Howdy Forrester and Benny Sims are all featured on the aforementioned three Flatt & Scruggs albums on Rounder Special Series, and their use of double-stops especially is worthy of study.

"Some other worthwhile records are any Stanley Brothers that feature Joe Meadows, Ralph Mayo, or Curly Ray Cline, and any Jim & Jesse record with Jimmy Buchanan. A great example of Buchanan's style is the Greenbriar Boys, Better Late Than Never on Vanguard. His back-up chords are very interesting, and his approach to fast-tempo songs is a must to listen to. His classic break on Border Ride by Jim & Jesse is a basic break for the bluegrass fiddler to learn.

"When backing up the banjo, I try for long, sustained double-stops, and the loudness of the banjo permits you to play somewhat closer into the mike. When backing up the dobro, you have to be very careful because of the similar timbres of the two instruments, and I usually play very little and very softly, if at all.

"Because the mandolin and fiddle are tuned the same, you pretty much have to stay away from the countermelodies with lots of notes (especially if the mandolin player plays lots of notes himself) and if you have a banjo player playing rolls, that is the time to play rhythm chops on the fiddle.

"Possibly the best reason to use discretion in backing up mandolin players is that their F-5's have at least three points with which to stab you, the point on the peghead being the most lethal, as I have found from personal experience."

SONNY MILLER

(Sonny is the fiddle player for Del McCoury. He is one of the best bluegrass fiddlers I've seen, playing in one of the best bands. He told me he has been playing for 40 years, and I just wonder where he's been! If you get a chance, don't miss his playing with Del McCoury.)

"The first thing is to keep in the tradition of the melody. Try to provide a good background for the singer- if he goes to a minor, go with him. When I come out of a break, I'll finish with something that will lead into the vocal.

"I use a lot of double-stops in my slides and riffs. I like to use sevenths and leading tones. Also unison notes (E on the A string plus the open E string, for example) are good. Sometimes I'll even use triple stops. I use the bass strings a lot, and try for a real full sound in the background. I'll often do double-stop runs, going up or down a scale with two notes at once. I just try to make the sound real full, and the double-stops do that.

"When the banjo or mandolin are playing lead I'll play a real soft melody behind them (the exact melody of the song), and if I don't do that, I'll often just chop chords behind them. If someone else is doing the backup, I'll chop then too.

"On a fast vocal, I'll play almost a lead type line, and use lots of slides. On slower songs I use a lot more double-stops. One kind of double stop I use as a leading chord is to use an A double stop, and slide it down two to make an A7 (he illustrates by using an A on the D string and a C# on the A string, and sliding down two, which gives the coloring tones of a ninth chord). I like to use double-stops a lot for that real full sound.

"As far as the actual lines I play, I mostly just follow the chord changes, rather than the melody line or any certain line, and try to make it as full as I can."

ED NEFF

(Ed has been a main fixture in Bay Area bluegrass for many years. He played fiddle on High Country's first two albums, has played fiddle with most of the bands in the Bay Area including the Tonto Basin Boys, Vern Williams, and Done Gone. He is a top- 6

notch musician on every bluegrass instrument, and I'm sure his expertise on backup stems from that very fact.)

"The first thing that comes to mind in playing backup is playing in context, relating to what's going on on stage and playing something that goes along. I try to strengthen and enhance the lead and at the same time staying out of the way of the lead. Sometimes the best thing to do is nothing, or be almost not present. For example, on a slow song with few words, you wouldn't want to play a busy fiddle since that would be distracting. You might, however, play a busier backup if the song has more of a breakdown feeling. For a sense of the context of a particular song, it's good to listen to the recordings- original recordings if you can find them. You don't have to play what has been recorded note-for-note (though sometimes that's the most appropriate thing to do, especially if it's a particularly neat and fitting sound to the song), but often you'll find that certain songs may have certain notes associated with them, and likewise certain notes not associated with them. For example, one song may emphasize 3rds and 6ths, another might have more 4ths and 5ths and it may be out of context to play a 6th or 7th.

"You have to decide for yourself whether the precedents are good examples or not- sometimes they aren't appropriate. You also have to decide whether to respect the way somebody did it, whether you want to follow the idiom closely or not. A lot of times it's just the notes, or the feel, and not the exact licks that I look for. It seems to me that bluegrass is such a melodically oriented music that that should be used as a guideline in playing it. You've also got to be continually reevaluating your playing as part of the learning process. This will help develop the sense of context.

"In backing a singer, sometimes I'll play almost the line they're singing, and then sometimes I'll play more of a harmony to make the overall sound richer. I try to avoid playing the exact melody being sung, but instead will perhaps hint at it. I use transition notes to smooth out the progression, to lead from chord to chord, or notes that will make the sound richer on either the top or the bottom end. Double-stops help to move you into another chord.

(These are the I & III notes of the I chord, sung against a IV chord which creates the dissonance.) Certain keys have more of that biting sound quality than others- the sharp keys tend to be more biting than the flat keys. Another type of sound that increases tension is to play more angular lines with wider intervals. Conversely, smooth lines with closer intervals have a more comfortable feeling. A G7 double stop will help you into a C chord, and that would be appropriate, but a seventh played without the corresponding chord change would probably be inappropriate. There are times, though, when even that would work, if it enhances the overall sound. There are certain sounds you can listen for: 4ths and 5ths tend to give a raspy, biting sound; 3rds and 6ths will give a sweeter sound. The classic biting sound is the one you hear when the tenor goes up to a B note against a C chord in the chorus of "Can't You Hear Me Calling."

"In backing up the other instruments, the idea is to play mostly less. When the mandolin plays, you may want to chunk, giving a cleaner sound, and helping the rhythm on the offbeat. It also makes it easier to hear. It's real easy for the fiddle to be overbearing. It's also hard to accompany if you're playing too much and thinking too much about what you're doing, and not enough about the overall band sound. When backing the banjo, it sometimes works out best to use different registers to get a cleaner sound. The main thing is to listen to what the lead is doing- what tones, rhythms, etc., they use and then try to enhance it."

Renewals

Don't forget to check your membership card or look in the lower right hand corner of your BLUEGRASS BREAKDOWN address label to determine when your current membership expires. A "9/79" means that your membership is good through August 79 and expires as of the first of September 79. There is a 30 day grace period before you are placed in the inactive file. Of course, you may re-join at any time, but it is easier for our record keeping if you renew before you have expired (your membership that is!) If you have any questions don't hesitate to call or write to your membership VP listed on page 1. And thanks for your support!



Bluegrass Down South

by David Dickey

The 15th Golden West Bluegrass Festival was held under cloudy skies and cold temperatures at Norco Jan 26 & 27. The gray weather didn't dampen the music though- LARRY SPARKS & the LONESOME RAMBLERS lived up to expectations by providing some really solid and tasteful music- old time country and bluegrass the Larry Sparks way. Larry's MC work is very low key and there is very little attempt to put on a show, but the music speaks for itself- solid and soulful. Fiddler GLEN DUNCAN had just taken delivery of a 5 string conversion that gave him the range of a viola and he put the low strings to good use on a lot of the slower songs. TOMMY BOYD provided very fine banjo and dobro work and sang a tenor that, to my ears, is the best suited to Larry's lead that I have yet heard.

Another highlight of the festival was the expanded version of TRAIN 45. Regulars DICK TYNER, BOB BIGELOW, PAUL TYNER, & ROY BURGESS were joined by fiddler DOUG SHERWOOD of PACIFIC..LY BLUEGRASS and BILLY CONSTABLE on lead guitar. This gave them a very full band sound and allowed for a nice variety of vocal blends. Especially nice were the gospel quartets by Bob, Doug, Dick and Paul. The one dark spot of the weekend was the absence of PACIFIC..LY BLUEGRASS made unavoidable due to RICK KIRBY's being sent to the Phillipines for 6 weeks TDY. PACIFIC..LY is such a fixture at So. Calif. festivals that it just didn't seem right without them. By the time your read this though, Rick will be back home and Pacific..ly will be back in business. JIM & JESSE will headline the next festival during the last weekend of April.

I had a chance to talk with JOHN HICKMAN last week at the Banjo Cafe, So. Calif.'s answer to Paul's Saloon. John had just returned from a tour back east to New York and Boston with BYRON BERLINE & DAN CRARY. He said that the audiences back there are very attentive and very knowledgeable about the music. Quite a change from the days he played in bars to people who weren't all

that excited about the music or the musicians. West Coast bands should try to go back there- could be fun!

Speaking of traveling, BODIE MTN. EXPRESS from Riverside just returned from a tour of Japan. They were treated like royalty over there and all concerts were sold out. The band, which formed when the members were in high school 7 or 8 years ago, consists of CHUCK STEWART, guitar; DUANE MICHAELS, fiddle; MAD MIKE KROCK, banjo; and JACK KLAUSON, bass. Chuck recalls going up to the Bay Area one weekend when he was in high school to see the Grateful Dead. It just happened that HIGH COUNTRY was the warm up act and what they played impressed him so much that upon returning home he traded his electric guitar and amp for an acoustic and talked Duane and Mike into doing the same thing. They started learning bluegrass and never looked back!

Southern California favorite son CRAIG SMITH is back home temporarily following the untimely death of CHARLIE MOORE on Christmas Eve. Craig played with Charlie his last few months before the final illness that called him home. Craig hopes to go back in a month or so in time to land a job for the festival season. In the meantime he is free lancing with his banjo all over So. Cal.

STEVE & GWEN & THEIR BLUEGRASS BAND announce 2 new members and a new album. JIM GAUL of pomona will replace BRIAN ANDERSON on banjo and MARK EASON of San Bernardino will replace DAVE DALTON on bass. Brian is living in Fresno now and is soon to become music director at his church. Dave is leaving for 6 months in Germany and is hoping to be accepted by the University in Munich. Steve and Gwen are touring across country this spring and summer with dates already lined up in Nevada, Idaho, Montana, Illinois, Oklahoma, Virginia, and Tennessee. They'll return in the fall for Norco and another album.

(cont'd on page 16)

CLUBS

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

THE BANJO CAFE, 2906 Lincoln Blvd, Santa Monica. Bluegrass 7 nites per week. Monday is hoot night. Bluegrass jam Sunday afternoons. Phone (213)392-5716

CULPEPPER'S, 7305 Clairemont 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 Fifth String, 3051 Adeline, Berkeley. Thursday night jams. 415/548-8282.

FREIGHT & SALVAGE, 1827 San Pablo Av, Berkeley, Ca 94702. Bluegrass, Old Timey, Jazz, etc. For the current monthly schedule, write or call 415/548-1761

NICOLAI'S EL CARISO, 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 OTHER CAFE, 100 Carl (at Cole St), San Francisco. A variety of entertainment from bluegrass to comedy. Shows at 9:00 PM. For schedule, call 415/681/0748

PAUL'S SALOON, 3251 Scott St, San Francisco. Bluegrass 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 312, Rm. 3-g.), Laguna & Marina, San Francisco. Sunday evening concerts and other special events. Coordinated by the San Francisco Folk music club. 415/661-2217

RASBERRY'S, 1274 S. Main St., Angel's Camp. Featuring a variety of entertainment. The owner would like to feature bluegrass on Thursday nights. This is the home of Mark Twain's celebrated jumping frog, and perhaps it can be the home of bluegrass in that area. Very nice sound system, nice owners. Call up and ask them for bluegrass! Phone 209/736-4797

RED VEST PIZZA PARLOR, 10616 San Pablo Av, El Cerrito. HIGH COUNTRY on Wed, GOOD OL' PERSONS on Thurs, DONE GONE on Fri, OAKUM on Saturday. Good pizza and music!

ROSEBUD'S ICE CREAM PARLOR & TAVERN, 433 First St, Benicia. Folk and jazz on Thursday and Fridays. Home of the famous (or infamous) Beer Float-guaranteed to make you sit up and take notice! 707/745-9988

SAN DIEGO BLUEGRASS CLUB meets at ORGAN POWER PIZZA, 3459 Imperial Ave. in Lemon Grove. Meetings are held the second Tuesday of the month, 7:30-10:30.

THE TOWN HOUSE, 5862 Doyle St., Emeryville. Featuring mostly country music, but the owner would like to make Tuesday nights bluegrass night, so show your support and show up! Phone 415/658-5556. Monday night is audition night. For booking info, call 415/654-5635

THE VILLAGE, 732 Toulumne St., Vallejo. Phone 707/552-9497. Bluegrass on Wed. night, 9:00-1:30.

Waterfront Folk Club, the Peer Inn, Pier 33, Bay & Embarcadero, SF. Bluegrass-type group once a month. Phone 415/731-8990.

WILD BLUE YONDER, 1145 N. Fulton, Fresno, CA. 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, 554 S. Winchester Blvd., San Jose. Restaurant featuring bluegrass on Friday and Saturday. Phone 408/246-4451.

Financial Statement

INCOME STATEMENT

12/31/79

OPERATIONS:

| | |
|--------------------|-------------------|
| Revenues | \$ 5,307.50 |
| Cost of Operations | <u>(6,162.94)</u> |

| | |
|-------------------|-------------|
| Operations Margin | \$ (855.44) |
|-------------------|-------------|

OTHER INCOME:

| | |
|---------------|---------------|
| Events | \$ 69,853.00 |
| Interest | 415.96 |
| Contributions | <u>86.50*</u> |

| | |
|--------------------|--------------|
| Total Other Income | \$ 70,355.46 |
|--------------------|--------------|

OTHER COSTS & EXPENSES:

| | |
|---------------|-------------------|
| Events | \$ (62,549.57) |
| Contributions | <u>(200.00)**</u> |

| | |
|--------------------------------|-----------------------|
| Total Other Costs and Expenses | <u>\$ (62,749.57)</u> |
|--------------------------------|-----------------------|

| | |
|------------|--------------------|
| NET INCOME | <u>\$ 6,750.45</u> |
|------------|--------------------|

*The CBA extends it's thanks to the following people for contributions:

| | |
|---------------------------------|-----------------|
| Carl Pagter | Jay Quesenberry |
| Carol Masters | Laurie Lewis |
| Steve Pottier | Burney Garelick |
| Lars Bourne | Gil/Vi Lankford |
| SPGMA | Round Oak Band |
| Plus one anonymous contributor. | |

**\$100.00 to KPFA-FM (Berkeley) to further bluegrass music on radio, and \$100.00 to the retarded children's program of the Nevada County Community Workshop held at the Fairgrounds.

BALANCE SHEET

12/31/79

ASSETS:

| | |
|------|---------------------|
| Cash | \$ <u>12,934.13</u> |
|------|---------------------|

| | |
|--------------|---------------------|
| TOTAL ASSETS | <u>\$ 12,934.13</u> |
|--------------|---------------------|

LIABILITIES/MEMBERSHIP EQUITY:

| | |
|-------------------|--------------------|
| Accounts Payable | \$ (1,079.92) |
| Retained Earnings | <u>(11,854.21)</u> |

| | |
|-------------------------------------|-----------------------|
| TOTAL LIABILITIES/MEMBERSHIP EQUITY | <u>\$ (12,934.13)</u> |
|-------------------------------------|-----------------------|

CASH FLOW STATEMENT

12/31/79

CASH RECEIVED FROM:

| | |
|-----------------|---------------|
| Events | \$69,853.00 |
| Membership Dues | 4,923.50 |
| Breakdown Ads | 196.00 |
| Breakdown Sales | 188.00 |
| Contributions | 86.50 |
| Interest | <u>415.96</u> |

| | |
|---------------------|-------------|
| TOTAL CASH RECEIVED | \$75,662.96 |
|---------------------|-------------|

CASH EXPENDED FOR:

| | |
|-------------------------------|---------------|
| Events | \$61,372.64 |
| Officer's/Director's Expenses | 269.73 |
| Breakdown | 3,923.61 |
| Government Fees | 10.00 |
| Other General & Adminis. | 1,959.60 |
| Contributions | <u>200.00</u> |

| | |
|---------------------|-------------|
| Total Cash Expended | \$67,735.58 |
|---------------------|-------------|

| | |
|-------------------------|--------------------|
| NET OPERATING CASH FLOW | <u>\$ 7,927.38</u> |
|-------------------------|--------------------|

| | |
|------------------------|-----------------|
| Increase in Cash | \$ 7,927.38 |
| Beginning Cash Balance | <u>5,006.75</u> |

| | |
|---------------------|---------------------|
| Ending Cash Balance | <u>\$12,934.13*</u> |
|---------------------|---------------------|

| | |
|------------------------------------|---------------|
| Checking Account | \$ 1,011.62 |
| Savings Account | 6,944.07 |
| Restricted Savings (Building Fund) | 4,831.34 |
| Petty Cash | <u>147.10</u> |

| | |
|--------------------|--------------------|
| TOTAL CASH ON HAND | <u>\$12,934.13</u> |
|--------------------|--------------------|

SHARES DISTRIBUTED

1979

| | |
|-------------------------|------------------|
| Total Revenues (Events) | \$69,853.00 |
| Total Expenses (Events) | <u>34,434.76</u> |

| | |
|------------------|--------------------|
| NET TO BE SHARED | <u>\$35,418.24</u> |
|------------------|--------------------|

SHARES:

| | |
|---------------------|------------------|
| CBA | \$ 7,199.83 |
| Stkn Rod & Gun Club | 10.87 |
| Performers | <u>28,207.54</u> |

| | |
|------------------------|--------------------|
| TOTAL SHARES DISBURSED | <u>\$35,418.24</u> |
|------------------------|--------------------|

The balance of the Restricted Savings Account on December 31, 1978 was \$1,313.42. By authorization of the Board of Directors, the Treasurer made deposits to this account at the end of each calendar quarter, which was equal to 10% of the treasury balance at that time. These deposits totaled \$3,351.14, and the interest earned on the account during 1979 was \$166.78, to arrive at the ending balance of \$4,831.34.

In addition to the assets shown in the financial statements, the California Bluegrass Association owns two typewriters, eight walkie-talkie units, and a cassette recorder. The typewriters and the cassette recorder were expensed in the year of purchase to the General and Administrative account (Equipment), and therefore, they are not shown as assets. The Walkie-Talkie units

were amortized over three successive Grass Valley Festivals, and are also not shown as an asset. One of the typewriters is in the possession of K. Tyler, the Treasurer, and the other one is in the possession of S. Pottier, the Editor of the Breakdown. The Walkie-Talkie units are in the possession of C. Masters, the President, and the cassette recorder is in the possession of M. Johnson, the Secretary.

I certify that the foregoing financial statements and comments were prepared, without an audit, from the books and records of the Association, which are kept at 36381 Barnard St., Newark, CA 94560.

(signed)
Katherine Tyler,
Treasurer

THE VILLAGE

PRESENTS:

BLUEGRASS

FEATURING: "HIGH COUNTRY" & "DONE GONE"

EVERY WEDNESDAY NIGHT 9:00 'TIL 1:30

732 TUOLUMNE STREET
VALLEJO, CALIF.
(707) 552-9497

About This Questionnaire

I hope that everyone who sees this will fill in this questionnaire and send it in to the CBA, PO Box 11287, San Francisco, CA 94101. If there is more than one member in the family, you could make a photo copy or fill in the answers with different colored pens. The questionnaire should pull neatly out of the center of the Breakdown, without ripping it apart.

This is my first attempt at a questionnaire, so if you have any suggestions for future ones, please write it in. This is the first

time we've tried to take any kind of a census of the members, and hopefully it will put the editors and the directors more in touch with the general membership. We may do an article on the results of the survey in the next issue. There are no prizes or drawings for sending this in, but I still hope you take the time to fill in as many questions as you can stand to answer, put it in an envelope and drop it in the mail. One more thing- if you do want to volunteer to help, we need your name and phone number. Thanks!

Central Coast Bluegrass

(cont'd from page 4)

(like most of the people) has departed, leaving us to play by memory since we can no longer see our necks (I mean the ones on our instruments). It is not unusual for CITY LIMITS to wind up after a Tucker's Grove Weekend at a party or night club to play a few more hours, or to stop in at some unsuspecting restaurant and begin singing without the management being warned!

To those of you who are living in the L.A. area or around San Francisco, I would like to offer this invitation: come to Santa Barbara on the second Sunday of any month and seek out Tucker's Grove. You will find there are some very good musicians around these parts. You won't regret the trip and you will surely take home some memories to share with your friends who couldn't (or wouldn't) come with you.

Larry Sparks

(cont'd from page 3)

leader of the second (new) generation in traditional bluegrass, and suddenly to some people we aren't doing bluegrass at all. They say, 'Oh, that ain't bluegrass like it should be played.' But when a person has a good idea, they should stick to it, and Larry will."

Sparks has had ideas about how to change his sound for years. His most persistent and widely talked about idea is that of a multiple fiddle section. His most general concern about his direction is how to be successful without leaving behind the amount of bluegrass he wants to retain. "In order for bluegrass to be a hit, you have to do one of two things," said Sparks. "You have to change it and make it more salable to the public, or you have to get it better media coverage. Flatt and Scruggs had a hit with the Beverly Hillbillies theme song, and there was Dueling Banjos in Deliverance. If I got a hit, I would still do the same show I did tonight. I'll never drop bluegrass--it's done a lot for me."

I would like to apologize to all the people who gave me statements for the MUSICAL PSYCHICS article which was to appear in this issue of the Breakdown (you know who you are). After diligently collecting your opinions and compiling them into an article, they got left in Berkeley when the Breakdown was being pasted-up in San Jose. However, they will all appear in the next issue. Sorry, Kiddos.

Beth Weil
Resident Flake

QUESTIONNAIRE

PART I - DEMOGRAPHY - Basically, we want to know something about who the members are.

AGE GROUP (CHECK ONE) ☐ 16 & under ☐ 17-20 ☐ 21-35 ☐ 36-64 ☐ 65 & over

FAMILY STATUS (CHECK APPROPRIATE CATEGORIES) ☐ Single ☐ Married ☐ Kids (#)

LOCATION (CHECK ONE) ☐ Bay Area ☐ Sacramento Area ☐ San Jose Area
☐ Northern Cal. (city? _____) ☐ So. Cal. (city? _____) ☐ Other

TRANSPORTATION ☐ Own Car ☐ Public Trans. ☐ Other (list _____)

PART II - MUSICAL INTERESTS - This information could help us in planning CBA events, and in presenting future articles in the Bluegrass Breakdown.

SOUND REPRODUCTION ☐ Record Player ☐ Reel-to-reel tape ☐ Cassette tape ☐ 8 Track

RECORD COLLECTION _____ Approximately how many BG records do you own?

FAVORITES - List your favorites in the following categories, first for Calif., then for all of USA.

| | California | Nation |
|--|------------|--------|
| Favorite: | | |
| Banjo Player | | |
| Fiddle Player | | |
| Guitar Player | | |
| Mandolin Player | | |
| Bass Player | | |
| Dobro Player | | |
| Band | | |
| Lead Singer | | |
| BG Record of all Time | | |
| Period for BG | | |
| Style of BG (ie, trad., newgrass, etc) | | |

MAJOR SOURCE OF BLUEGRASS LISTENING ☐ Records ☐ Tapes ☐ Live shows ☐ Jamming

INTEREST IN BLUEGRASS How has it changed over the past year?
☐ More interested ☐ About the same ☐ Less interested

LIVE SHOWS How often do you go out to see live performances of bluegrass?
☐ More than once a week ☐ About once a week ☐ Once or twice a month
☐ Once every few months ☐ seldom ☐ Never

MUSICIANS (CHECK ALL CATEGORIES THAT APPLY) ☐ Amateur ☐ Semi-pro ☐ Professional
☐ Banjo ☐ Fiddle ☐ Guitar ☐ Mandolin ☐ Bass ☐ Dobro ☐ Sing ☐ In a band

PART III - THE CALIFORNIA BLUEGRASS ASSOCIATION - EVENTS

WHEN DID YOU JOIN? ☐ More than one year ago ☐ Last year (list month _____)

EVENTS ATTENDED ☐ Jim & Jesse (either concert)
☐ Fairfield Mini-festival (Old Friends, Cedar Hill, Cloggers)
☐ Grass Valley (June) ☐ Grass Valley (September)
☐ Fairfield Mini-festival (High Country, Spur of the Moment, Square dancing)
☐ Napa Mini-festival (Del McCoury, Done Gone)
☐ Larry Sparks at Great American Music Hall
☐ Ft. Mason Mini-festival (Good Ol' Persons, Tonto Basin Band, Clogging workshop)

IF YOU DID NOT ATTEND THESE EVENTS, WHY NOT?

TYPE OF EVENTS - What would improve CBA events for you?

☐ Different location (specify area _____)
☐ Hired bands (specify _____)
☐ Workshops
☐ Contests
☐ Different times (specify _____)

WHAT TIMES WOULD YOU BE ABLE TO ATTEND CBA EVENTS (for bands you'd like to see)

Weekday evenings (☐ M ☐ TU ☐ W ☐ TH)
Weekend evenings (☐ F ☐ SA ☐ SUN)
Weekend days (☐ SA ☐ SUN)

WHAT EASTERN BANDS WOULD YOU LIKE TO SEE THAT ARE SELDOM (IF EVER) ON THE WEST COAST?

WHAT HAVE YOU LIKED MOST ABOUT THE GRASS VALLEY FESTIVAL(S) YOU'VE ATTENDED?

☐ Performers ☐ Jamming ☐ Meeting friends ☐ Camping ☐ Other

NOTE ANY COMMENTS YOU HAVE ABOUT GRASS VALLEY FESTIVALS.

FREQUENCY ☐ More festivals ☐ Fewer festivals
☐ More concerts ☐ Fewer concerts
☐ More mini-festivals ☐ Fewer mini-festivals
☐ More events (general) ☐ Fewer events (general)

PART IV - THE CALIFORNIA BLUEGRASS ASSOCIATION - ORGANIZATION

DIRECTORS

Do you know who they are? _____
How they are elected? _____ (Y or N)
What they do within the CBA? _____

FUNDS -Here are some possible uses of CBA funds. Number them according to the priority you would give each of them, with 1 being the highest priority.

____ purchase of property
____ more concerts
____ audio and video recording equipment
____ sound system
____ purchase of bluegrass records for archives
____ small computer system for record keeping, word processing(BGBD,etc.)
____ other (list)

VOLUNTEERS Check the areas you would be willing to help bluegrass through the CBA.

ADVERTISING: ____ art work ____ poster distribution (10 or more) ____ phone calls

ORGANIZING: ____ planning events ____ local arrangements for events

GRASS VALLEY: ____ staff information booth ____ help at gate ____ go-fer

BLUEGRASS BREAKDOWN: ____ articles ____ photos ____ artwork ____ layout ____ typing ____ mailing

BAND SELECTION COMMITTEE: Would you like to serve on one? _____

WHERE DID YOU HERE ABOUT THE CBA?

PART V - BLUEGRASS BREAKDOWN

BACK ISSUES - What do you do with them? ____ save it ____ give it away ____ throw it out

READERS - How many people read your copy? ____ one ____ two ____ three ____ four or more

WHAT IS THE FIRST THING YOU TURN TO IN A NEW ISSUE?

WHAT IS THE LAST THING YOU READ?

ANY COLUMNS YOU ESPECIALLY LIKE(L)? DON'T CARE FOR (DCF)?

This 'n That ____ Where To Go ____ Record Reviews ____ Letters

Bluegrass Down South ____ Old Time Music ____ Field Guide ____ Special Events ____

ANY ARTICLES YOU ESPECIALLY LIKED(L)? DIDN'T CARE FOR (DCF)?

Backup ____ Bluegrass Quiz ____ Tablature(list) ____

CBA Event Review(list) ____

The Learning Process ____ Flatt & Scruggs Discography ____

ARTICLES (CONT'D)

Stanley Brothers Discography____ Buffalo Butter Band____ BG Psychics ____

Artwork (list)____

IN WHAT AREAS WOULD YOU LIKE TO SEE MORE ARTICLES?

WHAT CALIFORNIA GROUPS WOULD YOU LIKE TO SEE FEATURED IN COMING ISSUES?

PART VI- PLEASE USE THE REMAINING SPACE TO CLARIFY ANY OF YOUR ANSWERS, OR COVER SOMETHING THAT WASN'T COVERED IN THE REST OF THE QUESTIONNAIRE. AND THANKS FOR YOUR HELP!!

THIS N' THAT

Steve Pottier

This issue will mark the beginning of the second year of the BGBD under this editorship. To see what kind of job we are doing, and to find out some of the member's opinions about the CBA, etc., we have included a questionnaire to fill out and send in. I sincerely hope everyone will take a few minutes to do it. Also in the interest of better informing the members, I started a column which summarizes the Board decisions during the previous two month period. Keep in mind that a lot more discussion takes place at the board meetings- these are mainly just the decisions that are brought to a vote.

* * * * *

Good news! Violet Lankford reports that Ghost Mountain Ranch is under new ownership. Plans have been laid to relocate the concert area to a tree shaded hillside, where they will host the 3rd Annual Bluegrass Festival, Memorial Day Weekend, May 24 & 25. Watch for further details in the next issue.

* * * * *

Mooney's Irish Pub is also under new ownership in San Francisco. The owner plans to feature bluegrass on a regular basis, beginning with Old Friends on St. Patrick's Day.

* * * * *

Bands wishing to play a set in one of the guest slots at a CBA mini-festival should notify Laurie Lewis. This will aid in the scheduling, and will allow the band members to get in free. The next mini-festival will be at Fairfield Apr. 23, and will feature instrumental workshops in banjo, bass, fiddle, guitar, and mandolin. Bring your instrument, do some jamming and tune up for Grass Valley!

* * * * *

Incidentally, the bands selected for June are: Country Ham, Overlook Mtn. Boys, 8th Ave String Band, Grant Street String Band, Redwood Hill, Steve & Gwen and their Bluegrass Band, Western Pacific, Done Gone, Buck White & the Down Home Folks, Traditional Bluegrass, Bill White, Tonto Basin Band, Sawtooth Mountain Boys, and the Foggy Mtn. Cloggers (whew!).

The Dinasoares (sic) are back! Dorothy Baxter, John Peterson and friends will be back at the Freight & Salvage for an evening of madness and music. Should be fun!

* * * * *

Laurie Lewis and Kathy Kallick will be taping a TV show with Kate Wolf to be aired this summer.

* * * * *

Bethany Rainy has replaced Barbara Montoro on bass of Any Old Time. Barbara has moved to Minnesota to play on a national syndicated radio show.

* * * * *

Jay Quesenberry will soon be moving to Kentucky. Jay has been with the CBA since it was started, and served several years on the board. His leaving will certainly be a great loss to the CBA. I'm told that he will be at the Fairfield Mini-festival in April- this could be a chance for the members to send him off with a rousing picking party! Good luck to Jan and Jay in their new home.

* * * * *

The CBA could use a portable information booth. If anyone would like to volunteer time and/or materials to make one, drop a line to our PO Box (do this before you build it, so we aren't deluged with information booths).

* * * * *

Just read an article by UPI, reprinted in the Arizona Fiddler, that the Bluegrass festival in Telluride, Colo, was voted out by the town residents. Seems the townspeople didn't care much for the bluegrass types, and on top of that, they didn't think they spent enough money in town....

* * * * *

Sandy Rothman mentioned that he lost track of a microphone. If you borrowed it (and you know who you are), kindly give Sandy a ring. Thanks.

* * * * *

Support your local bluegrass bands! Goeff Stelling wrote a nice article for the San Diego Bluegrass Club newsletter about the problem owners have financially. Help out by buying a drink or pizza (or whatever).

FIELD GUIDE TO WESTERN BANDS

ANY OLD TIME

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

ARKANSAS SHEIKS

Alternate Fridays at Ashkenaz, Berk.
For bookings, contact Karana Hattersly-Drayton, 415/791-8476.

BEAR CREEK BOYS/WESTERN PACIFIC

JJ's Pizza once monthly in Capitola Wine Cellar, Los Gatos, once monthly
For exact dates and bookings, contact Joe Kimbro, 408/427-3531.

BILL WHITE

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

BUFFALO BUTTER BAND

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

THE CAFFREY FAMILY

For bookings, contact Patty Caffrey, 415/564-1464 or 707/527-0698.

CLEVE ANDREWS AND ROBIN KIM

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

CAROLINA SPECIAL

For bookings, contact John Murphy, 707/429-9459 or Jack Leiderman, 415/654-1791.

COUSIN JACK

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

COUNTRY HAM

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

DAY LATE & A DOLLAR SHORT

For bookings, contact Steve Wharton, 707/829-2476.

DONE GONE

Every Thursday-Paul's Saloon, SF
Every Friday- Red Vest Pizza, El Cerrito
Mar 5- The Village, Vallejo
Mar 8- Concert, Nevada City-Victoria House
Mar 13- Raspberry's, Angel's Camp
Mar 14,15- Depression Deli, Reno
Apr 25,26- Depression Deli, Reno
For bookings, contact Max Berueffy, 415/383-1736.

8th AVE. STRING BAND

Every Friday- Deja Vu Mining Co. (bar and restaurant), Chico
For bookings, contact Flauren Ricketts, 916/895-0751.

FICKLE HILL

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

FOGGY MOUNTAIN CLOGGERS

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

FRANK WAKEFIELD

For bookings, contact Frank, 415/655-0526.

FRESH PICKED

For bookings, contact John Kasley, 415/758-0872.

GOOD OL' PERSONS

Every Thursday- Red Vest, El Cerrito
Every Sunday- Paul's Saloon, SF
Mar 29- Freight & Salvage, Berkeley
Apr 15- Towne House, Emeryville
For bookings, contact Kathy Kallick, 415/474-5368, or Paul Shelasky, 892-1265.

GRANT STREET STRING BAND

Apr 18- Freight & Salvage, Berkeley
Apr 19- Paul's Saloon, SF
For bookings, contact Laurie Lewis, 415/548-3021.

HIGH COUNTRY

Every Tuesday and Fri- Paul's Saloon, SF
Every Wed- Red Vest Pizza, El Cerrito
Mar 9- The Rainbow Bridge, Napa
Mar 12- The Village, Vallejo
Mar 15- Freight & Salvage, Berkeley
Mar 26- The Village, Vallejo
Mar 29- Paul's Saloon, SF
Apr 23- Tam O' Shanter, Bakersfield
Apr 24- Concert, Santa Barbara
Apr 25-27- Golden West Bluegrass Festival
Apr 28- Wild Blue Yonder, Fresno
For bookings, contact Butch Waller, 415/776-6713.

HOOKER OAK

Every Wed- The Old Navy Inn, Chico
For bookings, contact Jack Lemley,
916/877-3759.

KICKIN' GRASS

1st & 3rd Fri- Rosie's, Cotati
2nd & 4th Fri Rosie's, Santa Rosa
Joe Frogger's, Santa Rosa
For bookings, contact Lisa Iskin,
707/762-0810.

THE LEATHERMAN BOYS

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

THE HIGH WINDOW BOYS

For bookings, contact Walden Dahl,
714/989-8294.

OAKUM

Saturdays- Red Vest Pizza, El Cerrito
For bookings, contact Al, 415/548-3111.

LOST HIGHWAY

For bookings, contact David Dickey,
714/888-9066.

OLD FRIENDS

Every Wed- Paul's Saloon, SF
Mar 17- Mooney's Irish Pub, SF
For bookings, contact Gene Tortora,
415/981-4396.

OVERLOOK MOUNTAIN BOYS

Apr 13- CBA Mini-festival, Fairfield
For bookings, contact Jack Sadler,
408/354-9359.

PACIFIC..LY BLUEGRASS

For bookings, contact Don Ridgeway, 6351
East Lake Dr., San Diego, CA 92119.

RAIN TREE COUNTY BOYS

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

RAY PARK

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

REDWOOD HILL

For bookings, contact Stuart Rawlings,
415/467-2970.

RIVER CITY RAMBLERS

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

ROUND OAK

Apr 13- CBA Mini-festival, Fairfield
Thursdays- Sour Dough Rebo's, Santa Rosa
Saturdays- Rosie's, Santa Rosa
For bookings, contact Rick Finehague,
707/664-1110 or 762-4266.

SAW PLAYER CHARLIE, with ART PETERSON

Mar 17- Sour Dough Rebo's, Santa Rosa
For bookings, contact Charlie Blacklock,
415/523-4649, or Art, 731-8990.

SAWTOOTH MOUNTAIN BOYS

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

SHUBB-WILSON TRIO

For bookings, contact Rick Shubb,
415/526-2995.

SIDESADDLE

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

SOUTH LOOMIS QUICKSTEP

For bookings, contact Ted Smith,
916/622-8525.

THE TONTO BASIN BAND

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

A TOUCH OF GRASS

Fridays- Danville Hotel, Danville
1st Saturday- Paul's Saloon, SF
For bookings, contact Bob Lawrence,
415/328-2130.

TRAIN 45

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

THE VERN WILLIAMS BAND

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

(Cont'd on page 18)

DIRECTORS MEETINGS

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

JANUARY

poll by phone: Should CBA hire Larry Sparks
for a concert at the Great American Music
Hall? 7y,2n(CP,EP)

Board meeting:(SS absent, EP 1 hour late,
BW left ½hour early)

Board approves funds for bank audit (state
and federal). Approx. cost:\$200/audit.(7y,
On,EP not present)

Board reconsiders dues increase to say \$8.50
for single member, all other rates to re-
main the same.(7y, On, EP not present)

Board approves a \$2.00 discount for CBA
members at Larry Sparks concert.(7y,On,
EP not present)

Bands applying to play for charity organi-
zations through the CBA will be picked by
the band selection committee to avoid con-
flict of interest.(6y,On, CP abstained, EP
left the room for the vote)

Band selection committee for September
Grass Valley: Kathy Schoggins, Pat Brown,
Robbie McDonald, Steve Pottier, Lars Bourne.
Board approves ticket price increase for
Grass Valley:

| F | S | S | F/S | S/S | 3-day | advance |
|----|---|---|-----|-----|-------|-----------|
| 4. | 7 | 5 | 11 | 12 | 16 | 10(CBA) |
| 5 | 8 | 6 | 13 | 14 | 19 | 16(other) |

(8y,On)

Additional \$1000 approved for contract with
Buck White in order to hire Ricky Skaggs
for June Grass Valley.(7y,1n(BW))

Board approves purchase of 30 reels of pro-
fessional tape to record CBA events.(8y,On)

Band selction committee for regular CBA
events (not Grass Valley): Mike Johnson,
Jean Johnson, Karen Walter, Sue Shelasky,
Steve DeHaas.

FEBRUARY

poll by phone: Ticket prices at the gate for
Grass Valley will be the same for members &
non-members to help logistics. Advance dis-
count to remain.(9y,On)

Board meeting:(EP absent, LB 20 min. late,
LL left after ½hour, KT left after 1 hour)
CBA can't order bank audits without filing
suit. KT will draft letter to bank.

Member Bob Huenemann talked to the board
about improving facilities and interest
in jamming at the mini-festivals.
Board approves hiring of 2 bands for a
mini-festival in mid-April at a location to
be determined. The event should feature
instrumental workshops.(6y,On, KT had gone)
Next meeting:March 16, 1 PM, Butch Waller's.

Bluegrass Down South

(continued)

Unforseen delays in mix down and pressing
have caused PAT BRAYER's album to be a lit-
tle late but it should be out by April.
The rough tape I heard recently sounds
real good- Pat put his best songs on it
and I can imagine them being picked up by
other groups.

I hate to end on a sad note but this month
it seems unavoidable. I am saddened to re-
port the premature end of a bright career
that occurred tragically last month at the
Straw Hat Pizza Parlor in Cucamonga. In
the first bluegrass related death in this
area, young banjoist RONNIE DUNLOP was
beaten to death during the fourth set by
his father, DON DUNLOP, guitarist for the
DUNLOP FAMILY. It seems that they got so
intensely involved in their version of
Dueling Banjos that father Don couldn't
take the humiliation of little Ronnie play-
ing faster and winning the "duel." Stunned
patrons pulled the enraged father from the
lifeless form of the little musician but
efforts to revive him proved futile. The
father has been booked for involuntary man-
slaughter, and rumor is that they are mak-
ing him listen to KISS records, which his
wife said tearfully in response to ques-
tions,"He done wrong, but that's cruel and
inhuman punishment- far worse than the
crime."

(Editor's note: That's some story David. I
think you should send it to Ralph Stanley,
and ask him to write a song about it. I'm
sure it would rival "Come All Ye Tender
Hearted" for it's sadness. Actually, the
worst part of that story is that I believed
it. David, how could you be so cruel?)



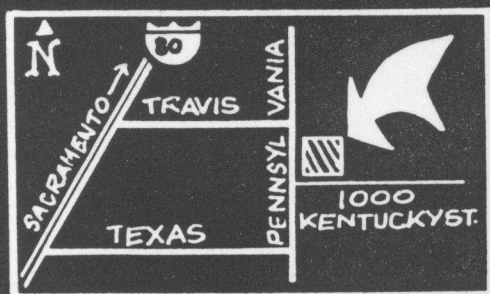
TUNE UP FOR GRASS VALLEY!

INSTRUMENTAL
WORKSHOPS

with....

OVERLOOK MTN. BOYS
Plus **ROUND OAK**

AN AFTERNOON OF
BLUEGRASS
AT THE FAIRFIELD COMMUNITY CENTER



MORE INFO? CALL (415) 366-3754

APRIL 13
SUNDAY 1 to 6 PM

ADULTS
\$300

UNDER 13
& SENIOR
CITIZENS **\$100**

PRESENTED BY THE CALIFORNIA BLUEGRASS ASSOCIATION



SIDESADDLE BLUEGRASS BAND...DOWN ON THE RANCH

DEADLINE

Please submit copy for ads, articles, gig listings, reviews, events, etc. on or (preferably) before the 15th of the month preceeding publication. This lead time is necessary to allow for preparation and printing of the BLUEGRASS BREAKDOWN. Mail all contributions that are not directed at particular staff members (eg, if they have their own column they may prefer to get mail directly) to CBA, PO Box 11287, San Francisco, ca 94101. If you are confused, mail it to that address anyway, and it will be routed to the right people. Please make checks for ads or renewals to the California Bluegrass Association.

AD RATES

To place your ad in the Bluegrass Breakdown please note the following rates:

Camera-ready copy: \$30/full page 8½x11
 \$20/½ page
 \$10/¼page
 Not camera-ready: \$40/full page
 \$25/½ page, \$15/¼ page
 Classified Ads: \$2 up to and incl. 3 lines
 \$.50/line thereafter

FIELD GUIDE (cont'd from page 15)

STEVE & GWEN & THEIR BLUEGRASS BAND

Mar 7-9- Los Vegas, Nev
 Mar 12- First So. Baptist Ch., Hawthorne, Nv
 Mar 15-16- Reno, Nev
 Mar 20- State Prison, Susanville
 Mar 21- Westwood
 Mar 22- Lassen College, Susanville
 Mar 23- Nazarene Ch., Susanville
 Assembly of God, Chester
 Mar 30- Doyle, also Greyeagle, CA
 Apr 6- Cottonwood, CA
 Apr 13- Tehema, also Chico
 Apr 16- Corning, CA
 Apr 17- Oroville, CA
 Apr 20- Williams, also Woodland, CA
 Apr 23- Sacramento, CA
 For bookings, contact Steve, 916/253-2640, Star Route, Janesville, CA 96114.

PHOTO CONTEST

We are planning to run a photo contest later this year, the entrants to be judged by the art staff of the San Jose Mercury News. Dust off the old Instamatic and save up some photos to enter. Exact details will be available in the next issue.

THIS
SPRING!

AT STANFORD UNIVERSITY

ASSU SPECIAL EVENTS

announces

The **STANFORD** **BLUEGRASS** **FESTIVAL**

featuring EmmyLou Harris



ALSO:
Earl Scruggs Revue
The Dillards
John Hartford
J.D. Crowe and much more,
including the best in
Bay Area Bluegrass!

May 10-11, 1980

FROST AMPITHEATER AT STANFORD

Tickets: \$8 each day, \$15 weekend. Available at all BASS outlets
including most Bullock's and Record Factory Stores,
and the Tresidder Ticket Office at Stanford (415)/497-4317).
To charge by phone, call 415/835-4342 or 408/297-7552.

WATCH YOUR NEWSPAPER FOR MORE DETAILS!

Special Events

MARCH

- 14-15 FIDDLE & GUITAR CONTEST, Municipal Auditorium, Oroville. Flatpicking contest on Friday night, fiddle contest Saturday.

APRIL

- 13 CBA MINI-FESTIVAL, Fairfield, featuring instrumental workshops, and jamming. More info elsewhere in this issue.
- 22 or 24 JIM & JESSE may be playing at the Great American Music Hall in San Francisco. Watch the Pink Section of the SF Chronicle to confirm the date.
- 25-27 16th GOLDEN WEST BLUEGRASS FESTIVAL, Norco, featuring Jim & Jesse, High Country, and many more. See ad in this issue for more info.

MAY

- 9-11 CALICO SPRING FESTIVAL, Calico Ghost Town. Saturday there is a contest for amateur pickers with banjo, fiddle, guitar, and group competition. Sunday there will be a similar contest for professional pickers. For more info, call 714/254-2122 or 714/383-1912.
- 10-11 STANFORD BLUEGRASS FESTIVAL, Frost Amphitheater, Stanford. Featuring J.D. Crowe & the New South, Emmy Lou Harris, Earl Scruggs Revue, Nitty Gritty Dirt Band. Tickets & info ASSU ticket office or Gloria Maya 415/497-4337.
- 17 2nd ANNUAL NUT CREEK CHILI COOK OFF & BLUEGRASS FESTIVAL, Alameda County Fairgrounds from 11 to 6. Featuring Done Gone, High Country, Train 45, Overlook Mtn. Boys, & Tonto Basin Band. Call Fairgrounds for further information.
- 24-25 3rd ANNUAL GHOST MOUNTAIN BLUEGRASS FESTIVAL, Pollock Pines. Featuring The Vern Williams Band, Rose Maddox, South Loomis Quickstep, High Country, Sawtooth Mountain Boys, Done Gone, Carolina Special, Bill White, and the Foggy Mtn. Cloggers. For info, call 916/487-9761 or 707/745-6110.

JUNE

- 20-22 5th GRASS VALLEY SUMMER BLUEGRASS FESTIVAL, Grass Valley. Sponsored by the CBA. Advance ticket information this issue, complete info next issue.



NOTE TO ALL BANDS

If you would like to have your band considered for upcoming CBA sponsored 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 personell. 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 for the CBA to have an idea of what you sound like. Also, a picture of your band, biographies, etc., would all help.

Again, a professional promo-package is not needed - just a letter will do if you don't have something else. Please do this even if you have played at CBA events before - the people who choose bands may not be the ones who have seen your band. Send this information to:

California Bluegrass Association
PO Box 11287
San Francisco, Ca 94101
attn/ Laurie Lewis

Send information on where your band is playing to the same address, attn/Steve Pottier and please be aware of the deadline.

The band selection committee will choose bands for the June festival after Dec 1, and for the September festival after Mar 1.

LETTERS!

Dear Steve,

Just a little note to let you know what's happening up here in the North Valley. First of all, Colby Mtn. disbanded last May, so you can delete the info from the "Field Guide." Second, there's a new band up here called "The Hooker Oak Band." We're playing every Wednesday night at the Old Navy Inn in Chico. For bookings, contact me at the number listed below. Thirdly, I host a bluegrass radio show on Saturdays, 3-5 on KCHO, Chico. If anyone wants their band heard, just send a tape or album (address: 3667 Neal Rd, Paradise, CA 95969)....

Keep Pickin'
Jack Lemley

To Whom it may concern;

Having read BGBD Vol 6 #1 through I congratulate you on maintaining a quality newsletter/magazine. I am well pleased with my subscription.

On the bottom of the inside back cover I am advised my renewal (to follow shortly) will cost \$1.00 extra. This is understandable. Question: since I wish to maintain membership for my entire family, am I to assume that \$13.00 will cover myself, my wife, and my 3 children ages 4 and under?

Also, I have a request if you might be so kind as to grant it. I teach 5-string banjo in my local area and would like permission to copy pages 7-10 of BGBD Vol 5, #3, "Back up Banjo," to pass out amongst my clients in the interest of educating banjoists (possibly resulting in fewer uneducated ones). I have noticed no copyright notice in any of my copies of BGBD, but I feel it would be in bad taste not to ask first. If you wish, I will make no such copies.

The fiddle player in our amateur band has pointed out that the June Grass Valley festival conflicts with the Weiser, Idaho festivities again this year. The information is 2nd hand, (but) if true perhaps this might be avoided next year.

Sincerely,
Mike Westfall

(We welcome letters- please send them to the CBA, PO Box 11287, San Francisco 94101)

(Editor's note: First, your question about subscription rates: your renewal would cost \$8.50 for you, \$2.50 for your wife, and \$1.00 for your kids- total \$12.00. Basically the board wanted to cover the rising costs of BGBD production, so the increase is set up to be "per household."

Second, please do copy the backup articles. Hopefully, we will soon be able to publish them all under one cover for those who may have missed the first articles.

Third, it is true (though regretable) that the June Grass Valley festival will coincide with the one in Weiser. We did try to change it, but it turned out to be out of the question. Worse, we have the same problem next year. The two festivals won't conflict in 1982...)

C.B.A.,

Just a comment:

I think the Chamblee review of the South Loomis album was completely justified. Merely because the correct instruments are present and the personnel have been around a long time does not ensure a good performance. The reviewer was right in criticizing the record, just as Steve Pottier dared criticize the "Great" Caffrey Family for a less-than-good performance at Grass Valley. I was glad to see someone take an honest look at some of the offerings. Any performer should expect some criticism and ought to learn from it, whether considered an institution, Good ole' Boy, or whatever. I hope more writers for the BGBD take the courage to make honest remarks.

John O'Brien

Editor,

Regarding your defense of Chamblee's South Loomis Quickstep record review: a negative review is one thing; a hatchet job is another.

Vicki Bartlett

P.S. If SLQ returns to Grass Valley, so will I!

(cont'd on page 23)

THE SIXTEENTH GOLDEN WEST BLUEGRASS FESTIVAL

FEATURING

Stars of WSM Grand Ole Opry



HIGH
COUNTRY

DAMASCUS
ROAD

RAIN TREE
COUNTY

PACIFIC..LY
BLUEGRASS

CANYON
GRASS

FOOTLOOSE
CLOGGERS

LOST
HIGHWAY

TRAIN 45

HIGH
WINDOW
BOYS

HIGH
DESERT
BLUEGRASS
BOYS

PANHANDLE
COUNTRY

JIM & JESSE
& THE VIRGINIA BOYS

3 EXCITING DAYS! • Fri. • Sat. • Sun. • APRIL 25 27

SILVER LAKES PARK ... near

NORCO

... 5 Miles North of Corona

Produced by Dick Tyner & Rick Kirby,

P. O. Box 341, Bonsall, CA 92003.

(714) 726-3498/(714) 433-1932

RADIOADDENDA

KUNR (88.7 FM) Reno, Nevada
Saturday 4-6 PM
Bluegrass, Western Swing, etc.
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.

KPFA (94.1 FM) Berkeley
Alternate Fridays, 3-5 PM,
Panhandle Country with Tom Diamant

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

LETTERS- (Cont'd from page 21)

(Editor's note: Excedrin headache #38 is...
Actually, the SLQ album sparked a division
of opinions in their national reviews,
also. It turns out that Cater's review is
not the best or the worst review they have
received from the four reviews I have seen.
I'm working on getting an article that
might clarify the critic/reviewer's role.
Meanwhile, I'll continue to use reviews
that are done in good faith. One more
thing: Vicki's post script implies that she
thinks there may be a connection between
a record review and being hired for a CBA
sponsored event. Not so! The record reviews
do not necessarily reflect the views of the
CBA or anyone on a band selection committee
(though they may). I would hope that the
folks attending the Grass Valley festivals
would come to hear more than one band. How
about volunteering to serve on the band
selection committee?)



MEMBERSHIP APPLICATION

| MEMBERSHIP APPLICATION | | | AMOUNT |
|--|--|--|----------------------------|
| LAST NAME, FIRST | SPOUSES NAME (if incl) | | SELF \$8.50 |
| ADDRESS | CHILDREN UNDER 16 INCLUDED (give first name and birthdate) | | SPOUSE \$2.50 |
| CITY STATE ZIP | | | CHILDREN (all under 16) |
| PHONE (incl area code) | | | \$1.00 |
| INSTRUMENTS PLAYED | CHECK IF: | | TOTAL |
| ANY HELP YOU CAN OFFER TO THE CBA (artwork, typing, writing, advertising, etc.) | NEW <input type="checkbox"/> RENEWAL <input type="checkbox"/> | | SUB. ONLY \$5.00 |
| | SUBSCRIPTION TO 'BLUEGRASS BREAKDOWN' ONLY <input type="checkbox"/> | | |

Bands of at least 3 members (not more than 7) may join the CBA as a group at a reduced rate. See page 2 for more information and write to the membership VP directly.

Send check or money order to: Treasurer, California Bluegrass Assoc.
P.O. 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) Gilroy - Sunday,
6 - 9 pm, Bluegrass and assorted
craziness with Cousin Al Knoth

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

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

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.

BLUEGRASS BREAKDOWN
PO BOX 11287
San Francisco, Ca 94101

Jay O. Quesenberry
3637 Snell Ave. #303
San Jose, CA 95136

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