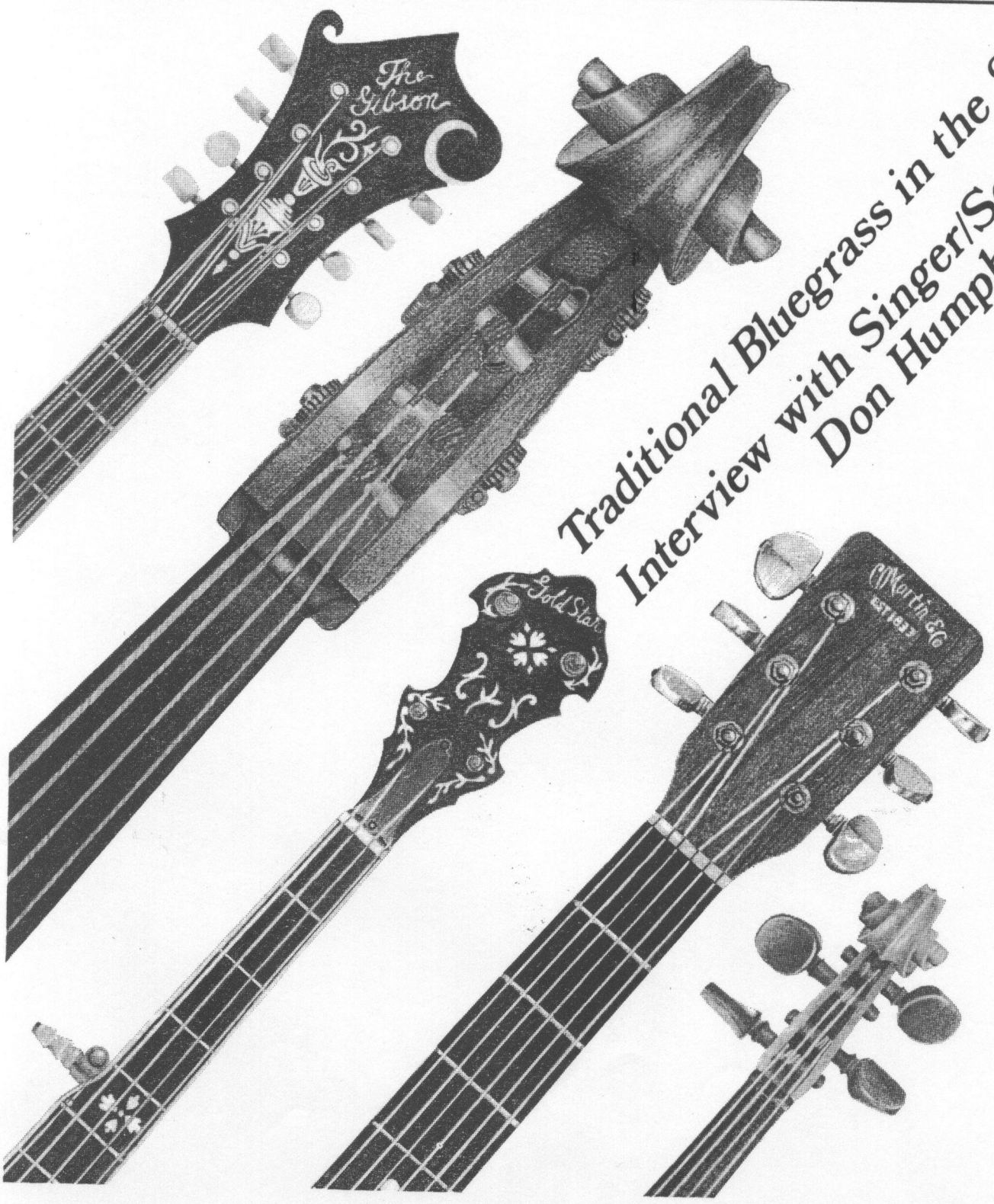


BLUEGRASS BREAKDOWN

MARCH/APRIL

Volume 7 Number 2



Traditional Bluegrass in the 80's
Interview with Singer/Songwriter
Don Humphries

California Bluegrass Association

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

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

DIRECTORS AND OFFICERS OF THE CBA

Publicity Bob Goen 1440 Arcade Blvd. Sacramento 95815 916/925-0776	Don Powell * 735 College St Woodland 95695 916/662-5691
Treasurer Mike Johnson * 9025 Alcosta Blvd #233 San Ramon 94583 415/828-1389	VP Membership Kathy Schoggins 39936 Michelle St. Fremont 94538 415/656-6156
Sue Shelasky * 2557B Wakefield Oakland 94606 415/532-8717	Secretary Diane Lerma PO Box 15525 Sacramento 95813 916/924-0596
VP Activities Laurie Lewis * 2535 Grant St. Berkeley 94703 415/548-3021	Chairman Kathy Tyler * 36381 Barnard St. Newark 94560 415/792-3183
Legal Advisor Carl Pagter * 1809 Meadow Lane Walnut Creek 94595 415/938-4221	President Butch Waller * 1285 Filbert San Francisco 94109 415/776-6713
Vice Chairman/Editor Steve Pottier * PO Box 43 San Rafael 94915 415/548-9509	Karen Walter * 4212 25th St. San Francisco 94114 415/826-3159

(* member of the Board of Directors)

CONTENTS:

Special Events.....	Pg.3
Traditional Bluegrass in the '80's.....	Pg.4
Bluegrass All-Stars Review.....	Pg.7
Songwriters- Interviews.....	Pg.8
Cartoon.....	Pg.12
Pickin' Post.....	Pg.13
Field Guide.....	Pg.14
Articles of Incorporation.....	Pg.17
Letters.....	Pg.18
Director's Meetings.....	Pg.20
Financial Statement.....	Pg.21
Bluegrass in Sonoma County.....	Pg.22
Hot Rize in Concert.....	Pg.23
This 'N That.....	Pg.24
Design Contest.....	Pg.25
Clubs.....	Pg.26

ON THE COVER:

Bluegrass instrument pegheads as drawn by Beth Weil, and as fine a job as I've seen her do. Thanks, Beth!
Thanks also to the pasteup crew: Karen Walter, Robbie Macdonald, Laurie Lewis and the magic fingers of Lee Knight.

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

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

Special Events

MARCH

13-14 NORTHWEST REGIONAL FIDDLE CHAMPIONSHIP, Oroville Municipal Auditorium. A flatpicking guitar contest is usually held on Friday night. Sponsored by the CSOTFA. For more info, call 916/675-2218.

20 BLUEGRASS JAMBOREE, Fair Oaks Community Center, Featuring Grant Street String Band and the Linda Creek Ramblers. For information, call 916/489-0428 or 916/791-0301.

APRIL

12 CBA MINI-FESTIVAL, Loudon-Nelson Community Center, Santa Cruz. Further details elsewhere in this issue.

25 2nd ANNUAL REDWOOD MOUNTAIN FINE ARTS & CRAFTS FAIRE and FOLK MUSIC FESTIVAL, Highlands County Park, Hwy 9- Ben Lomond. Grant Street String Band will play a noon concert, and there will be a banjo-fiddle-dulcimer contest in both bluegrass and traditional styles. For info, contact Rob Solomon, 415/497-5272.

26 1st ANNUAL LA GRANGE BANJO-FIDDLE-GUITAR CONTEST, La Grange, 30 mi. east of Merced. \$3 entree fee for contestants, audience free, starts at 10 am. For more info, call 209/853-2593.

24-26 19th GOLDEN WEST BLUEGRASS FESTIVAL, Norco. Featuring Denver Grass, Stormy Mtn. Boys, Sawtooth Mtn. Boys, Hard Times, Traditional Bluegrass, Cheyenne, Pacific..ly Bluegrass, Train 45, and the 4th Annual West Coast Flatpicking Contest. For more info, call 714/726-3498.

MAY

8-9 CALIFORNIA STATE FIDDLE CHAMPIONSHIP, Hacienda Hotel, Fresno (Clinton St. off ramp). Guitar contest Friday night. Sponsored by CSOTFA.

16 3rd ANNUAL NUT CREEK CHILI COOK OFF & BLUEGRASS FESTIVAL, featuring Train 45, Damascus Road, Foggy Mtn. Cloggers, and Bill White. Sponsored by Children's Hospital Branches, Inc. For more info, call 415/ 930-8080 or 652-9202 or the Alameda County Fairgrounds.

30-31 BLUEGRASS FESTIVAL & GUITAR CONTEST, Sonoma. Sponsored by Chip Curry. See next issue for more details.

JUNE

19-21 6th GRASS VALLEY SUMMER BLUEGRASS FESTIVAL, Grass Valley. Featuring Del McCoury & the Dixie Pals, The Vern Williams Band, Bill Grant & Delia Bell, The Stone Mtn. Boys, Country Ham, Tall Timber, Dusty Road Boys, Possum Trot, Good Ol' Persons, High Country, Cache Valley Drifters, Bill White, Grant Street String Band, and... The Foggy Mtn. Cloggers! More info elsewhere in this issue.

8th Avenue
String Band



PAUL'S
SALOON
san francisco
march 21

bookings/info contact: Floren (916) 895-0751

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

by Robbie Macdonald

PART II

"...back before I got the first banjo... I remember the sound of the banjo and how it got to me. No certain notes; just the overall sound."

-Sonny Osborne

Some people develop musical preferences in a reactionary way: a 'My Country right or wrong' approach. This seems to me to be an identity with the social mores of the performers than attention to strict musical standards. With regards to bluegrass, I'm interested in both the rural and urban devotees who listen with interest and passion and make conscious choices between the old and the new styles; these people discern qualitative differences in the sound of the music and pay little attention to the superficial details of the performers.

I referred earlier to my feeling that the pioneer bluegrass bands had easily discernable styles but that they attacked their music in very similar ways. This is logical in a way since most of the musicians grew up in rural southern environments and must have shared a great many common experiences. They also had relatively little time to digest this new style and to explore the possibilities. After much listening I have begun to categorize the various sounds and techniques that made bluegrass distinguish itself from other country music.

The bluegrass band developed a sophisticated ensemble sound, much in the manner of New Orleans jazz or even some types of chamber music. The rhythm and lead instruments were clearly distinguished and were interwoven into complex coruscating lines with a uniquely identifiable sound. Except for the Bob Wills type western swing, there were few country bands that had created such a unified sound within the traditions of the music.

Unlike western swing, however, bluegrass used instrumentation within the mainstream of rural country people. The interesting thing was that bluegrass was hot music that retained the emotions and outlook of the rural country. Whether fast or slow, the musicians did not hold back. The voices and instruments rang out in full-throated, rich tones. The harmonies were crisp and brilliant. But what were the individual musicians doing to create these sounds? I'll try to describe general aspects of the individual instruments and briefly describe their roles.

The rhythm instruments in bluegrass have complementary duties and they try to improvise a continuous stream of accented pulses. The bass generally plays the on-beat and often accents and sustains the first beat and abbreviates the third beat in the measure. If the bass plays the basic two onbeats per measure (4/4 time) the sound would be a "BOOOOM - BOOMP, BOOOOM - BOOMP, etc." Sometimes the bass plays all four beats in a measure thus doing the on and offbeat. The accent is more variable here but can be anticipated on the tonic notes (eg. the G note in a G chord). In the old style bluegrass this four beat or "walking" bass was generally added to heighten a certain part of a song with a return to the two beat style at some point. A bass player can add nuances and coloring to his notes but he plays such a vital rhythm role that his (or her) range of technique can't be always utilized; a thankless task for one's ego. The tonal importance of the bass can also limit its role. It alone has a deep, low tone and is needed to bottom the trebly quality of the other instruments and the voices. Ventures up into the cello range can create quite a tonal imbalance.

The mandolin plays the offbeat much like a drum. The chordal offbeat is damped to create a percussive sound of short sustain. The individual musician can vary and syncopate the beat and accent one side of the beat or the other to create a weaving

TRADITIONAL BLUEGRASS...cont'd

and complex texture without giving up the beat. (Bill Monroe is a master at this!) The guitar can play both beats and serves to unify the work of the bass and mandolin. The downstrum and ensuing sustaining chord connects the more abrupt sound of the above two. Good guitarists can stroke out a combination of deep rumbling bass notes on the onbeat and surging treble notes on the offbeat that create a flowing and variable sound. I sat close to Lester Flatt and was amazed the way he could wave his hand over the guitar and pour out a wonderfully rich sounding, ear-pleasing rhythm.

The lead instruments have equally interdependent roles. All of the instruments have the capability of playing a ton of notes, even at rapid tempos. Lead passages, however, would probably average out at 10% of the total time per song. This necessitates a careful limit and balance to the individual playing so that the ensemble sound remains clean and pleasing. Even while soloing a bluegrass musician must deal with playing a sung melody that is relatively simple and straightforward; what distinguishes the old bands is that their appeal is based on the way the music is played. This becomes at least as important as the actual material. Ralph Stanley and Bill Monroe can sing "Little Maggie" and make them distinct entities. It's how they individualize their tone and phrasing that makes the song interesting. In the same way, Ralph and Earl Scruggs can play 'Little Maggie' and make them worthy of separate consideration: each player lends his personal genius to make the same melody take on its own special sound. All of the early bands had this ability to make similar country material into a separate sound. To my ears, the sound of Bill Monroe, Flatt and Scruggs, the Stanley's, and the other originals have an instantly recognizable sound—that unmistakable bluegrass sound. This is what tends to distinguish most modern approaches from the classic bands. Through the 60's and 70's musicians have not only sought material well outside country music, but have also adapted techniques and styles used in rock and jazz and, in smaller doses, other types of music (you name it!) This is not an illogical trend—to achieve a separate touch one must open him(her)self up to all of the music he has heard and then must integrate it into the best style that he can. The word in-

tegration is the key word here! One can add techniques that will fit into bluegrass in an objective way that will not subjectively support the best interests of the overall sound. Let me present a theoretical extreme of a 'newgrass' approach that has overadapted itself into more of a caricature than a unified picture.

The rhythm section becomes busier in the new picture; the bass tends towards jazzier modes and the walking style and sometimes the slap methods become more prominent. This certainly had roots in early efforts by George Shuffler with the Stanley's and Tom Gray of the Country Gents. As a constant technique, this style gravitates towards lead and drops the bottom tone off by playing higher on the fingerboard. This is often complicated by the use of a solid body electric bass which, even in the hands of a sensitive musician, tends to have a penetrating rather than a filling quality. The mandolin is strummed rather than "chunked." The percussive nature of the chord is softened and diffused by playing a continuous line rather than a succinct beat. The guitar will perhaps emphasize single note runs and maybe push the strum offbeat in contrast to earlier styles. What you end up with is a duplicity of roles. The counterpoint in the rhythm is weakened or lost by muddling duplication. For example, if the guitar and bass play the same run into a chord you have limited the subtlety of the ensemble rhythm. There seems to be difficulty for young, more intellectually inclined musicians to accept certain technical sacrifices in order to produce strong, unified rhythm. The abuses in the lead realm have been even more disruptive. There has been a tendency to linearize the melodies and each instrument is now capable of dividing up the fairly simple song melodies into complex scales. There is a certain excitement to this 'cascade' effect but a band full of breaks that sound like scalar exercises can be very monotonous. Banjo, mandolin, and dobro have learned how to piece rapid bursts of scales together to fit the chords of a song; the resulting phrasing is much like old time fiddle tune style—rapid lines of mainly 16th notes (Although the notes are usually more modern.) Ironically, bluegrass fiddling developed by imitating the long sustained notes of the voice and thusly distinguished itself from its predecessors. Some of these modern trends would then seem to be unconsciously

regressive. These quantitative changes in the newgrass movement affect the touch and attack of the player. One cannot get as full and percussive a tone when playing all melody-type notes. In classic Scruggs style banjo each melody note is reinforced by a series of supportive rhythm and grace notes; the tone and "size" of the note allows more rests (Pauses) and brings a certain gracefulness into a potentially busy style. The quality of tone is an oft forgotten aspect of current bluegrass and was an essential aspect of early bands. Much of the power and punch of the modern bands is not so much in the hands of the musician as it is in the electronic gadgetry they perform and record with. Vocally, the trend is towards styles typified by folk rock and contemporary folk. The brilliant, forceful singing of the past has been milled and smoothed to a much softer sound reminiscent of the pop music of the early 60's. The lead voice tends to be constrained and the harmonies lack the sparkling quality that intrigued me in my early listening. I can still remember my reaction to the Stanley's "Cry From The Cross;" the haunting, raw-edged sound cut right through me and provided an early lesson in bluegrass harmony. With too few exceptions, the bluegrass singer now patterns his style after the likes of Gordon Lightfoot or James Taylor (fine writers and singers!); nice music, but not the communicative and moving tradition of Monroe, Flatt, and the original bunch.

Lest I appear too negative and judgemental, let me say that these trends in the newgrass stylings are present within any music that grows out of tradition and begins to appeal to a broader base. Certainly more people are aware of and enjoy the music than ever before. Pressure from commercial considerations force musicians to try to explore widely known material to maximize their audience. The average fan I run into at Grass Valley is not knowledgeable about the subtleties I have talked about. They want to be entertained and have few demands beyond that. If the material is within their experience they are more apt to pay attention to a particular group. But the fact that these things are understandable doesn't make them easier for a diehard like me to take. Much new music conjures up analogies of grade B sci-fi movies whose dinosaurs turn out to be two foot iguanas with extra

horns and other appendages stuck on- not too convincing! The dilution effect tends to change the music without really maintaining the appealing strengths.

So what is my solution to all this? It's not an easy question! Most of the modern forms of bluegrass are still good music relative to the glut of commercial mush that flows from the AM radio. What I desire is hard to obtain. I'm hoping that the young bluegrass musician who was born into a smaller and more complex world than their mentors will be able to infuse the old styles into new and fresh versions with the uniqueness and excitement of the original... I would hope that the term bluegrass will outlast its ubiquitous interpretations. To a large audience, it is nearly impossible for a traditional band to compete with a group with a wide repertoire of pop material no matter what the talents involved. I am providing a rather loosely conceived list of bands and performers both local and national who excel at traditional bluegrass, although not everyone always plays the old stuff. All at least show signs of substantial influence (or experience) from the original sound and in some way are carrying on the sound of the past in their own way. My opinions in this article are really the result of years of listening to these folks- maybe those who are a bit perplexed by all my fine distinctions can give a listen and see if they hear and appreciate the difference.

+++++

THE ORIGINALS

Bill Monroe and the BG Boys
Lester Flatt and Earl Scruggs
The Stanley Brothers
Jimmy Martin
The Osborne Brothers
Jim And Jesse
Don Reno and Red Smiley

2nd GENERATION

Earl Taylor
The Lilly Brothers
The Country Gentlemen
Red Allen
The Lonesome Pine Fiddlers
The Kentucky Colonels
Bill Harrel
The Senandoah Cutups
The Bray Brothers

CURRENT EASTERN GROUPS

Del McCoury
Joe Val
Larry Sparks
The Bluegrass Cardinals
Curley Sechler and the Nashville Grass
The Goins Brothers
Dave Evans
Don Stover
Lewis Family

CURRENT WESTERN BANDS

Done Gone
The Dusty Road Boys
Fickle Hill
Grant Street String Band
High Country
Lost Highway
The Overlook Mt. Boys
Ray Park
Sawtooth Mt. Boys
Tall Timber
Tonto Basin Band
Traditional Bluegrass
Train 45
Hard Times BG Band
Frank Wakefield
Western Pacific
The Vern Williams Band
Hot Rize

MISC. INDIVIDUALS

Josh Graves
Allen Shelton
Roland White
Kenny Baker
Ricky Scaggs
Tony Rice
Joe Ahr
Lamar Grier
Porter Church
Pat Enright
Chubby Wise
Bobby Hicks

BORDERLINE OLD/NEW

Doyle Lawson
J.D. Crowe
The Seldon Scene



Bluegrass All-Stars

review by Greg Townsend

What a GREAT idea!!! The Bluegrass All-Stars all of which have drifted off into their own musical worlds and are getting together to celebrate their love of the music (everybody knows you can't make money playing bluegrass). Being a diehard fan I couldn't miss this one.

The All-Stars consisted of Sandy Rothman playing banjo, Emory Gordy on bass, Mark O'Connor playing fiddle. With David Grisman playing mandolin and Herb playing guitar it would be a night to remember.

My expectations were running pretty high by the time we got to the Inn Of The Beginning, a restaurant-bar in Cotati. The show started about 30 minutes late which seemed to aggravate the discomfort of the bleacher type benches we were sitting on. I forgot all about my seat the instant the band came out. They kicked off the set with a rousing version of Roanoak. AH BLISS. I must say I really enjoyed the only Grisman tune of the night, the mandolin and fiddle interplay on Dawg's Bull was real nice.

When the band started to sing I became aware of my seat again. The harmonies were out of tune as were some of the lead vocals. I won't mention any names but his initials were D.G. At one point in one of the trios it was so bad that Sandy rolled his eyes around and gazed upwards. Maybe looking for help? I Like To Hear 'Em Preach It was the token quartet which Mark sang bass on (keep it up Mark). Herb sang a great version of Dark Hollow. What a voice... Let Me Love You One More Time would have been a tear jerker had it not been for Mark disrupting it with fast frilly fills, it ruined the mood Herb was trying to establish.

Emory Gordy, I understand, was playing acoustic bass for the first time and should be commended. He didn't seem to know the material too well, but was very enthusiastic. How's the blisters?

(continued on pg 25)

Interviews With Songwriters

SONGWRITERS DISCUSS THEIR CRAFT WITH
LAURIE LEWIS

Don Humphries



Up until December 1st, Don was lead singer and guitar player with Done Gone. Recently he moved back to his home state and is currently living in Asheville, N.C.

LL- Where do you get your ideas for the songs you write?

DH- Everything's the truth, except for what I make up. I was about 11 or 12 years old when I started writing songs- I feel like I've always written. I mostly write from my own and other people's experiences. That's when they're easy- when you've got it all
8 laid out in front of you.

LL- How do you go about writing a song? How long does it take to finish one, usually?

DH- Now, I take off and write ideas without rhyming, just to get them down, and then go back and try and structure them. Sometimes rhymes come right in, and other times, it's more like a letter.

The longest I've worked on a song is about three hours. Ones I really liked, I'd work on the rhythm of them for a long time, the main theme and melody don't take long, but I always end up dropping words once I start performing them. I don't like wordy choruses- it don't work with bluegrass.

SONGWRITERS...cont'd

LL- So you consciously try and write in a bluegrass style?

DH- Yeah, sometimes. I think the best bluegrass songs are real sparse, just a sort of skeleton.

LL- Do you write the words and the music together?

DH- Well, it's about half-and-half. If I already have a melody and structure everything to it, that's the hardest. Sometimes I'll get a melody in my head, and then- like "Carolina Bound"-the words just fall in. 'Course, that ain't hardly got a melody to it! That's the hard part for me. I'm constantly working on melodies, changing them, trying to make them prettier.

LL- Do you ever collaborate with other people?

DH- Yeah- Harry (Yaglijian) and I wrote one together, but that's about the only one-anyway, that's the only time it worked. I tried writing with a guy in North Carolina once, but we just sat and looked at each other. If I trust someone's taste in other things, then I'll change lines on their suggestion, sometimes.

LL- Do you write mostly about one subject?

DH- I've tried to balance it up- to have your sensitive-young-man song, and then something up- like "Carolina Bound"- it serves a purpose. My favorite style is the Stanley Brothers/Monroe sound. That's what I tried to do with "East Pacific Shore." I don't know if I should take an old melody-rip off the style. Somewhere along the line, everything always sounds like something else.

Story songs are great- I love 'em. I've written quite a few. Those killing songs like "Eli Renfro," and "Red." That's something I want to keep alive- the killing songs. You don't hear many killing songs by third generation bluegrass bands, do you? If I did an album, I'd try and get a good mix of material.

LL- Are you thinking of doing an album?

DH- Yeah- I think it would be a studio album, where you have different musicians come in to play on various cuts. It would

be mostly country and bluegrass. Areas I'd like to cover would be solos, duos, and trios. I have a tune I'd like to do with just a conga. The album would center around acoustic music. I believe in trying to let out all the things you hear- not just playing in one framework.

LL- Are your songs written more as a personal outlet, or as a commercial venture?

DH- I try and do commercial songs sometimes. Mostly, they're a release of emotion. I don't sit around and practice writing songs. I'd be a better writer if I did. You've got to study the different styles. I started repeating myself, so I just quit until I come up with something different. When I start again, I'll try things with more chords, but I don't like to overload a song with chords just to have them there.

I would love to sell my songs. I'm going to try and sell them in Nashville. I'll probably go up and down 16th Avenue, just like everyone else. Those people listen to a lot of tapes. You have to come to terms with the songs first, decide whether or not you like them. Don't let what others say decide for you. I tried to sell some songs about 10 years ago. They said "Keep on writing!"

LL- Some of your songs have been recorded by other people. Which ones and by whom?

DH- "Eli Renfro" was recorded by Rual Yarbrough in 1970. I wrote a song about Tut Taylor, "Flat-Picking Dobro Man," that was put on a Winfield festival record. With Done Gone, we recorded "Idaho Sands," "Carolina Bound," "Quiet Grave," and "Eli Renfro." We didn't want to come out with an all original album for the first one. It helps to establish yourself in some field first.

LL- How many original songs did you do with Done Gone?

DH- Oh, about ten songs in all, but at any given time, only about three or four. They (the other band members) were real supportive. Some songs needed other kinds of arrangements- they didn't need to be turned into bluegrass songs. Some worked in the band, some didn't.

LL- Pick one of your songs and explain how you wrote it. Where did the idea come from?

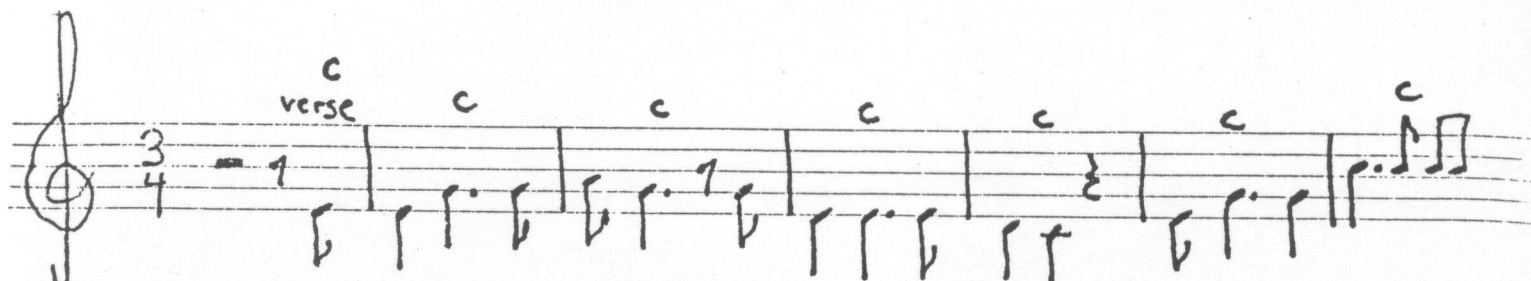
DH- "Idaho Sands." That's a story about a fellow away from his girlfriend, and he don't like that. Rather than write it from the first person, I thought I'd turn it into another person. It took about fifteen minutes to write, and I've hardly changed it. I can't cope with long distance romances. I was saying "go ahead- see other people- I'll

still try and love you next time I see you." I don't think I'd ever write a song saying "Boy, I miss you." I'm getting so damned picky about subject matter. I'd like to write about my kids, but it's too maudlin. I think it's great that someone can live a situation, write about it, perform it, and record it. It keeps you pretty busy.

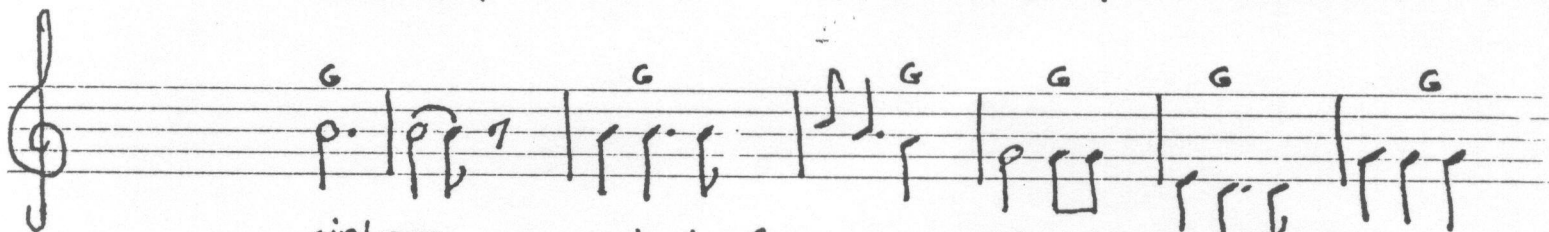
C Major

- IDAHO SANDS -

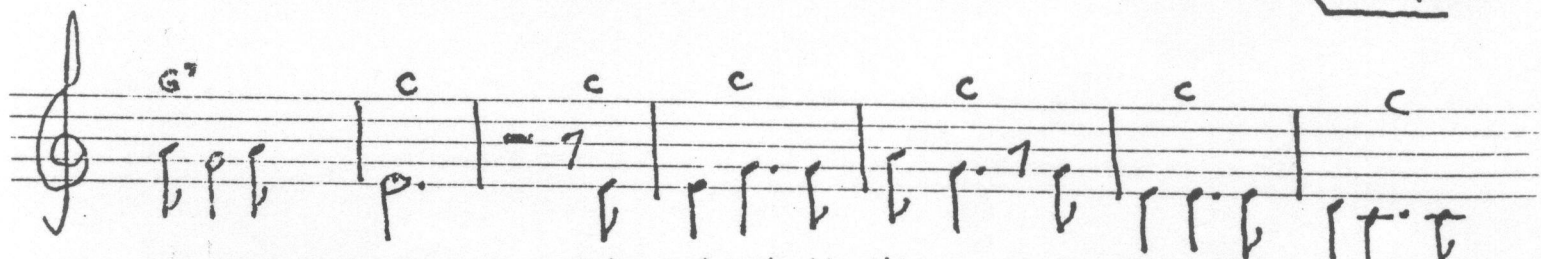
by Don Humphries



As I was out walk-ing. I heard a young cow-boy sing-ing a song about a
It was n't too long 'till the cowboy was smiling. He looked like he'd just seen a
The cowboy — rode off up down the highway last in the dust from his



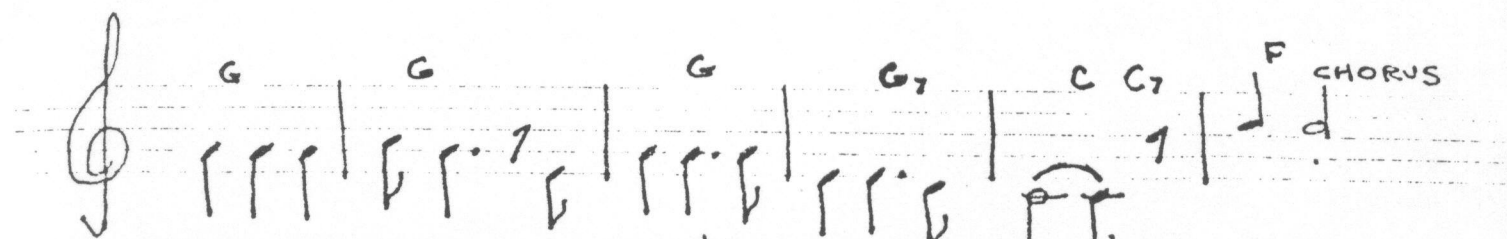
girl —.
friend —.
wheels —.
she lived in So-noma in old Calif-ornia, and he was on the
He wanted to write her a love song in Span-ish, but he didn't other
And there on the grass under-neath the cerveza a know
little piece of



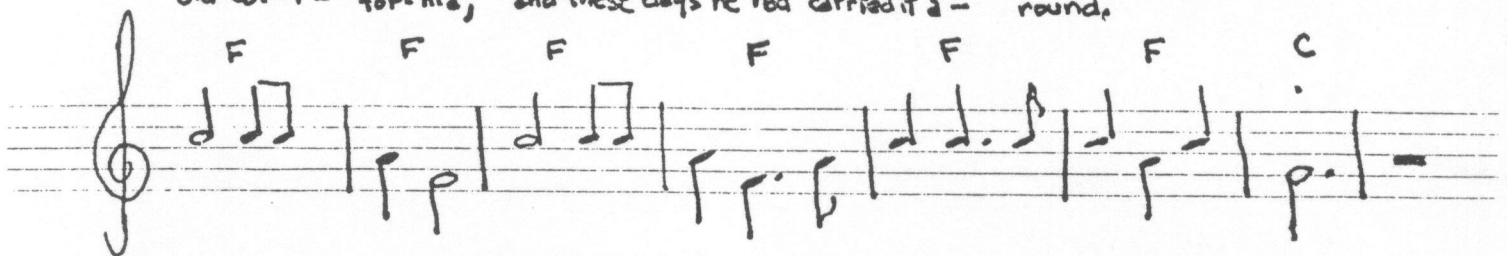
side of the world. With just that old gui-tar he sang pretty sound-ly. He
how to be- gin. But still he could write her a song from the moun-tains. Or
paper was con- cealed. It was wrin-kled and dirty, but I still could make out the



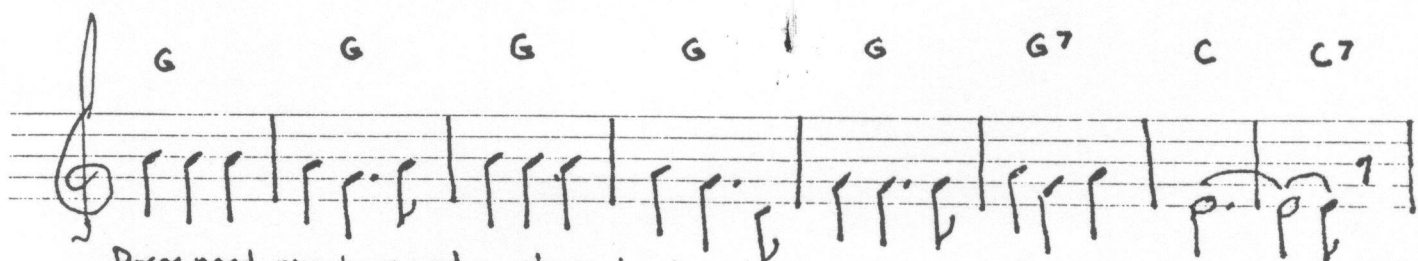
laid his heart out on a so — ng. His voice was a roll-ing like a
sing her on old one in- stea — d. And he knows she loves him in
lines that he had wrote do — wn. They were a love song to a girl in



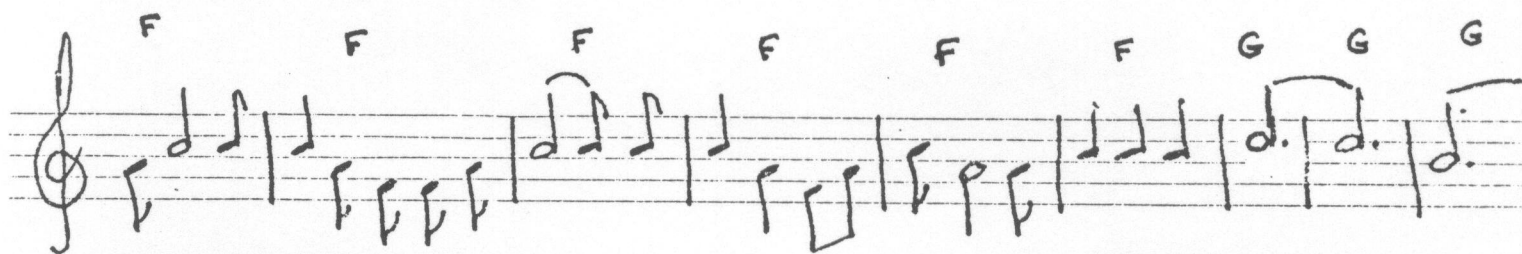
tumble weed blow-ing. He seemed to be where he be- longed. * Hed sing,
 spite of the teardrops from the hurt-ful things he had said.
 old Cal-i- for-nia, and these days he had carried it a- round.



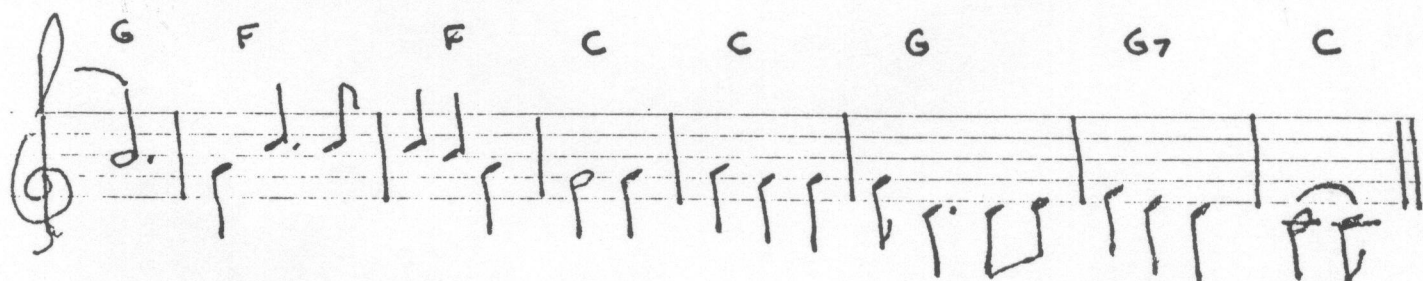
"Oh Ange- li-ta, sweet se-ñor-i-ta, I love you as much as I can.



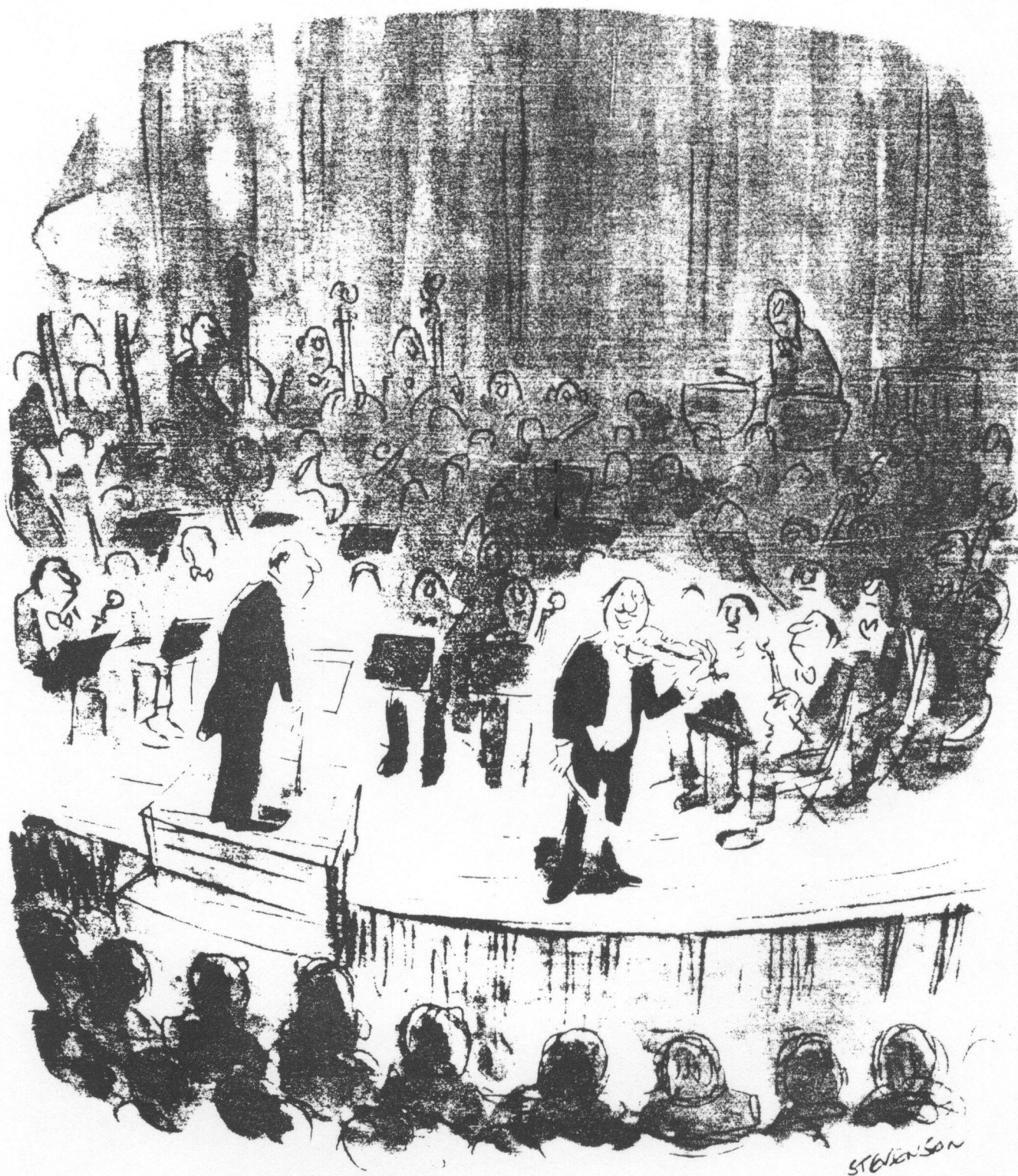
Roses need rain-bows, and angels need hal-os, and I need the touch of a han — d.



Kiss-ing a stran-ger will take a-way the dan-ger of the ru-mors that get out of ha —



—nd. Do what you need to you, know that I love you, I'll write it in the Id-a-ho sand."



"Thank you, folks, thank you. And now I'd like to dedicate this next number to all my wonderful fans out there who have been so good to me over the years. It's a favorite of mine, goes by the name of Beethoven's Violin Concerto in D Major, and it sounds something like this."

• •

PICKIN' POST

For some time now folks have been asking me at the Grass Valley information booth how they can meet other C.B.A. members with whom they can get together for some jamming. Well, finally I hope to get the ball rolling here. Below you'll see a form which will be used to compile a list of members and the instruments they play who would like to meet each other. I've also included a category for all you cloggers (and others) out there. Later we will print the list (in the "Bluegrass Breakdown" or separately) which will include your name, city or town, phone number, and instrument(s) played with level of competency. It will be up to you to contact each other for more specific in-

formation- for example: musical styles (oldtime, traditional, "newgrass," gospel, swing, etc.): technique on instruments (frail, flatpick, rhythm, etc.): or if you play electric. If there are other C.B.A. members in your family who would also like to be included just make copy of the form or write all the necessary information on a separate piece of paper. Your response to this will determine when we'll publish the list but hopefully it will be within a couple of months. Be sure to keep me informed of any changes in the meantime. Clip out the form and send it to the CBA PICKIN' POST, P.O. BOX 11287. SAN FRANCISCO, CA 94101.

Happy Pickin'... Karen Walter

LAST NAME		FIRST		CBA MEMBER #	
ADDRESS				EXPIRATION DATE (from "Breakdown" label)	
TOWN OR CITY		STATE		ZIP	
(AREA CODE) PHONE NO.		(very important-the list will be by geographic area)			
Please put a 1, 2, or 3 after the instrument(s) you play to indicate what you feel is your level of competency: 1=beginner, 2=intermediate, 3=advanced					
AUTOHARP		FIDDLE		DANCING	
BANJO		GUITAR			
BASS		HARMONICA			
DOBRO		MANDOLIN			
DULCIMER (incl hammer)		VOCALS			

PICKIN' POST

Mail to: P.O. Box 11287, San Francisco, Ca, 94101

FIELD GUIDE TO WESTERN BANDS

ANY OLD TIME

415/653-9061 (East Bay) or 415/387-9648
(San Francisco).

ARKANSAS SHIEKS

415/791-8476

Alternate Fridays at Askenaz, Berkeley

BACKWOOD BAND

702/849-0276, Reno, Nevada.

BUZZARD'S ROOST

702/323-8818, Reno, Nevada.

Look for them at The Depression Deli in
Reno or O.B.'s Board in Truckee.

THE CAFFREY FAMILY

415/564-1464 (San Francisco)

BLUESTEIN FAMILY

209/229-9807 (Fresno)

BOOT HILL

707/938-1326 (Pete), 707/833-2133 (Pat)
(Sonoma County)

COUNTRY HAM

415/938-4221 (Walnut Creek)

DAY LATE AND A DOLLAR SHORT

707/795-9471 (Sonoma County)

DONE GONE

707/795-9471 (Mark), 415/731-8990 (Elliott)
Thursdays- Paul's Saloon, San Francisco
Fridays- Red Vest Pizza, El Cerrito

8th AVE. STRING BAND

916/895-0751 (Chico)

Every Friday- Deja Vu Mining Co., Chico
March 21- Paul's Saloon, San Francisco

GOOD OL' PERSONS

415/474-5368 (San Francisco)

Wednesdays in March- Paul's Saloon, SF

Thursdays- Red Vest Pizza, El Cerrito

Sundays- Paul's Saloon, SF

March 9 & 10- Sophie's, Jack London Village
Oakland

March 27- KPFA Live radio show, 3:00-5:00

Freight and Salvage, Berkeley, 9:00

March 28- Paul's Saloon, SF

14 April 17 & 18- The Avalanche, Bear Valley

FICKLE HILL

707/822-6264 (Wildwood Music, Arcata)

FOGGY MTN. CLOGGERS

415/828-9016 (Franchion Mason for booking,
lessons).

GRANT STREET STRING BAND

415/488-9724 (Bill Evans)

March 14- Live Taping of TV show, 60 Gold-
en Gate Dr., San Rafael. Audience welcome,
arrive by 2:30 pm.

March 20- Fair Oaks Community Center, 8pm

March 26- Concert, LaPena, Berkeley, 8:30

March 27- The Palms Playhouse, Davis 8 pm

March 28- Concert, San Anselmo Comm. Cntr.

April 11- Paul's Saloon, SF

April 25- Noon Concert, Redwood Mtn. Fine
Arts & Crafts Fair (See Special Events)

HIGH COUNTRY

415/776-6713 (San Francisco)

Tuesdays & Fridays- Paul's Saloon, SF

Wednesdays- Red Vest Pizza, El Cerrito

THE HIGH WINDOW BOYS

714/989-8294 (Walden), 714/697-8453 (Don).

HORSIN' AROUND

415/787-3068 (Amy), 916/448-0756 (Kathy)

LOST HIGHWAY

714-996-9177 (Claremont)

LONE STAR

415/752-8035 (San Francisco)

OVERLOOK MOUNTAIN BOYS

408/354-9359 (San Jose)

PACIFIC..LY BLUEGRASS

714/443-1932 (San Diego)

PICK OF THE LITTER

415/849-4023 (Berkeley)

RAIN TREE COUNTY BOYS

213/633-2132 (Los Angeles)

SAW PLAYER CHARLIE, with ART PETERSON

415/523-4649 (Charlie), 415/731-8990 (Art)

SAWTOOTH MOUNTAIN BOYS

503/838-4095 (Corvallis, Oregon)

SAGEBRUSH & OAK
408/637-7810 (Gilroy)
Fri & Sat every other weekend-Digger Dan's
in Gilroy.

RICK SHUBB BAND
415/654-0924 (Oakland)

SIDESADDLE
415/969-2189 (Redwood City)
Fridays & Saturdays- Winchester Wagon
House, San Jose, 9pm-1am.

SOUTH LOOMIS QUICKSTEP
916/487-9761 (Vi Lankford)

STEVE & GWEN and their BLUEGRASS BAND
916/253-2640, or write to them, Star Route,
Janesville, CA 96114.

THE SQUIDS
415/621-0865 (San Francisco)
March 28- San Anselmo Comm. Center

TALL TIMBER
days 206/682-6361, eves. 206/935-9183
(Seattle, Washington)

THREE SPEED
415/676-2321(Jerry), 415/682-9013(Eric)

TONTO BASIN BAND
415/967-4306 (Mountain View)

A TOUCH OF GRASS
415/328-2130 (Redwood City)

TRAIN 45
714/726-3498 (Bonsall)

UNION CREEK
707/429-2616 (Fairfield)

FRANK WAKEFIELD
415/655-0526 (Oakland)
Frank may also be reached at this number
for mandolin, guitar, and autoharp lessons.

BILL WHITE
415/530-7192 (Oakland)

THE VERN WILLIAMS BAND
209/772-1357 (Valley Springs)
March 21- Freight & Salvage, Berkeley

WESTERN PACIFIC
408/427-3531 (Santa Cruz)

WILD RYE
415/443-0250 (Peter), 415/443-5217(Greg)

Note to All Bands

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

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

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

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

ad rates:

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

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

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

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

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

2nd Annual Redwood Mountain Fine Arts & Crafts Fair and Folk Music Festival

Competition on the Banjo, Dulcimer and Fiddle.

Prizes to be awarded for 1st, 2nd and 3rd places.

Winners in each category and level of instrument.

featuring in concert

GRANT STREET STRING BAND

Saturday April 25th 10 a.m. until dusk

Highlands County Park

Highway 9, Ben Lomond, California

OFFICIAL ENTRY FORM

Name _____

Address _____

City _____ Zip _____

Check the instrument categories you are entering and write in the levels.

Instruments:

Banjo - Traditional

Banjo - Bluegrass

Dulcimer

Fiddle

✓

level

_____	_____
_____	_____
_____	_____
_____	_____

Levels:

Beginning

Intermediate

Advanced

Professional

The ENTRY FEE is \$5.00 for the first category and \$2.50 for each additional one.

Make a check payable to 'San Lorenzo Valley Women's Club' and send it to:

Robert Solomon

10829 West Drive

Felton, California 95018

Enclose a stamped, self-addressed envelope so we can mail you your entry # and contest rules.

Articles of Incorporation

In an effort to give readers a bit more background on the CBA, we offer the first two of eight Articles of Incorporation. We will print more of the Articles in future issues as space permits.

I.) The name of this corporation is:
CALIFORNIA BLUEGRASS ASSOCIATION

II.) The purpose for which this corporation is formed, the specific and primary purpose for which it is formed being set forth in Paragraph (1) of this Article II below, are:

(1) To promote, encourage, foster and cultivate the preservation, appreciation, understanding, enjoyment, support, and performance of bluegrass, old-time, gospel, and traditional instrumental and vocal music of the United States.

(2) To conduct and carry on, directly or indirectly, educational and promotional activities, including sponsoring or supporting festivals, contests, jamborees, jam sessions, presentations, exhibits, and performances, and to provide information relating to and to encourage playing and listening to bluegrass, old-time, gospel and traditional music.

(3) To solicit, collect, receive, acquire, hold and invest money and property, both real and personal, receive by gift, contribution, bequest, devise or otherwise; to sell and convert property, both real and personal, into cash; and to use the funds of this corporation and the proceeds, income, rents, issues and profits derived from any property of this corporation for any of the purposes for which this corporation is formed.

(4) To purchase or otherwise acquire, own, hold, sell, assign transfer, or otherwise dispose of, mortgage, pledge, or otherwise hypothecate or encumber, and to deal in and with shares, bonds, notes, debentures or other securities or evidences of indebtedness of any person, firm, corporation or association and, while the owner or holder

thereof, to exercise all rights, powers and privileges of ownership.

(5) To purchase or otherwise acquire, own, hold, sell, use, exchange, assign, convey, lease or otherwise dispose of and mortgage or otherwise hypothecate or encumber real and personal property.

(6) To borrow money, incur indebtedness, and to secure the repayment of the same by mortgage, pledge, deed of trust, or other hypothecation of property, both real and personal.

(7) To enter into, make, perform and carry out contracts of every kind for any lawful purpose without limit as to amount, with any person, firm, association or corporation, municipality, county, parish, state, territory, government (foreign or domestic) or other municipal or governmental subdivision.

(8) To carry on any activity whatsoever, either as principal, agent or partner, which this corporation may deem proper or convenient in connection with any of the foregoing purposes or otherwise, or which may be calculated directly or indirectly to promote the interests of this corporation; provided, however, that this corporation shall not have the power to, and shall not, carry on propaganda, or otherwise attempt to influence legislation or to participate in, or intervene in (including the publishing or distribution of statements), any political campaign on behalf of any candidate for public office.

(9) To have and to exercise all the powers conferred by the General Nonprofit Corporation Law of California upon nonprofit corporations, as such law is now in effect or may be at any time hereafter be amended.

The foregoing statements of purposes shall be construed as a statement of both purposes and powers, and the purposes and powers stated in each clause shall, except where otherwise expressed, be in nowise limited or restricted by any reference to or inference from the terms or provisions of any other clause, but shall be regarded as independent purposes and powers.

LETTERS!

Dear Sir:

...When they see my name at the end of this letter, many readers will recognize that I'm a charter member of the CBA and served on the Board and in various capacities during the formative years of the CBA. What they may not recognize is the frustration I feel over the general direction and bent of the CBA under the majority that has controlled the Board for the past few years. The CBA was chartered, founded, and dedicated to "the furtherance of bluegrass, old time, and gospel music." And, although not stated in specific words, it was founded to do those things for the enjoyment and benefit of its members- all of them, not just a select or elite few.

It appears to me that an elitist trend has developed in the CBA hierarchy in the past few years. There is a trend toward categorizing what is and/or is not a good 1) bluegrass musician and 2) bluegrass band. In addition, there is a trend to categorize what is and/or what is not good bluegrass, gospel, and old time music. With all due respect, it seems as if the definitions have evolved as follows: 1) a good musician is one who either plays or fills in regularly in a bluegrass band trying to make its living from the band's performances; 2) a good bluegrass band is one that plays more or less regularly for its members livelihood; and 3) good bluegrass, gospel, and old time music is that which is played by the professional, full time bands. I'm sure that most CBA members recognize a good musician when they hear one and good bluegrass/old time/gospel music when they hear it, and I feel reasonably certain that most would agree that all good music, etc., does not emanate exclusively from the professional musician or band. That's not to say that most bands are not good- most of them are in the range of excellent to terrific. However, I like to believe that I get a lot of enjoyment and pleasure from the "occasional" bands (one that comes to mind immediately is The Overlook Mt. Boys, although there are many others, some of which don't exist in band structure any more) and from the pickers and impromptu jam sessions at the CBA events (particularly the G.V. festivals). I'm willing to bet that most other CBA members get that same kind of enjoyment, too.

bers get that same kind of enjoyment, too. I like to think that the CBA was created to encourage these bands, pickers, musicians, and listeners to the utmost.

I can live with the elitist trend in defining "good" bluegrass, etc., music, musicians, and bands, as long as we stay basically with acoustic, stringed instruments as the basic definition of the instruments of choice and respond vehemently at any attempt to introduce rampant electrical instruments (an occasional electric bass is grudgingly accepted) or drums to the band makeup. However, there is another elitist development which is more difficult to absorb. It has to do with the concessions at our festivals. Concessions are defined as either polluting or non-polluting. Polluting concessions, in general, are those that serve food and/or present pollution or cleanup problems. Non-polluting concessions are any that do not come under the "polluting" definition. The Board majority has seen fit in the past several festivals to bar or forbid a food concessionaire entry to the festival. Some of this refusal is justified, based upon previous sloppy, unsanitary, or unhealthy food handling by the concessionaire at a festival. But, some of it is based upon a "we don't want or need that kind of food at a festival." The "kind of food" I'm talking about might be a taco concession, a corn-on-the-cob concession, a barbecued rib concession, or whatever. It is my deeply held opinion that, except to insure that there isn't an excessive number of concessions selling the same type of food, variety of food is the spice of stomach life, and that as long as a concessionaire meets the CBA's contractual sanitation conditions and pays its fee, it should be permitted in. Whether it will sell anything, make a profit, or want to return again should be dependent upon the quality of its food and our taste buds and not upon the arbitrary food likes or dislikes of the Board majority.

The question of the food concessions is relatively simple as compared to which non-polluting concessions shall be admitted. The Board has propounded that only "music-related" concessions will be permitted (food is simple because, since all musicians eat, any food concession automatically is "music-related"). The arbitrary "music-related"

concession restriction means the following:

- 1) Tee shirt, with proper and appropriate logos or emblems are permitted. And, most musicians and people in the audience wear Tee shirts.
- 2) No leather craftsman can be at the festivals, unless their items are embossed or engraved with (insert "ENDING").
- 3) No jewelry craftsman can be at the festivals unless his wares can be related to (insert "ENDING").
- 4) No craftsperson can display or offer their wares at the festivals unless it meets the arbitrary definition of being music related or is based upon (insert "ENDING").

ENDING: the banjo, guitar, bass, mandolin, fiddle, etc., or has the word "bluegrass" on it somewhere.

I personally object, and have objected in the past at Board meetings, to the arbitrary exclusion of these craftsmen from our festivals. Why shouldn't we CBA members have the opportunity to buy a silver or turquoise ring or pendant or what-have-you if we can get a concessionaire to bring some there? Why shouldn't we be able to buy a coonskin hat if it strikes our fancy? I'll go along with excluding concessions who plan to sell items which could endanger any spectator or participant, but I don't believe we should exclude those that, at worst, only endanger our pocket money.

I'm not sure that many members are aware that this type of arbitrary concession exclusion existed. Also, I'm not sure that you feel as strongly about it as I do. But, if you feel that the right to patronize a concession at the festivals should be your decision and not an arbitrary Board decision, do me a favor and write a short note to the CBA letting them know how you feel.

Thanks,
Ed Pagter

(Editor's note: Bands are not selected by the Board, but by a band selection committee of 5 members approved by the Board. Their job is to select the best music they can for our festivals, and I believe the past committees have done a fine job. Incidentally, by actual count, 3/4 of the bands last June, over 1/2 the bands last September, and 2/3 of the bands for this June were/are bands that don't depend on playing music

for a living. Also, the current Board has initiated workshops, contests, concerts and mini-festivals aimed at the parking lot picker. Concerning the concessions, I feel the focus should be on the music, and having a crafts fair takes away from that feeling, not to mention the space and administration problems. I would recommend you buy jewelry and leather in Grass Valley. I would hope the Grass Valley festivals do not succumb to commercialism. As to the food, we've had every concession you mentioned, and I feel we have a good variety for the space provided.)

Steve,

Big howdy at ya'! First, a little memory jogger; I'm the DJ from KYLO in Davis who emceed the festival at the fairgrounds in Pleasanton in May. I'm also a CBA member. This is just a note to inform you of a change in programming up our way.

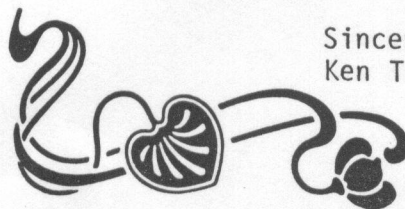
Kylo-FM in Davis doesn't play bluegrass, newgrass or oldgrass at all. This comes as the result of management's belief that bluegrass is a music form that appeals only to quote: "hillbillies and Oakies." The general manager informed us that "there are no hillbillies and Oakies in our listening area."

Along with this mind-boggling revelation we were told that the station was losing money because of "that kind of programming" and I was fired along with Gordy, our program director and a former member of the old staff down at KFAT in Gilroy.

Rest assured that bluegrass had nothing to do with the eventual demise of KYLO as a viable voice of progressive country music in Northern California. I have always argued that no music form can be truly progressive if the roots of the form are not presented along side the contemporary genre. Gordy and I are both currently looking for a radio station that shares our view.

Feel free to contact me any ol' time (pardon the pun) if I can help in some way.

Sincerely,
Ken Thorley



DIRECTORS MEETINGS

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

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

DIRECTOR'S MEETINGS

Jan. 18

Board meeting: (BW, LL, KT absent)
Board approves purchase of a six-month T-bill with restricted savings, the interest to be returned to that account. (7Y,ON)
Board approves budget for sound system at the February Old Time Day. (7Y,ON)
Board approves G.V. contracts with Vern Williams, Bill Grant & Delia Bell, and the Stone Mt. Boys, as recommended by band selection committee. (4Y,ON, MJ,KW,CP abstain)
Board approves a 4-person committee to decide how bands are to be paid at G.V. this year. (7Y,ON)
Board approves amended G.V. budget. (7Y,ON)
Board delegates authority to CP to deal with accident claim from June GV. (7Y,ON)

Feb. 8

Board meeting: (CP,MJ,BW,SS absent)
Board approves donation of 2 G.V. tickets to Sonora banjo-fiddle contest for prizes. (5Y,ON)
Board approves donation of 2 G.V. tickets to Santa Cruz banjo-fiddle contest for prizes. (5Y,ON)
Board grants permission to the Great American Music Hall to have access to mailing list to advertise Seldom Scene concert. (5Y,ON)
Board approves amendments to contracts with Vern Williams and Stone Mt. Boys for June G.V. (3Y, KT opposed, LL abstain)
Board approves cash offer to Ray Edlund to initiate research on a festival record album for the CBA. (5Y,ON)



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.

FINANCIAL STATEMENT

The balance of the Restricted Savings Account on December 31, 1979 was \$4,831.34. 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 \$4,737.72, and the interest earned on the account during 1980 was \$263.62, to arrive at the ending balance of \$9,832.68.

In addition to the assets shown in the financial statements, the California Bluegrass Association owns two typewriters, eight walkie talkie units, two cassette recorders, and one calculator. The typewriters and the cassette recorders and calculator 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 Mike Johnson, the Treasurer, along with the calculator, and the other typewriter is in the possession of Steve Pottier, the Editor of the Breakdown. The Walkie Talkie units are in the possession of Carol Masters, and the cassette recorders are in the possession of Diane Lerma, 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 9025 Alcosta Blvd. #233, San Ramon, California 94586.

(signed)
Mike Johnson,
Treasurer

Financial Statement

INCOME STATEMENT 12/31/80

OPERATIONS:

Revenues	\$ 6,362.99
Cost of Operations	<u>(7,329.07)</u>
Operations Margin	\$ (966.08)

OTHER INCOME:

Events	\$ 82,282.49
Interest	457.15
Contributions	<u>9.75**</u>

Total Other Income \$ 82,749.39

OTHER COSTS & EXPENSES:

Events	\$ (76,105.41)
Contributions	<u>(100.00)*</u>

Total Other Costs and Expenses \$ (76,205.41)

NET INCOME \$ 5,577.90

*\$100.00 to KPFA-FM (Berkeley) to further bluegrass music on radio.

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

Paul Urrutia
Janet Bertagna
Grove
Plus two anonymous contributors.

BALANCE SHEET 12/31/80

ASSETS:

Cash	\$ 19,096.45
Inventory	<u>1,134.44</u>

TOTAL ASSETS \$ 20,229.89

LIABILITIES/MEMBERSHIP EQUITY:

Accounts Payable	\$ (2,797.78)
Retained Earnings	<u>(17,432.11)</u>

TOTAL LIABILITIES/
Membership Equity (20,229.89)

CASH FLOW STATEMENT 12/31/80

CASH RECEIVED FROM:

Events	\$82,282.49
Membership Dues	6,044.49
Breakdown Ads	140.00
Breakdown Sales	178.50
Contributions	9.75
Interest	<u>457.15</u>

Total Cash Received \$89,112.38

CASH EXPENDED FOR:

Events	\$74,286.55
Breakdown	4,851.00
Other General & Admin.	1,784.88
Officer's/Director's	785.69
Government Fees	7.50
Contributions	100.00
Other-Inventory	<u>1,134.44</u>

TOTAL CASH EXPENDED \$82,950.06

NET OPERATING CASH FLOW 6,162.32

Increase in Cash \$ 6,162.32
Beginning Cash Balance 12,934.13

Ending Cash Balance \$19,096.45

Checking Account	\$ 4,226.11
Savings Account	4,842.03
Restricted Savings	9,832.68
Petty Cash	<u>195.63</u>

TOTAL CASH ON HAND \$19,096.45

SHARES DISTRIBUTED 1980

Total Revenues (Events)	\$82,282.49
Total Expensed (Events)	<u>38,682.07</u>

NET TO BE SHARED \$43,600.42

SHARES:

CBA	\$ 7,995.94
Performers	<u>35,604.48</u>

TOTAL SHARES
DISBURSED \$43,600.42

Bluegrass in Sonoma

by Kevin Smith

In the last issue of the Bluegrass Breakdown you requested some info on a couple of north bay clubs that feature bluegrass. While I've had no personal experience in terms of having performed at Rosie's (in Santa Rosa or Cotati), I have eaten there enough times to have gotten a pretty good idea of what their musical format is. I am, however, very familiar with Joe Frogger's in Santa Rosa, having played there more or less on a regular basis with my old band, Eagle Ridge. I'd be happy to share my experience and perceptions with you.

Rosie's offers a variety of music ranging from solo jazz piano to country duos to individuals performing original compositions. But never in the two and a half years I've been going there have I seen a band-bluegrass or otherwise. Two reasons for this; one, they pay very little (preferring that you beg tips off customers) and, two, they are not a club, but a restaurant and therefore are not interested in providing entertainment so much as background sound. Thus patrons having finished their over-expensive americanized-mexican food will not be enticed by the music to stay, but will then leave and make room for those who are, presumably, waiting for a table. Frogger's, however, is a different story.

Joe Frogger's opened about two years ago and touted itself as a bluegrass club (complete with a frog-playing-banjo logo and ads in the paper pleading for bluegrass musicians). Perhaps there weren't enough bluegrass groups around to fill the demand, or maybe the management had a sudden change of heart, but probably-as you mentioned in the last issue-the people in charge were not knowledgeable enough to know if any of the bands they hired were really playing bluegrass or not. At any rate, as long as you had a banjo or a fiddle you were in.

I remember the first night I went in. Don Coffin and company were playing their brand of country music, with a little swing thrown in for good measure. It was good music, but bluegrass? No way. Later, Kickin' Grass was hired. Then Bob Bradshaws group. Both these groups disbanded after short stints there. Later still, Eagle Ridge was formed and we became the only real bluegrass band to play there with any regularity. Boothill played for a while

but for their own reasons stopped after a short time (although thanks to their new manager they will be back in March). When Eagle Ridge left in December, bluegrass stopped being a regular feature.

Froggers, like Rosie's, is a restaurant. But not just a restaurant, also a bar. And the combination has worked well for them. Consequently, compared to other clubs in Sonoma County they pay well. The people who work there are friendly and management-musician conflicts are few. The sound system is not great, but not bad either. And they hire bands! Oh yes, and the audiences by and large are, in my experience, both attentive and appreciative.

I like Frogger's. Despite all the hoopla about being a bluegrass club - which it obviously isn't, it is still a pleasant place to go and have a drink and hear some music. Beyond that, it has served a valuable function in that it has provided a place for a variety of musics to be made available to the public. Bluegrass, Irish, country, jazz, old-time (Day Late & Dollar Short play there once or twice a month), and more. Unfortunately the public does not always take advantage of this, but that's another story.

I understand that the new Done Gone band (or whatever they call themselves) will also be playing at Frog's in March. That's encouraging. Hopefully bluegrass will again become a regular feature there.

A quick word about the Inn of the Beginning. Fair prices, uncomfortable seats, intimate setting, occasionally great shows. Tony Rice, Richard Greene, Grisman, Norman Blake, Doc Watson, etc. My only complaint: doesn't use local bluegrass bands enough and pays poorly when he does.

Hope that answers your questions.

(Editor's note: Since Kevin sent this article to me, there has been some major changes at Joe Frogger's. Word has it from several people that bluegrass is now out there. I hope the Sonoma County folks find another place to feature bluegrass and old-time, as there is a lot of interest and talent up that way.)

HOT RIZE in concert

review by Agi Ban

The audience was so small that when sparsely scattered, it filled only half of the downstairs of the Great American Music Hall. This puny audience was there to hear Hot Rize, a four piece, four year old group of brilliant bluegrass musicians based in Boulder, Colorado. Individually, they rank among the higher-ups in bluegrass proficiency. As a group, they have achieved a musical blend and stage presence that makes their traditional sound much more professional and stage-oriented than many of the better known traditional bands.

Their repertoire was solid bluegrass material, and although they played some original tunes and songs (by mandolinist Tim O'Brien and banjoist Peter Wernick), these were also in traditional style. I should mention a few exceptions: a Gris-grass-ish instrumental by O'Brien, Wichita Lineman (a-la-traditional bluegrass) and a whole set of well-executed Western Swing.

True to the old style, they used one central vocal mike and all moved inward to sing. It added a dynamic quality of motion to their stage presence and enhanced the vocal blend by centering the audience's perception of the source of the sound. One of the professional qualities of the band was the attention they gave their stage choreography. Charles Sawtelle had an acute sense of the importance of every note he played. He would begin a guitar fill on his instrumental mike, move across the stage to finish the run in the vocal mike, and be in time to sing the first note of his harmony, without off a mike for a beat (impressive!). Nick Forester, the bass player, had a nice awareness of drawing attention to the person playing the solo by moving to a position next to them and then falling back to his original place in back of the band when the break was finished. Nick played electric bass, which gave him a freedom of movement that acoustic players don't have.

Nick did most of the talking between songs. Some of his attempts to entertain were pretty silly, but his sincere good-ol'-boy-ness warmed the audience. (The whole band listened to him without seeming aloof, or bored, even though they had probably heard all that snappy patter a million times before.) Their support of each other on stage made them real likeable.

They played a terrific Western Swing set with Tim on rhythm guitar, Pete on electric table (lap steel on legs), Charlie on bass, and Nick playing outstanding electric lead guitar. I realize swing may seem out of place at a bluegrass concert, but I think the whole audience enjoyed it and no one felt hostile (of course, I really like Western Swing and perhaps this influenced my perception). (Editor's note: they only played three songs in this configuration.)

As for the talent of the individual members, I'll begin with Charles Sawtelle on guitar, an audience favorite that night. His speed was remarkable, he had great tone, his breaks were expressive, and he phrased his solos, using the dynamics that a lot of guitar players ignore. Even when playing rhythm, he stood off of the mike, moving in to drive a particular part of the rhythm or to accentuate beats.

The mandolin and fiddle were played by Tim O'Brien, who used as little facial expression and body movement as allowed to not appear dead. His voice was one of those angel-tenors: clear, pure tone. His mandolin playing was wizardry: fluid, good ideas, and fast, but no unnecessary notes. He is a fiddle monster also, although he didn't play much at this concert.

Peter Wernick, Dr. Banjo, might be remembered from Country Cookin', years ago. His playing was strong, but his style was more standard, traditional than Tim O'Brien and Charles Sawtelle. Peter, I believe, was the instigator of phase shifted banjo playing. The phase shifter created an interesting tone, making the banjo less percussive and less treble. Peter either switched it on throughout an entire song, or else didn't use it at all. Maybe he avoids being too far out with it so as not to alienate the more traditionally-minded members of bluegrass audiences. It was quite harmless and mildly interesting.

The warm-up act, Western Pacific, deserves mention for a real enjoyable set with nice singin'.

And, dare it go unmentioned, Hot Rize was dressed that night in suits of brown or tan with white shirts and nice, 1940's ties(!). Obviously a group with growing popularity, 23

THIS N' THAT

Steve Pottier

Bands have been confirmed for the June Grass Valley festival. They will be: Del McCoury and the Dixie Pals, The Vern Williams Band, Bill Grant and Delia Bell (from Oklahoma), Stone Mtn. Boys (from Wyoming), Tall Timber (Washington), Dusty Road Boys (Oroville), Country Ham, High Country, Good Ol' Persons, Possum Trot, Grant Street String Band, Cache Valley Drifters, Bill White, and the Foggy Mtn. Cloggers. Sounds like a great lineup! A reminder on tickets: \$13/member, \$18/non-member, available from Mike Johnson and Kathy Tyler (their addresses are inside the front cover). Please send a self-addressed stamped (18¢) envelope (SASE) with your order. Please do not buy member tickets for friends who are not members- get them to join first!

* * * * *

Late breaking news from the CBA newsroom: Chris Carney (707/762-4266) and Karen Bell (707/664-8893) are planning a bluegrass jamboree in mid-April to be held in Sonoma County. The plan as of press time was to have 3 or 4 bands play at the Rohnert Park Community Center, beginning in the afternoon. Chris and Karen and a reincarnation of their band, Round Oak, will be there. Other probable/possible bands are Day Late and a Dollar Short, Boot Hill, and Done Gone. Looks like no charge to the audience, though I'm sure tips are gratefully accepted. Give Chris or Karen a call for more information.

* * * * *

Kathy Tyler called to let me know of a jam session to be held at the Friendly Country bar in Castro Valley on the last Sunday in March. It will include both county-western and bluegrass, with non-electric time reserved for the bluegrass. It will begin at 1:30 in the after noon, and continue to unknown hours.

* * * * *

Tom Bekeny, ex-Done Gone boy, has joined the Grant Street String Band. Lucky listeners and mandolin afflictionados will soon be treated to regular doses of Tom's fine playing.

* * * * *

The CBA is plannin a mini-festival in Santa Cruz to be held on April 12 at the Loudon-Nelson Community Center. Lone Star has been confirmed for the festival, but as of press time the other band has not been confirmed. Lone Star is a San Francisco band with ex Bluegrass Boy Mylos Sonka. More information will be sent to members when the other band is confirmed.

* * * * *

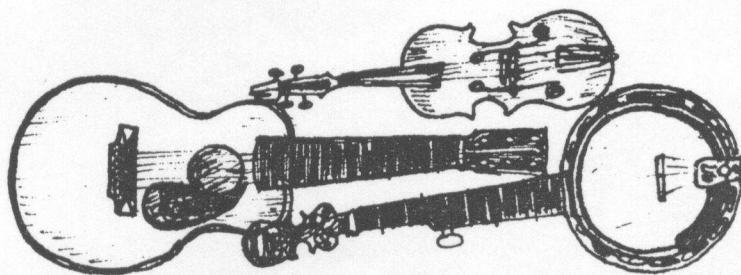
After last June's festival, I received several requests for an autoharp workshop. This may indeed happen in June this year, as Country Ham's own Judy Pagter is an excellent autoharp player. And speaking of autoharps, I just read in the February issue of the Portland Folklore Society Newsletter about a new autoharp magazine called The Autoharpoholic. to quote their review, "...It's quarterly, costs \$10/year, and is published by I.A.D., 190 Santa Clara St., Brisbane, CA 94005. Though small, it's packed with the kind of articles and info Autoharp lovers have hungered for for years! As an Autoharpist for some 18 years (not counting the 5th grade pageant) I heartily recommend it!" The review was by Meryle Korn, and wouldn't you know that Portland would scoop me on something happening right here in the Bay Area!

* * * * *

Karana Hattersly-Drayton will be assuming the administration of the Western Regional Folk Festival at Fort Cronkhite. She is the new folklorist at Fort Mason Center.

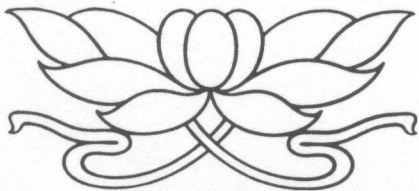
* * * * *

Done Gone has arrived at a new band: veterans Mark Hogan on banjo, and Elliott Stewart on fiddle are joined by Bob Keane on mandolin, Barbara Stein on bass, and Evan Morgan on guitar.



DESIGN CONTEST!

The CBA is holding a contest to find an official logo for our organization, and also a contest to find official T-shirt designs for the 1981 Summer and Fall Grass Valley Bluegrass Festivals. If you feel creative, why not submit a design for the logo or the T-shirts? Designs must be camera-ready, and received by the CBA no later than Apr 1st. The prizes for the winning designs are: \$100 for the official CBA logo, \$50 for the Summer festival T-shirt and \$50 for the Fall festival T-shirt. The Board of Directors reserves the right not to adopt the winning entries as the official CBA designs. Entries should be sent to Design Contest, CBA, PO Box 11287, San Francisco, CA 94101. For any additional information, call Sue Shelasky mornings at 415/892-9968.



(Cont'd from pg 7)

Stylistically Sandy seemed better suited than anyone else in the band. He played some tasteful stuff on Sledd Ridin' and provided appropriate backup on vocals.

At times I felt as if they were rehearsing on stage. Lyrics were forgotten, the arrangements seemed tentative. Everyone was on red alert.

For most of the people who saw the Bluegrass All-Stars the show was a good time picking party and a chance to see these musicians play bluegrass. However there were those of us who expected more than this, perhaps because Bluegrass All-Stars built in us hopes that we were to hear fantastic bluegrass or perhaps because the IDEA of the all-stars show was so great, it naturally followed that the show itself just had to be as spectacular as the concept.

I hope in the future the All-Stars will do another show and maybe rehearse a little more before performing. Anyway Red Reman says "It was nothing more than a flash."



New Wave Bluegrass? The Squids at Union Square, San Francisco.

CLUBS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

WILD BLUE YONDER, 1145 N. Fulton, Fresno. A wide variety of music from Rock to Bluegrass. Fresno Folklore Society sponsors concerts on Monday nights. For information, call 209/222-7103, or write Virgil Byxbe, 4302 E. Snata Ana, Fresno 93726.

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

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

RADIOADDENDA

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

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

KVMR (89.5 FM) Nevada City
Down Home Country with Bill Wilhelm
Wednesday nights, 8-9 pm

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

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

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

(Cont'd from pg 17)

Notwithstanding any of the above statements of purposes and powers, this corporation shall not engage in activities which in themselves are not in furtherance of the charitable purposes set forth in Paragraph (1) of this Article II, and nothing contained in the foregoing statement of purposes shall be construed to authorize this corporation to carry on any activity for the profit of its members as such, or to distribute any gains, profits or dividends to any of its members.



(Cont'd from pg 23)

they deserve a better turnout from the Bay Area population the next time they come through these parts.

MEMBERSHIP APPLICATION

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

For CBA use:			
CS	LM	BB	FM
DA	AMT		
NO			

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



BLUEGRASS BREAKDOWN
PO BOX 11287
San Francisco, Ca 94101

Jay Quesenberry
Box 2478, Rte #1
Elkhorn, KY 41522

*

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

KCSM (91.1 FM) San Mateo
Thursday-9 pm- Folk Festival USA
Sunday- 2-5 pm- Bay Area Bluegrass
with Peter Lude and Lowell Moulton

KCMX (580 AM) Ashland, Ore
Sundays 9-10 am with Gary Bakel

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

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

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

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

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

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

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

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

SECOND CLASS POSTAGE
PAID AT SAN FRANCISCO
CALIFORNIA 315350

TIME VALUE