

BLUEGRASS **BREAKDOWN**

VOL. IV, No. 3

MAY-JUNE 1978

3rd annual **GRASS VALLEY**



BLUEGRASS FESTIVAL!

JUNE 16, 17, 18, 1978

ABOUT THE COVER:

THE COVER OF THIS ISSUE celebrates the upcoming 3rd ANNUAL GRASS VALLEY BLUEGRASS FESTIVAL, June 16, 17, 18. The photo, by Lars Bourne, presents everyone's all-stars, THE FOGGY MOUNTAIN CLOGGERS—who will be at the festival. All the super bands featured this year are: A TOUCH OF GRASS, THE BEAR CREEK BOYS, BILL WHITE & FRIENDS, THE CAFFREY FAMILY, COLBY MOUNTAIN, COUNTRY BUTTER, COUNTRY HAM, DONE GONE, GLORY LAND STRING BAND, GOLD RUSH, HIGH IN THE SADDLE, JAY QUESENBERRY & FRIENDS, KATE WOLF & WILDWOOD FLOWER, LOST HIGHWAY (San Bernardino), OVERLOOK MOUNTAIN BOYS, PACIFIC..LY BLUEGRASS (San Diego), PAUL SHELASKY & FRIENDS, RIVER CITY RAMBLERS, and SOUTH LOOMIS QUICKSTEP. As you can see, this promises to be another spectacular festival. Order your advance tickets now and don't miss even one day! See you there....

WHO'S WHO IN THE CBA?

BLUEGRASS BREAKDOWN is published bi-monthly at 357½ Valley Street, San Francisco, CA 94131 by Burney Garelick, Editor. It is the official publication of the California Bluegrass Association, which was founded in 1975 by Carl Pagter and is dedicated to the furtherance of bluegrass, gospel, and old-time music. Membership in the Association costs \$7.50 per person per year; a spouse may be included for an additional \$2.50, and all children under 16 for \$1.00. \$3.75 of the initial \$7.50 is for a subscription to BLUEGRASS BREAKDOWN for one year. Band memberships are available at \$5.00 per member per year; each band must consist of not less than 3 persons and not more than 7 persons. Nonmembers of the Association may subscribe to BLUEGRASS BREAKDOWN for \$5.00 per year. Each member family or band is entitled to receive a copy of each BLUEGRASS BREAKDOWN newsletter, as part of their dues, and to reduced admission charges to all CBA activities. Direct all membership applications and inquiries to the California Bluegrass Association, P.O. Box 11287, San Francisco, CA 94101. Second-class postage paid at San Francisco, California. Publication number 315350.

Officers and Directors of the CBA are listed below; (*) designates member of the Board of Directors. Board meetings occur the 3rd Sunday of each month and members are invited; for details contact any of the following. Next meeting May 21 at Kathy and Toby Tyler's, 36381 Barnard St., Newark. Potluck and picking usually follow the meeting. So bring your suggestions and something to eat and join us!

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is (and has been)
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San Francisco, CA.

THE CALIFORNIA BLUEGRASS ASSOCIATION PRESENTS:

Bluegrass

IN THE
AFTERNOON
★ SUNDAY ★

1 to 6 PM



MAY 14

Cloverdale
Citrus Fairgrounds

★ STARRING ★

High
Country
Country
Butter

\$3.00
Adults

\$1.50
CHILDREN
UNDER 13

CBAMembers
1/2 PRICE

ALL BANDS, PICKERS,
WELCOME
BOURNE

Grass Valley's here again!

June 16, 17, 18, 1978
Friday-Saturday-Sunday

Gates open Friday, June 16 at 9:00 AM
Last show ends 6:00 PM Sunday, June 18

17th Agricultural District Fairgrounds
Nevada County
Grass Valley

Directions: From Highway 80 take Auburn
turnoff 28 miles north to Grass Valley.
Take Fairgrounds Exit. Take McCourtney
Road to the Fairgrounds and enter at Gate 4.

Tickets: Available in advance by writing
Ron Masters, 1245 Crompton Road, Redwood
City, CA 94061. Prices as follows:

Individual days:

Friday, June 16 - \$5/adult, \$3/child
Saturday, June 17 - \$6/adult, \$3/child
Sunday, June 18 - \$5/adult, \$3/child

3-Day Advance Only:

Nonmember adult - \$14, child - \$7
Member adult - \$10, child - \$5

There will be no special rates, either in
advance or for members for tickets purchased
for individual days. Price of 3-day tickets
purchased at the gate will be \$16/adult,
\$9/child for everyone. Member discount on
advance 3-day tickets is available to members
themselves; members ought not to purchase
tickets for friends at the discount price--
rather, encourage those friends to join
the CBA--and get the discount themselves!

Dogs are definitely discouraged. Please
leave them at home. We can't be too strong
on this matter. If you must bring them,
the charge will be \$4/day, and they must be
leashed or confined at all times. The
security will include an animal control
person.

Camping: No extra charge, but camping and
hookups are available on a first-come,
first-served basis. A Friday admission
entitles you to camp until 9:00 AM Saturday;
a Saturday admission until 9:00 AM Sunday.

Conveniences: Rest rooms with sinks plus
portable facilities are available. No
showers. Food concessions will be plenti-
ful--or you may bring your own. Good
eating places are available nearby in
Grass Valley and Nevada City. A list of
local motel/hotel accommodations follows:

(* RESERVATIONS required/recommended)

AIRWAY MOTEL
Nevada City, 265-2233
*\$10/single - \$20/double
no pets

BRET HARTE INN
Grass Valley, 273-9648
\$12/single - \$14/double

COACH & FOUR MOTEL
Grass Valley, 273-8009

NEIL'S MOTEL
Nevada City, 265-2245
*\$12 - \$20
kitchenette facilities

GOLD COUNTRY INN
Grass Valley, 273-1393
*\$15/single - \$20 double

GOLDEN CHAIN RESORT
MOTEL
Grass Valley, 273-7279
*\$18/single - \$20/double

HOLIDAY LODGE MOTEL
Grass Valley, 273-4406
*\$18 - \$24/ double

RANCHO MOTEL
Nevada City, 265-2253
*\$13 - \$18/double

SHADY REST MOTEL
Grass Valley, 273-4232
\$14/double

SIERRA MOTEL
Grass Valley, 273-8133
*\$14 - \$19/double and up
kitchenette

SWEETLAND GLEN MOTEL
North San Juan

WELCOME MOTEL & TRAIL-
ER COURT
Grass Valley, 273-4511
\$35/week - overnight: \$4/hook-
ups

MITCHELL'S MOTEL
Grass Valley, 273-8433
*\$16/single - \$19/double

NATIONAL HOTEL
Nevada City, 265-4551
*\$18/single - \$30/double

NORTHERN QUEEN MOTEL
Nevada City, 265-5824
\$14/single - \$22/double

NEW INNOVATIONS: This year the CBA has
instituted some new features to increase
the pleasure of festival goers. A Festival
Booklet is being prepared as both a source
of information and a souvenir. There will
be a First Aid Tent with a fully qualified
medical person on duty. And for the
performers, there will be a Backstage Area
where they can tune up and relax and keep
their instruments, knowing they will be
secure. Also, as stated in the last issue,
there will be an Open Stage (unamplified)
for hired bands to warm up on and for other
bands/performers to play on. If you wish
to play on this stage in exchange for
admission, please contact Bob Brittain by
May 25, 707/485-0258, for scheduling. If
you wait until you arrive to do this, the
schedule may already be filled.

Bluegrass

THE CALIFORNIA BLUEGRASS
ASSOCIATION PRESENTS

THE THIRD ANNUAL
GRASS VALLEY

Bluegrass Festival

June 16-17-18

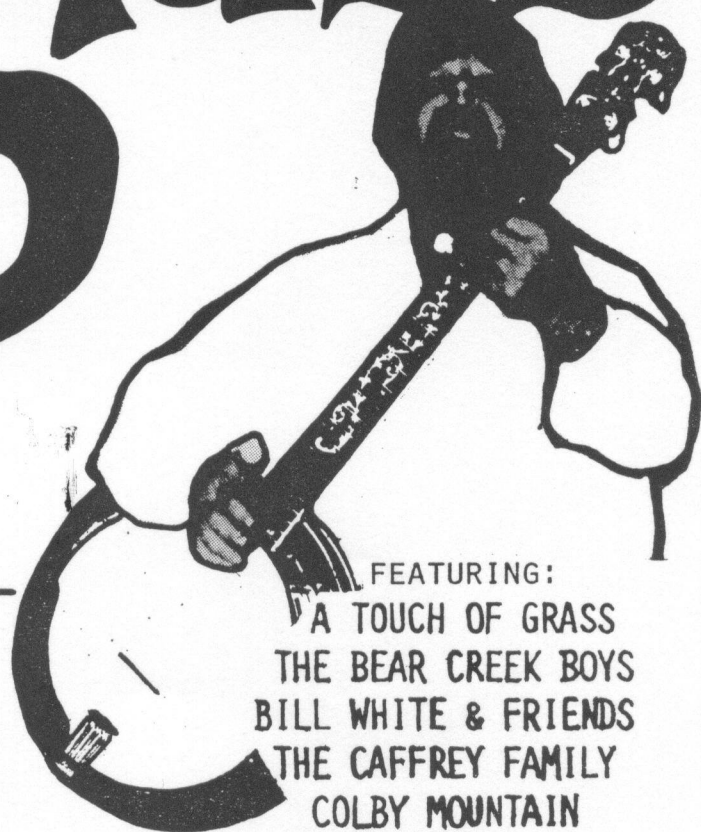
FRIDAY EVENING, SATURDAY AND SUNDAY

**Nevada County Fairgrounds
Grass Valley, California**

FEATURING OVER 18 OF THE FINEST
BLUEGRASS BANDS ON THE WEST COAST

ADMISSION--ADULTS \$5 FRIDAY, \$6 SATURDAY, \$5 SUNDAY,
3-DAY ADVANCE--\$14. CHILDREN (UNDER 13)--\$3 FRIDAY,
\$3 SATURDAY, \$3 SUNDAY, 3-DAY ADVANCE \$7.

FOR MORE INFORMATION: WRITE THE CBA, 1245 CROMPTON
RD., REDWOOD CITY, CA 94061; PHONE 415/366-3754



FEATURING:

A TOUCH OF GRASS
THE BEAR CREEK BOYS
BILL WHITE & FRIENDS
THE CAFFREY FAMILY
COLBY MOUNTAIN
COUNTRY BUTTER
COUNTRY HAM
DONE GONE

GLORY LAND STRING BAND
GOLD RUSH

HIGH IN THE SADDLE

JAY QUESENBERRY & FRIENDS

KATE WOLF & WILDWOOD FLOWER

LOST HIGHWAY (SAN BERNARDINO)

OVERLOOK MOUNTAIN BOYS

PACIFIC...LY BLUEGRASS (SAN DIEGO)

PAUL SHELASKY & FRIENDS

RIVER CITY RAMBLERS

SOUTH LOOMIS QUICKSTEP

AND

THE FOGGY MOUNTAIN CLOGGERS

special events

May 12-14 (Friday-Sunday) - CALICO SPRING FESTIVAL, Barstow (Calico Ghost Town, Ghost Town Road off Interstate 15, 10 miles north of Barstow). Mother's Day Weekend. An 1880's music festival in honor of "Mom," the flag and apple pie opens with the Starlight Show Friday night at 7:00 PM. Saturday will kick off amateur competition in Calico's 6th annual fiddle, banjo, guitar and band contest at 10:00 AM. Old-fashioned contests will take place throughout the day, including singing for apple pies, wheelbarrow racing, greased pole climbing, and tobacco chewing. Evening activities will begin with the American Musical Concert, featuring an array of ragtime, barbershop, country and bluegrass music. "Spooky" movies at the Medicine Wagon and a country western dance will round out the evening's activities. Sunday morning will host professional competitions in Calico's fiddle and banjo contest, where over \$600 in cash will be given to winning entries. The contest begins at 10:00 AM and is followed by another full day of events, music, and colorful Calico characters. Campground space is available at \$2.50 and \$4 per night; parking is \$1 per car, and daylong contests are mostly free to enter. Information is available by calling Calico Ghost Town, 714/254-2122, or San Bernardino County Regional Parks at 714/383-1912.

May 13-14 (Saturday-Sunday) - BLUEGRASS FESTIVAL, Central & Edison Aves., Chino. Featuring BUCKHORN, CORNBREAD, HOT OFF THE PRESS, TURKEY RUN, WILD HICKORY NUTS. Contests Saturday for banjo, fiddle, mandolin, and guitar. For information call 714/986-3089.

May 14 (Sunday) - CBA's BLUEGRASS IN THE AFTERNOON, Citrus Fairgrounds, Cloverdale. Featuring HIGH COUNTRY and COUNTRY BUTTER. See Page 3 this issue for details.

May 21 (Sunday) - REDWOOD VALLEY OUTDOOR CONCERT CANCER BENEFIT, Redwood Valley, 1:00-5:00. See article this issue for information.

May 27-28 (Saturday-Sunday) - BLUEGRASS FESTIVAL, Ghost Mountain Ranch, Pollock Pines. See ad this issue.

June 3 & 4 (Saturday-Sunday) - JACK RAMSEY'S BLUEGRASS MUSIC FESTIVAL, Chuck's Hidden Lake, Porterville. Camping, food on site, no hookups. (Campground with hookups nearby, motels and food stores nearby.) Featuring: LOST HIGHWAY, HIGH IN THE SADDLE, MUSIC FARMERS, PACIFIC..LY BLUEGRASS, SAGEGRASS, THE RAMSEY FAMILY, THE GLORY LAND STRING BAND, DAMASCUS ROAD and GOLD RUSH. For further information, contact Jack Ramsey at 16425 Ave. 352, Visalia, CA 93277, 209/798-1256.

June 6 (Tuesday) - 12TH ANNUAL MUSIC CITY NEWS POPULARITY AWARDS live from the Grand Ole Opry in Nashville, Tennessee. Check your local TV schedule.

June 16, 17, 18 (Friday-Sunday) - CBA's 3RD ANNUAL GRASS VALLEY BLUEGRASS FESTIVAL, Nevada County Fairgrounds, Grass Valley. See this issue for further information and details.

June 19-24 - NATIONAL OLDTIME FIDDLERS CONTEST, Weiser, Idaho. For information write Weiser Chamber of Commerce, Weiser, Idaho 83672. It's still the best follow up to the weekend at Grass Valley!

July 1-2 (Saturday-Sunday) - SAN DIEGO BLUEGRASS JAMBOREE, "Ma Tar Awa", RV Park, Alpine. Dick Tyner Productions, P.O. Box 341, Bonsall, CA 92003.

July 7-9 (Friday-Sunday) - 3RD ANNUAL SALT FLATS HOEDOWN CONTESTS, Salinas. In conjunction with the rodeo and sponsored by the California Rodeo Association. For information contact Grace Stewart, 1044 San Simeon, Salinas, CA 93901, 408/422-1926.

July 9 (Sunday) - 18TH ANNUAL TOPANGA BANJO FIDDLE CONTEST, UCLA Main Athletic Field. 9:30-6:00 PM. Includes mandolin, band and singing contests. Cash prizes, certificates, merchandise. For information and rules write Mrs. Nari Klementis, 20815 Stephanie Dr., Canoga Park, CA 91306, or phone McCabe's (Santa Monica 828-4497) (Long Beach 439-0416).

August 3-6 (Thursday-Sunday) - GOLDEN WEST BLUEGRASS FESTIVAL, Silver Lakes, Norco. Featuring the OSBORNE BROTHERS. Dick Tyner Productions, P.O. Box 341, Bonsall, CA 92003.

August 25-27 (Friday-Sunday) - ZEN CROOK MEMORIAL JAMBOREE, Prado Regional Park, Ontario. Featuring MERLE TRAVIS, JOE MAPHIS, DAN CRARY. Dick Tyner Productions, P.O. Box 341, Bonsall, CA 92003.

October 26-29 (Thursday-Sunday) - GOLDEN WEST BLUEGRASS FESTIVAL, Silver Lakes, Norco. Featuring BILL MONROE AND THE BLUEGRASS BOYS. Dick Tyner Productions, P.O. Box 341, Bonsall, CA 92003.

September 1-4 (Friday-Monday) - 3RD ANNUAL OLD-TIME COUNTRY MUSIC CONTEST AND PIONEER EXPOSITION, Council Bluffs, Iowa. Competition in bluegrass band, gandy dancing, fiddle, country singing, combos, folk singing, banjo, mandolin, flat-top, electric guitar, hot-air balloon, muzzle loading, bow and arrow, poetry, storytelling, arts and crafts, and yo-yo. \$7000 prize money. For information write Bob Everhart, 106 Navajo, Council Bluffs, Iowa 51501.

OUT-OF-SEQUENCE

BUT DEFINITELY IN ORDER

Further information on the SALT FLATS HOEDOWN CONTESTS July 7-9 in Salinas: Judges for both the flatpick and the fiddle contests will be: JAY BELT, BOB SNYDER, BILL TILLERY, RUE WHITE, and DWAYNE YOUNGBLOOD. Bands featured in Sunday's BLUEGRASS CONCERT will be: DONE GONE, OVERLOOK MOUNTAIN BOYS, and RIVER CITY RAMBLERS. Pre-registration for the contests is not required but it is encouraged. For information write Grace Stewart 1044 San Simeon, Salinas, CA 93901.

May 18 (Thursday) - JANA JAE CONCERT, Nova High School, Redding. **See ad this issue.**

July 30 (Sunday) - CBA MINI-FESTIVAL, Community Center, Fairfield. Featured artists to be announced. Also includes re-election of Board of Directors.

Cancer Benefit

Redwood Valley Outdoor Concert
Sunday, May 21, 1:00-5:00 PM

Occasionally there are events which are not highly publicized, but are enjoyable when discovered and attended. In the County of Mendocino, in the town of Redwood Valley, each year in May almost the entire community turns out to help raise funds for a local Cancer Drive. In this day and age, it is a rare person whose family has not been touched by cancer and the problems that come along with it.

Due to personal experience, Buffalo Bob and his family band each year sponsor the the Outdoor Concert in conjunction with the Redwood Valley Cancer Drive, May 21st being the 5th Annual.

Redwood Valley is a very small town with one grocery store, four gas pumps, one barber shop, a post office, a garage, a realty office and a grange hall. The town is usually peaceful, quiet and unassuming, but each year in May it comes alive with giving. By 9:00 AM a giant flea market begins--complete with pony rides, food booths, games for the kids and games for the adults, too. Homemade articles such as hooked rugs, quilted blankets and wall-hangings are raffled off to the holder of the lucky ticket. There is an auction beginning at 11:00 AM in front of the shopping center with a variety of items ranging from shetland ponies to garbage cans--you name it.

Redwood Valley Shopping Center donates a good deal of items for sale and auction and homemade food booths line the street. It is hard to describe the friendliness and giving spirit of this community, and any stranger feels right at home. Donations for 1977 ran \$4,680, and this year's goal is \$5,000.

The Outdoor Concert begins at 1:00 PM and includes Scott and Nina Gerber, gutbucket players, barbershoppers, bluegrass and juggling acts. If you are interested in donating your time and talent, please call 707/485-0258 now.

(Carmon Brittain)

OLD TIME FIDDLERS
CONCERT
&
WORKSHOP

DICK BARRETT
&
BENNY THOMASSON
national champions

MAY 3rd & 4th

concert:

Sponsored
by

workshop:

MAY 4th, 7:30pm
Senior Citizen's Hall
Admission: \$2.00



MAY 3rd, 7:30pm
Parson's Elem. School
Admission: \$2.00
(Also Guitar Workshop
with David Johns)

Ghost Mountain BLUEGRASS FESTIVAL

May 27&28
Memorial Day Weekend

with
Frank Wakefield

Herb Pederson & Ray Park
The Vern Williams Band

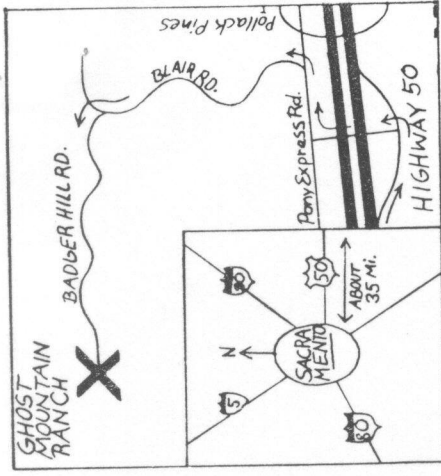
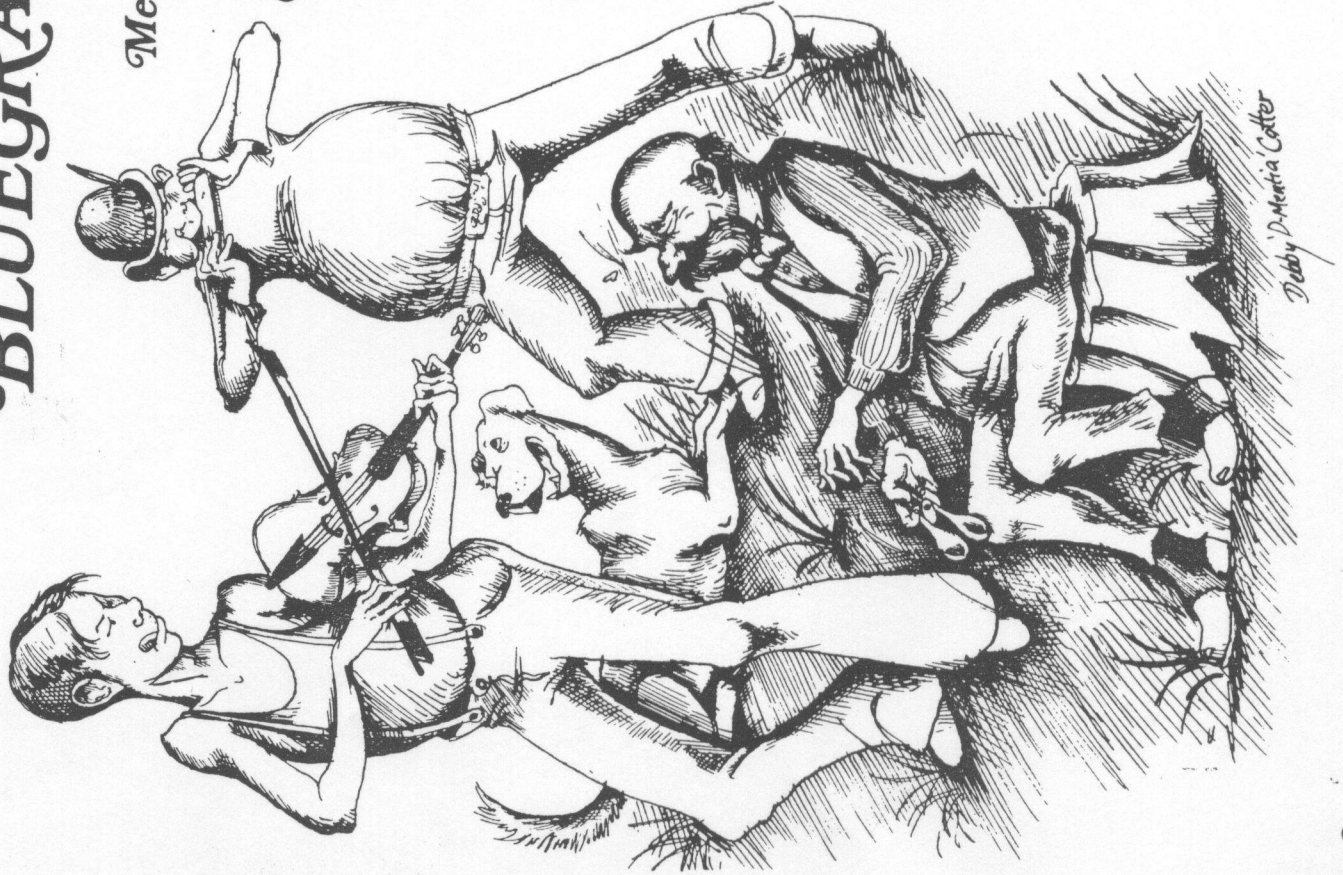
Overlook Mountain Boys

High Country Good Ol' Persons

Done Gone Old Friends Bill White

New Tonto Basin Boys &

Foggy Mtn. Cloggers



Sponsored in part by KFAT 94.5 F.M., Gilroy

GENERAL INFORMATION

Alcoholic beverages: in moderation only
No drugs
Motorcycles & bicycles: cannot be ridden in park
Dogs: no dogs permitted in park (seeing eye dogs ok)
Seating: bring lawn chairs or blankets
Fires: in BBQ pits only
Vendors: food & beverage available
JAM SESSIONS: all day, all night OK

Parking: free
Camping:

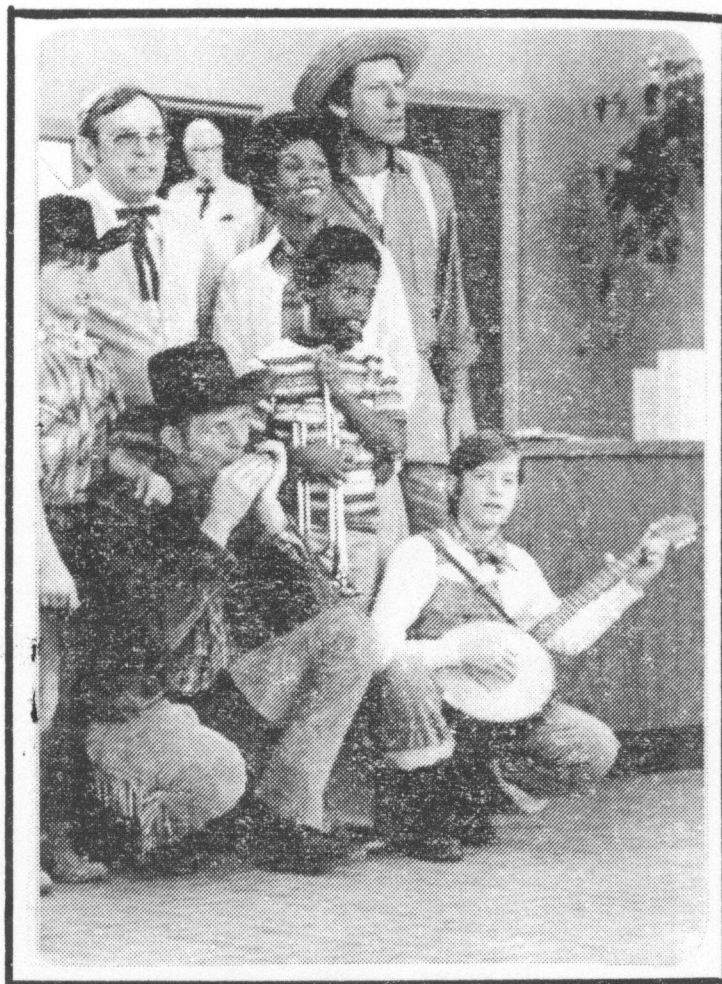
in the rough (no hookups, showers): free
campsite w/hookups, table, BBQ pit, showers, etc.: \$6
swimming pool, showers, horseback riding available for fee
Motels: available in Pollock Pines

TICKETS: Adults \$7.50/day; \$12/2 days
Children (under 12) \$3.50/day; \$5/2 days
Children (5 and under) free
INFORMATION: (415) 776-6713 or (916) 487-9761
Festival begins 10 am Saturday; camping & jamming Friday nite OK

Tickets available at gate or in advance:
send self addressed stamped envelope with check or money order to
BLUEGRASS, PO BOX 865, Larkspur, CA 94939
specify # of tickets, which days, adult or child
ALL TICKET SALES FINAL

....around the cracker barrel

....That's STUART DUNCAN on banjo and DOUG DILLARD on harp with the Bluegrass Chicken King and friends singing the sales pitch for an upcoming TV ad....Incidentally, the band Stuart fiddles with, GOLD RUSH, will be at Grass Valley....the CBA Campbell High School event March 11 provided some excellent music and, even though the turnout was sparse, the audience was enthusiastic. (Perhaps schools and churches don't mix with bluegrass; at least that's been our experience.) Super bands featured at Campbell were THE BEAR CREEK BOYS, OAKUM, and COLBY MOUNTAIN, along with the ever-sprightly FOGGY MOUNTAIN CLOGGERS. Other pickers included BILL WHITE (who left early to please the crowd at the San Carlos Folk Festival) accompanied by JAY QUESENBERRY on guitar and LACHLAN on bass; the OVERLOOK MOUNTAIN BOYS (whose vocals are so tight, so right they'll knock you out); THE MINDIGO STRING BAND; and the "West Coast" COUNTRY HAM (featuring CARL and JUDIE of course and adding JQ, JAY BELT on fiddle and BETH WEIL, Oakum's bassist).... CBA member THERESA CARDINALE of San Francisco needs a ride to RALPH STANLEY'S 8th Annual Memorial Bluegrass Festival May 25-29 between Coeburn and McClure, Virginia. If anyone's going that way, call Theresa at 415/826-5736HIGH IN THE SADDLE, that exciting band from Markleeville, is looking for a fiddler. DANA and JANICE MOHR feel that although LIAM, about six months old, has already shown an interest in his dad's mandolin, he's still a little young to join the band! Interested fiddlers call them at 916/694-2352....A new band joins the bluegrass scene: SPUR OF THE MOMENT, formerly The Allen Brothers. Members include: Phil Allen, banjo; Steve Varner, mandolin; Jim Nunnally, guitar; and John Blazquez, fiddle....California Old Time Fiddlers Contest March 25 was won by DWAYNE YOUNGBLOOD of Visalia; this was his 3rd year to win the State Championship. CBA members to place included: J'ANNA JACOBY of Redding 2nd place Juniors; HELEN HAAS of Fairfield 5th place Ladies; BILL STEVENS of Aptos 2nd place Mens; RUDY DARLING of Nevada City 4th place Open; ADRIENNE JACOBY 4th place accompanist; one of the five judges was PAUL SHELASKY of Novato....The Oroville Fiddle Contest March 5 was won by TINY MOORE of Sacramento. CBA-member victories included: behind Tiny in the Open, LAURIE LEWIS of



Corte Madera, PAUL SHELASKY, and RUDY DARLING; BILL STEVENS was 8th and, though it was out of the money, FRANK WHEELER of Fairfield placed 10th; HELEN HAAS 5th in the Ladies; and STACEY PAGTER of Santa Clara 4th in the Junior-Juniors. Flatpick winner was DIX BRUCE of Berkeley and PAUL SHELASKY got 4th....Attention, all you pickers with albums: CSOTFA President RAY RATLIFF of Sacramento has sent along a note from DJ Van Beydler, KJPW/KYSD FM, who would like to give you some airplay in the Midwest. Write to him at P.O. Box 518, Waynesville, MO 65583....Speaking of radio, the CBA has taken a sustaining membership of \$100 in KPFA-FM in Berkeley; the check was presented by CAROL MASTERS to RAY EDLUND on his "Pig In A Pen" program.... Once again, the CBA will donate 4 tickets to the KQED-TV Auction, May 30-June 10. Be sure to watch and please let us know who the lucky bidders are who will go to the Grass Valley Festival....Finally, the CBA needs an accountant, preferably a CPA.

The job of auditing the books and filing tax returns is becoming a big one, and RON MASTERS, our very able treasurer, would like some professional help. Any member interested in helping out by volunteering his/her time, or accepting a modest fee for services, please contact Ron at 415/365-0198....FOR SALE: NATIONAL STEEL Wild Rose pattern, 1932, Excl condition. \$1200 or BO. 415/433-1966 or 415/863-4507.... This year there will be a souvenir Grass Valley Festival Booklet. If you wish to be a patron of the festival, you may contribute a minimum of \$10 and have your name listed therein. If this appeals to you, contact Carol Masters by May 15....FRANK WAKEFIELD is in the Bay Area recording a new album. April 14 he joined HIGH COUNTRY at Paul's Saloon, displaying some of his mandolin virtuosity and his inimitable, slightly mad, sense of humor. He dispensed a lot of "Bless yous," "Bless usses," and "Bless mees"--and he capped the band's good licks and the audience's applause with "You're wise--too wise!" He introduced the "Orange Blossom Special" as a tune "written by this fiddle player in Alcatraz. What inspired you?" He asked JIM MOSS who was tuning up. Jim shot back, "Chubby. Chubby Wise. Chubby Too Wise!" Frank laughed, and when Frank laughs, his thick blonde mane flies around his wicked white grin, and everybody laughs, too. "How you do that?!" The band was also joined on several numbers by PETE ROWAN, who sang beautifully, and PAUL SHELASKY, who sparred with Frank, i.e. dueling fiddle and mandolin. A plethora of fine musicians filled the audience: KATHY KALLICK and DAN BERNSTEIN and at least four great banjo and banjo/dobro pickers--KEITH LITTLE, SANDY ROTHMAN, SALLY VAN METER and LUTHER RILEY. It was one of those evenings; you had to be there.... See you all at Cloverdale on Sunday, May 14 where HIGH COUNTRY and COUNTRY BUTTER will be the featured bands. Naturally all other bands and pickers are invited to join in an afternoon of great bluegrass music....



Special



jana jae

**IN
CONCERT**

may 18

8:00 PM

**NOVA HIGH SCHOOL
REDDING**

\$4.00



**FOR
INFO**

CALL

916/243-4772

THE MINDIGO STRING BAND

by Michelle LeComte

(Editor's Note: Recently received some information from a new group with a romantic western name straight out of a Zane Grey novel--The Mindigo String Band. Though not featured, the band played at two CBA events, in Fairfield and Campbell, and delighted the audience with its high-energy music. The following article by Michelle LeComte serves as an introduction to this enthusiastic group of musicians.)

The Mindigo String Band originated a year and a half ago in a small town called La Honda. La Honda is nestled in the redwoods of the Santa Cruz Mountain Range halfway between the coastal cities of Santa Cruz and San Francisco. The word Mindigo (pronounced like the color indigo) comes from the name of the highest hill in La Honda and one of the largest creeks.

The band is all acoustical, consisting of Jerry Hagelstein on dobro and guitar, Dave Hennigh (Ha-nee) on string bass, Charlie Natzke (Nat-skee) on guitar and mandolin, and Michelle LeComte on fiddle and guitar. Everyone sings. Primarily, the group plays country music although they also include bluegrass, swing, fiddle tunes, honky tonk and blues.

Jerry started playing rock and roll back when he was 14. His parents wouldn't buy him an electric guitar so he also stopped playing when he was 14. He took it up again at 21, mainly learning folk songs and finger-picking. A year later he heard some country music and was sold on it for good. In 1973 he moved to the hills of La Honda and got in with local country pickers. He picked with different groups in La Honda until settling with The Mindigo String Band. In the beginning he was influenced by Mississippi John Hurt, Hank Williams and Doc Watson. To develop his own unique style on dobro, he has listened to Brother Oswald Kirby, Mike Auldridge, Josh Graves and Leon McAullife.

Having been influenced by the environment of the 1960s in San Francisco, Dave started bass at 16. He listened to the world-renowned groups such as Jefferson Airplane, Grateful Dead, Santana and The Beatles to develop an idea on bass lines. These groups had very

melodious bassists at work and this point stayed with him. When Dave turned 18, he made a move to the country. Having done this, the music molded into a smoother sound. He got into an auto accident which almost ended his life and changed his living situation. He moved to Porterville to recuperate and met Charlie Natzke. Charlie's guitar work and Dave's bass playing complemented each other. Dave realized that there was prospect in this music if they moved to a more music-oriented area. So he and Charlie moved to Pescadero to meet other music makers. At this point Dave decided to improve his bass sounds and started a study of jazz.

Charlie started taking guitar lessons when he was 7. They were run-of-the-mill lessons and he took them reluctantly for three years after which he lost interest. He kept playing off and on, more and more as he got older. He played in some high school talent shows which were his first experiences playing in front of an audience. He met Dave in the fall of 1975 and has been playing music with him ever since. They started a group along with some other folks named "Homers Trout Dust." But it was mostly a fun thing and didn't last as a working band. In May of 1976 they both moved to Pescadero, met a fellow named Tom Shirley and formed a trio called "Native Sons of the Golden West." Differences caused the band to break up after only a few months. Dave and Charlie then joined up with Jerry, John Lindstrom and Michelle and formed "Good Time Music." Charlie took up mandolin in December of 1976 and now plays it in The Mindigo String Band as much as he plays guitar. Working with the band is as intense an undertaking as Charlie has ever done musically and he sees a bright future with the group. His music has been influenced by well-known groups such as Crosby Stills & Nash, Grateful Dead, Hot Tuna and more recently contemporary country groups like The Seldom Scene, Gram Parsons and The Country Gentlemen.

As far back as she can remember, Michelle has always sung for recitals, school functions or just plain fun. Her sister Mindy gave her a start on guitar and there were

very many people close to her who encouraged her singing. She listened to and enjoyed all kinds of music from Harry Belafonte to Dylan to Dixieland jazz to blues, country and Janis Joplin. La Honda has been her home for many years and it was there that most of her musical experience has taken place. Her first professional gig was at the Miramar Beach Inn with her friend Carol Truby. After many a jam session at Boots & Saddle Lodge, she met Jerry. Carol and Jerry and Michelle along with Joe Starr and John Lindstrom formed The Platte Valley String Band, which dissolved into "Good Time Music," split off into "The Okie Dokies", and finally resolved as The Mindigo String Band. The Platte Valley Band was mainly country-oriented and Michelle began to learn the fiddle. As the band changed personnel to become "Good Time Music," her interest in fiddle led her to learn old dance tunes. She also began to enjoy a more jazzy style of expressing herself vocally. The Mindigo String Band has been the most rewarding creative outlet for her musical expression.

The Mindigo String Band aims to play understandable music. This means dance music or songs that folks can relate to through emotional and personal experience or it may mean tunes that are just plain enjoyable. The band's members listen to a variety of musical styles and though they use acoustic instruments, they do not limit their sound to one specific type. Their music has afforded them new contacts with many different people and places and they look forward to gaining more experience in the field of professional music.

The Mindigo String Band currently appears at Alice's Restaurant on Skyline, Hiway 84, every second Friday of each month, starting at 9:00 PM.

For further information, call Michelle LeComte, 415/747-0876, or Jerry Hagelstein, 415/747-0697.

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NO DOGS!!!!



GOLD DUST

ALISON BROWN & STUART DUNCAN

Alison Brown and Stuart Duncan, a pair of the hottest young pickers on the West Coast, have formed a duo called GOLD DUST. Don't let their ages fool you. Their individual credits include contest wins with almost every bluegrass instrument, even one national championship; national TV and radio appearances on shows like the New Mickey Mouse Club and the Grand Ole Opry; and even a finger pickin' good commercial for the finger lickin' king. They have also appeared at many festivals and clubs throughout California.

Their music ranges from bluegrass to Western Swing, with touches of gospel, ragtime, jazz, and even some science fiction music. They put on a show that fires up an audience--of all ages--and they are equally at home picking and singing anywhere from a back porch jam session to the concert stage.

Alison and Stuart are also members of a group called GOLD RUSH. Both GOLD DUST and GOLD RUSH are available for bookings by contacting: Stuart Duncan, 601 Dana Drive, Santa Paula, CA 93060, phone 805/525-0058 or 714/453-1944.

ELECTION CHALLENGE

Many of you came to our Fairfield event on February 12--which was also our annual membership meeting. There you cast your vote for the nine positions on the CBA Board of Directors. According to our Bylaws, a quorum consisting of 1/5 of our membership must be present for the election to be valid. It is quite likely that this requirement was fulfilled; however, since we counted ballots cast rather than members actually present, we cannot document the existence of a quorum. A challenge to the election was lodged on this point, so we will schedule another membership meeting to be held in conjunction with an event at Fairfield, Sunday July 30.

Also, this is our opportunity to set forth for you certain procedures regarding the nomination and election of Board members which we neglected to make clear before the February meeting. This was an unfortunate oversight and was in no way an attempt to keep any member from full participation in the nomination and election process.

Nomination Procedure: All incumbent members of the Board are automatically nominated and placed on the ballot unless they declare that they do not wish to run for office again. In addition, any CBA member in good standing is eligible for nomination upon presentation of a petition signed by 10 other CBA members. This petition, merely stating the name of the nominated member, must be in the hands of the secretary of the Association no later than June 20, 1978. The individual's name will then appear on the ballot. In addition, nominations may be made from the floor of the meeting for the purpose of write-ins. These candidates will not be printed on the ballot, nor will they be available for consideration in proxy voting. Hence, it is advantageous to be nominated by petition.

Election Procedure: All members 16 and over (that is, not included in the blanket \$1.00 charge for all children in a family) are eligible to vote. Proxy ballots are permitted under the Bylaws and will be printed in the July issue of the BREAKDOWN. The procedure for proxy voting will be fully explained at that time. However, members

by Carol Masters, Chairman of the Board

are encouraged to attend and vote in person. The CBA not only encourages, it needs the participation of its membership. The inconveniences of scheduling another election are small indeed compared to the dividends which can come from a wider involvement of CBA people.

Look for further election details in the next BREAKDOWN. In the meantime, please consider any nominations you may wish to make--including yourself. Remember, petitions must be in by June 20. Address to: Secretary, CBA, P.O. Box 11287, San Francisco, CA 94101. Mark the envelope NOMINATING PETITION.

Thanks for your interest and support.

Renewals / Ads

Don't forget to check your membership card to determine your date for renewal. Remember, you're always due a year from when you joined or last renewed. You should renew at that time, but you do have a 90-day grace period. For example, those of you who are due for renewal on February 1st will be considered members in good standing until May 1st when, if you have not renewed, you will be dropped. Even though you may not have known about this, rest assured that no one has ever been dropped before his/her 90-day grace period has elapsed.

BLUEGRASS BREAKDOWN ADVERTISING RATES:

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

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

Absolute deadline for ads and all other contributions: 20th of month preceding publication, the sooner the better. Address all contributions to the Editor, address on Page 2. Checks payable to the California Bluegrass Association.

INTRODUCING: **PACIFIC..LY BLUEGRASS**

by David Dickey

For the past several years PACIFIC..LY BLUEGRASS has maintained a level of performance that has caused them to qualify as a standard against which other Southern California bluegrass bands are measured; has allowed them to share the stage with the likes of Bill Monroe and the Bluegrass Boys, Ralph Stanley and the Clinch Mountain Boys, Lester Flatt and the Nashville Grass, Jim and Jesse and the Virginia Boys, The Osborne Brothers, The Country Gentlemen, James Monroe and the Midnight Ramblers, and The Bluegrass Alliance; has brought them numerous appearances on radio and TV and brought them to the threshold of releasing their first album. But, as you may imagine, all of this did not happen overnight. To get the story of the beginnings of PACIFIC..LY BLUEGRASS, I can hardly improve on the description that Rick Kirby, lead singer and guitar player for the group, gave me recently.

"PACIFIC..LY BLUEGRASS was born in 1971 and grew from a group of friends getting together for weekly jam sessions. Among them was Pete Varhola, who was also playing in a duo that played mostly Top 40s material in clubs around the San Diego area. One weekend, Pete's duo could not make a date due to illness of his partner so Pete suggested that the jam session friends go to the club and play some bluegrass. This first group featured Pete on bass, Doug Davis on banjo, Dan Richardson on dobro, Jeff Lee and Rick Kirby on guitars. The band was well received and got jazzed up enough to give serious thought to trying to do a little more than 'living-room jams.' Over a period of a couple of months, we found a fiddle player by the name of Chuck Adams, purchased a basic sound system and set upon the pizza palaces of California to make our fortune."

By this time the band was organized enough and busy enough to need a name. The girls at the office where Patty Kirby (Rick's wife) worked drew up a list of suggestions and PACIFIC..LY BLUEGRASS was chosen because it iden-

tified the band as being from the West Coast (Pacific..ly) and the kind of band they are (Bluegrass).

The band continued to improve and the passing time saw them gain more and better bookings and a respectable following. As is the case with most every evolving group, the band experienced occasional changes in personnel. The San Diego area is and has been the home of many fine bluegrass musicians and PACIFIC..LY BLUEGRASS in its early years sported the talented presence of some of the area's best. In addition to the aforementioned of the original group, past members include Randy Hupp (San Diego's legend in his own time) on bass, Geoff Stelling (creator of the Stelling banjo and an exciting addition to any party) on banjo and bass, Gary Francisco on fiddle, Doug Towes on mandolin, Dick Tyner (the most active bluegrass promoter in the West) on banjo, and Mike McCrea (owner of the second Gryphon mandolin--you can pay me for the plug later, Frankie!) on mandolin. A by-product of this era was the release of a 45 rpm single on Fanfare records of "Midnight Flyer" b/w "the River Song," an original written by Dan Richardson.

The band has now stabilized around the talents of four of the nicest guys in the area. Playing fiddle and singing tenor is DOUG SHERWOOD. Doug was born in Kansas but moved at age two with his family to San Luis Obispo, where he grew up. An early avid listener to the Grand Ole Opry, bluegrass was the music that made the most impression on him. Doug started on the mandolin and was soon studying the fiddle in school. If you catch him in an expansive mood, he will admit to playing classical music for seven years! Doug spent nine years with The Floyd County Boys, one of the oldest still active bands in the area. Besides being one of the finest singers around, he is a very exciting fiddler --he plays with a great depth of feeling that far surpasses mere tech-

nical ability. He has also written some stalwart fiddle tunes of which "Fiddlepatch" comes instantly to mind.

BILL ARNOLD sings and plays bass for the group. Originally from Amarillo, Texas, Bill grew up in New Mexico in a family that wasn't especially musical. Flatt & Scruggs records were his first exposure to the music; they inspired him to take up the guitar; later he added the mandolin to his list of interests. As a member of Green and Grassy Bluegrass Band, Bill was inspired and encouraged by Dick Tyner to develop his abilities as a singer. Bill does some beautiful bass singing in the PACIFIC..LY BLUEGRASS gospel quartets and a highlight of a PACIFIC..LY BLUEGRASS show is one of his Hank Snow medleys.

Most every bluegrass band has a banjo player and DON RIDGWAY does a stellar job for PACIFIC..LY BLUEGRASS at this position. Born in Philadelphia and raised in the Chicago area, Don still manages to bring taste and finesse to his music. His father plays the piano and his mother is accomplished on the cello while his sisters favor such other bluegrass standbys as trumpet and French horn. Don spent 4½ years on the viola while in school but seeing The Dillards at the Ice House put an end to all that. Don went out and got a guitar and has been happy ever since. The banjo came next and after playing for awhile in a living-room group called Sutter's Mill, he got the call from PACIFIC..LY BLUEGRASS. In addition to singing great baritone parts in the trios, Don uses his expertise on the dobro and mandolin to add that extra touch of spice to PACIFIC..LY BLUEGRASS arrangements. When not playing in the band, Don teaches the bluegrass instruments at the New Expression Folk Study Center (a collection of musicians headed up by the very capable Walt Richards) in San Diego.

Last of the original members, RICK KIRBY sings lead, plays guitar and does all the front work for the PACIFIC..LY BLUEGRASS shows. Rick was born in Rhodhiss, North Carolina, and grew up in the foothills of the Blue

Ridge Mountains. His mother and father both sing in church and it was there that Rick, like so many others, got his start in singing. Hearing Bill Monroe and having a Navy buddy who played banjo put him on the bluegrass trail. While the guitar is his first and main instrument, Rick dabbles at banjo and bass once in awhile. He is the best lead singer in Southern California and always brings a little something extra in the way of feeling to his interpretations of songs, be they an obscure new one or an old warhorse. Amazingly, PACIFIC..LY BLUEGRASS is the first and only band Rick has ever played in. Amazing because his poise, presence and command while on stage is like what one would expect of a musician of much more varied experience.

As spring eases into summer, the band's schedule is picking up accordingly. They are already lining up a busy schedule of festivals and show dates. They are very excited about coming to Grass Valley; it will be their furthest venture north as a band. They have also begun work in earnest on their first album. Besides being something all Southern California fans eagerly await, the only thing I know about it for sure is that they plan to include a song on it that was written by a good friend of mine who is the guitar player in LOST HIGHWAY, a band that seems to draw the bulk of its following from blood banks and elementary schools.

So, when Grass Valley rolls around, get ready to meet and make welcome one of the finest groups of people any area could offer--PACIFIC..LY BLUEGRASS.



David Dickey sings lead and plays guitar with LOST HIGHWAY.

LETTERS

(On January 16 the CBA Board of Directors received the following letter from members, musicians and friends expressing some dissatisfaction with the policies of the organization. On March 29 the Board of Directors sent them a letter of response. At the direction of the Board, both letters are published here in their entirety for the information of the general membership.

Dear Board Members:

This is a letter from some of the working Northern California Bluegrass musicians and their supporters concerning items of recent board policy which we feel need to be brought to the surface. Even though most of us are not CBA members, we feel that you represent us by the virtue of name California Bluegrass Association alone. Because we earn our livelihood from the music, we feel the need to respond whether we are members or not. We feel that the focus of the problem is that the members of the board, as a general rule, have become concerned primarily with the furtherance of the organizational hierarchy rather than the music, musicians, and music supporters for which the CBA was created in the first place.

Little effort has been made by the board to be "in touch" with the local music scene, even though you expect us to stand ready to support your benefit concerts at our own expense. This face becomes evident in several recent board actions. Two bands which no longer exist, were sent contracts to Grass Valley. Two other local working bluegrass bands who had played benefit gigs for the CBA weren't sent contracts, while eighteen bands, a few of which are of dubious professional quality, and/or could not be considered bluegrass or old-timey were invited. Another band, after a successful Grass Valley #1, with no communication or reason was left out of last year's festival, only to be invited to Fairfield to play for the benefit of this year's festival. When efforts are made to find out what is actually happening, we get a different answer from each board member. It makes us wonder what we are supporting.

We don't expect to be asked to Grass Valley every year or to every other CBA function. What we do expect is for the board to show an interest in the local music scene: attend local gigs, ask questions concerning the present state of the music, become more knowledgeable about bluegrass music in general and establish some kind of responsible board policy and direction. In other words, become involved in the very music you are supposed to be supporting.

Bluegrass music has been in the area for quite some time, and will stay here with or without the CBA. So it seems to us that if the board is truly concerned about its future, it should have better communication with the people who helped it become established in the first place. The board should remember that it represents us just by the fact that it calls itself a bluegrass association alone. We feel slighted by your misrepresentation and also feel that if the current trend continues, we cannot support it.

Sincerely,

*Ray Park
Keith Little
*Vern Williams
Del Williams
J. D. Rhynes
*Butch Waller
Robbie Macdonald
*Steve Pottier
Sally Van Meter
*Larry Cohea

*Mark L. Hogan
*Karen Walter
C. H. Wiley
Katherine Kallick
Gene Tortora
*Ray Edlund
David Bersch
Leonard Cohen
*Dan Bernstein
*Kevin Thompson

Rick Shubb
*Jim Moss
*Laurie Lewis
Roland Hawkins
Jeanne Onfergle (?)
*Tom Bekeny
*Don Humphries
*Dave Thompson
Steve de Haas

Dear Members and Friends,

We have thought carefully about your letter of January 16 expressing concern about CBA operations and policies. The letter and our response to you was the subject of considerable discussion at our last Board meetings in February and March. We apologize for the delay in our response, which arose not from any lack of interest in your views but from the time needed to arrive at a consensus to respond to you.

While our response is addressed to all of you, it will be mailed only to those of you who are members for the practical reason that we have addresses only for members. (Members have been indicated above by an asterisk.) We hope those of you who are members will share our letter with those of you who are not members.

Now then, you have stated that we are interested in furthering "the organizational hierarchy" rather than the music. This is simply not true. Only two of the original Board members remain--and there have been perhaps 20 different people who have served the CBA as directors--including several of the signatories to your letter. Anyone may run for a position on the Board. If we have not made this clear and have not stated the procedure, we apologize; it was not deliberate, be assured. Any organization must have some rules in order to operate. The CBA is no exception; such is essential to produce festivals, one-day events, a newsletter, a membership roster, etc. And willing volunteer workers are needed to perform these tasks. Our experience tells us that working musicians prefer to pick and sing, contributing their music to the organization, while nonmusicians are inclined to perform the administrative duties as their contribution to the association. But the fact is the Board is open to anyone who wishes to serve, who is willing to give time and energy, and who has the support of the membership.

One final point on this subject--we, the directors, are not in the CBA to further ourselves or to establish a ruling bluegrass elite; we are here because we love the music. Actually, the present Board represents seven California counties from San Bernardino to Mendocino and considerable socio-economic and educational diversity. The one common interest that's brought us together is promoting this music.

Now, we would like to address ourselves to the matter of being "in touch with the local music scene" and to our expectations regarding benefit performances. To our knowledge, every band that has played a benefit has at one time or another been paid for a subsequent event. We have, incidentally, had in the four years of our existence three benefits for the organization: one in April 1975 to inaugurate the CBA and two in 1977 (at Berkeley and Cloverdale) to raise funds toward producing Grass Valley #2. The only other benefit was not for the CBA, but for the Caffrey Family. Of the two bands said not to exist but sent contracts for Grass Valley #3, we can think of only one you might be addressing yourselves to, and that is The Good Ol' Persons. Even though that band has changed personnel, it did maintain its core performers and was still a working band with a considerable following at the time bands were being chosen; the Band Selection Committee saw no reason to exclude it.

Of your reference to the two working bands who weren't sent contracts, we assume one must be High Country. Let us state at the outset that there was no attempt to slight, ignore or avoid High Country. High Country played the inaugural CBA benefit event and the Caffrey Family benefit, but they were hired for two Grass Valley festivals and paid for the September 1975 mini-festival at Fairfield. The Band Selection Committee was composed of nonmusicians

to avoid any possible conflict of interest; selection criteria included: the results of the band preference poll of the membership published in the BLUEGRASS BREAKDOWN, participation of bands in the activities of the CBA, membership in the CBA, the number of events bands had played and been paid for, the audience appeal of a band, its stage presence and musicianship, and other factors. Initially, there were perhaps 40 bands to choose from and the task was to reduce that to 18. The Committee did its best to be fair to everyone. We don't know what other working band you refer to, but our records indicate that no band has been unjustly overlooked.

You mention that a few of the selected bands are of "dubious professional quality." The CBA is not so much committed to professionalism as it is to supporting musicians who play bluegrass, old-time, traditional, and gospel music. The Band Selection Committee believes that the quality of the music of all of its choices falls within those boundaries.

Now, with regard to the band that was left out of Grass Valley #2, we must state that this was not a band but a single performer. It was, apparently, this fact which led that year's Band Selection Committee Chairman--who has signed your letter--to insist upon the exclusion of that performer, even though two of the committee members were much in favor of hiring him. In retrospect, we realize this was an unfortunate decision and we regret it. This year the performer in question was unanimously selected for the festival, but he declined the invitation. It is very likely we will want to hire him again, and we hope he will have occasion to accept.**

In summary, we want you to know that we welcome communication from all of you, and we are not afraid of criticism. If you feel we have been guilty of lapses in judgment on an occasion, feel free to discuss it with us. If we prove to be in error, we will change; we are flexible and willing to learn. We are pleased to see an increasing participation at our meetings and events, and our membership grows steadily. Within the past week, High Country has joined, and we appreciate that very much. Since becoming a member is the one sure way to have an effect on the policies of the CBA, we invite those of you who are not members to join. We will have a re-election of Directors on July 30 in Fairfield, and we urge you to cast your vote for the candidate of your choice. (Nominating and voting procedures will be explained in the next BREAKDOWN.)

In the meantime, our Board meetings occur the third Sunday of each month; the business meeting is followed by a potluck supper, picking and singing. The next meeting will be Sunday, April 16 at 3:00 PM at Carl Pagter's home, 1809 Meadow Lane, Walnut Creek. We invite you to attend and we invite members to participate--to discuss our letters, to clarify any points you're still not sure of, to talk about bluegrass music, to ask questions, or to listen to the procedure and conduct of a Board meeting. As some of you who have attended recent meetings already know, your presence will be welcome and your comments will be encouraged.

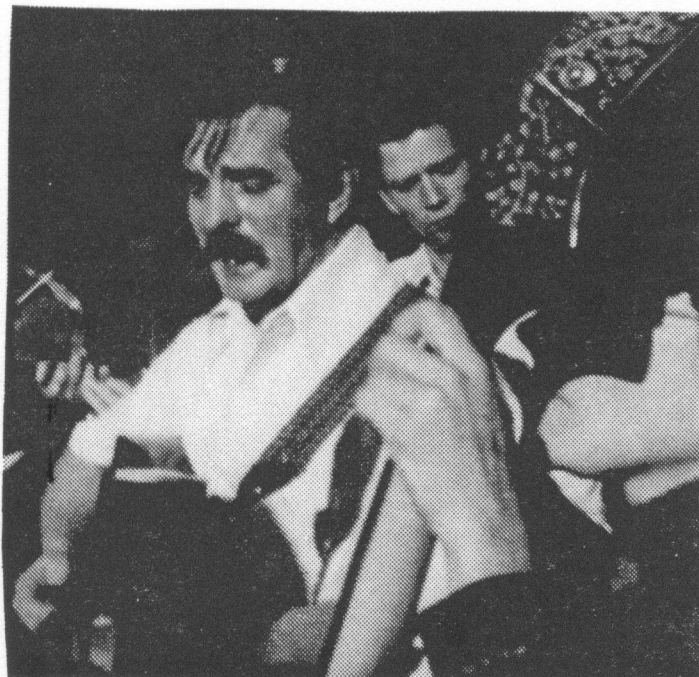
Finally, we want you to know that we harbor no ill will toward you, and we look forward to further and fruitful communication with you.

Sincerely,
THE BOARD OF DIRECTORS

**A response to this paragraph has been received from a signatory to the original letter and is on file with the Association Secretary.

FOR THE RECORD

CARL PAGTER



JAY QUESENBERRY

The CBA has been raised, disciplined, scolded and praised by many individuals in the years since its beginning. All of these people, particularly those who've served as Directors and Officers, are responsible for what the CBA has become and where it is going. And the members, too, have contributed. Joining is great, but renewing is the supreme vote of confidence.

However, as we approach our 3rd festival, it is well to remember the man who started it all: Carl Pagter. And the man who supported Carl's endeavor from the beginning: Jay Quesenberry. The following pages amplify these gentlemen. At events they're both usually too busy picking or mc-ing to talk--and anyway they're both too modest to talk about themselves. But anyone who's worked with them knows their dedication and generosity, and we appreciate them. So, first there follows a definition of the CBA by Carl and a letter of appreciation of Carl, and then there is a story about Jay.

Carl defines the CBA

(Editor's Note: At the February Board meeting, the discussion turned to the definition and purpose of the CBA. The argument became heated as nearly everyone spoke at length on his/her interpretation of the organization. Finally Carl Pagter spoke up and explained exactly what he had in mind when he wrote the Articles of Incorporation. His explanation is, in his own words, long overdue, but we have it at last. It is reproduced here in full for the enlightenment of members and friends. Remember, Carl was speaking extemporaneously; his speech was neither planned nor prewritten--it was from his heart and therefore probably truer and more meaningful than any he would have written.)

I would like to say you're on the most difficult area of discussion I can think of--an area of philosophy. It's socratic or platonic or something. You're trying to decide how to define bluegrass. It's a very difficult thing. You know I wrestled with this. I didn't want to be so restrictive that only Bill Monroe would qualify. It seems there are antecedents to bluegrass. This organization should encompass something broader than the definition of 3-finger-style banjo because, really, Charlie Poole played a 3-finger-style banjo that wasn't technically bluegrass way back in the 20s. The Carter Family were antecedents to bluegrass. You could sit and argue as to what is bluegrass--whether an autoharp should be in or out--whether it required a mandolin--or whether dobro is technically within bluegrass--whether electric bass should be permitted-- What I had in mind was something that would encompass not only what you typically think of as bluegrass, the 3 or 4 instruments--guitar, bass, banjo (always a lead banjo), and vocal music--but something that went a little bit beyond to encompass groups like the Blue Sky Boys, groups like the Lewis Family who even though they've thrown in a piano are essentially a bluegrass gospel group. This is difficult. You draw the lines anywhere and you're going to have problems. People will think you've drawn the lines too narrowly or too broadly. But I think if we go back to the bylaws, unless there is an absolute groundswell, a unanimous opinion or at least a majority opinion to change, I think we ought to stick to them. I think they're pretty good. The name I selected in my mind was primarily to promote

bluegrass music, but I wanted to have the organization broad enough to incorporate old-time and traditional and gospel music--unamplified--that you didn't have drums, (when the Osborne Brothers used drums I think that's inappropriate--you may make an exception once or twice in your life, but I just don't like drums) when you have a lot of amplified music such as Byron Berline played not long ago in southern California--that ceases to be bluegrass. I know when the line has been transgressed tremendously; I don't know when somebody leans over it and I'm willing to give them the benefit of the doubt. That's what this organization was meant for. To preserve unamplified, basically string music, vocal music of the United States and I hope we're broad enough that we shouldn't kick out a Kenny Hall because he doesn't sound like bluegrass. I admit the primary thrust is bluegrass. Bluegrass has been a great part of my life, and I don't even play a 3-finger-style banjo as anyone here knows. I play a frailing-style banjo. But bluegrass has been where it's at for me, bluegrass festivals are where it's at. At festivals, at least back East, I've never been kicked out because I wasn't a bluegrass player. But I think we ought to have a broad enough definition that we aren't so restrictive that we cut off--like the old-time fiddlers--I love fiddle but everybody knows that nobody gets recognized but the fiddle player. Frank Hicks doesn't get any recognition! We should be broad enough and broad-minded enough to promote this damn music--which is the best music we have--it's our traditional music--whether it's fiddle music or gospel music, whatever it is, this is the traditional, original music of the United States. That word is the key word--traditional--music. And I don't mean the folk music where they sing Bob Dylan and recently composed tunes--that's not folk music. I mean the real traditional music, the fiddle tunes that go back 200-300 years. Many progressive bluegrass bands go beyond what I like in music, but they're within bluegrass. We have to progress, and some innovations I don't like, but just by our feelings we'll keep it within the limits. This is hard to define. You try to put this in words, it's difficult to do. That's what--these are somewhat vague and subjective areas, but that's what I have to say.

Dear Carl, et.al.

Just a short note to say "Thank you" to a worthy person. . .especially as discussion about the CBA has been rather "hot and heavy" as of late concerning direction and character of the CBA in general.

Our family is and has obviously been involved in music together for generations. Both on my husband's side of the family and mine-- my mother was a gospel preacher who taught harmony to me at age 4; his mother sang in church choirs for almost 23 years; his uncle was a famous Texas fiddler; and his Tennessee grandfather taught him most of the bluegrass songs that we know and sing today. My mother was from a family of seven children who wrote, staged, and directed their own plays publicly during their teens, complete with their own string band of the times (1900s).

Now it would seem to us that the newer generation of musician--say under age 30-- would have little opportunity to be raised so fortunately as we were. All they have available for authentic source today are records, college lectures, hearsay and mimic. Mimic is all anyone has really, but when it hits third or fourth generation it is bound to change. Originality--I think this is what Mr. Ralph Stanley was trying to say in his interview with Ray Edlund: "My advice to any young musician or bluegrass musician is to do his best to get something different, not try to sound like the other man...." In other words, he was trying to say--be original. There are certain people who have criticized the CBA for the word "bluegrass" in its title, saying that the Association is not standing for the style of bluegrass purported by Bill Monroe--hardcore, as it were. Well, when Bill Monroe sang with his "Bluegrass Boys," he was merely putting a new slant on an old thing--just as every other musician since the time of the stick and the drum. Monroe was playing the same tunes of his childhood with the same instruments of his grandparents just as you and I. In his case, electricity came into the foreground and made people aware of what he was doing. But the connotation that he was the "Father of Bluegrass" was obviously a sales gimmick, one that worked

well through the years. As Stanley stated, Monroe came through with something original and he was listened to, just as Stanley had his own harmony arrangements and his own style of banjo.

At any rate, the point is this: it is an exhaustive sometimes unappreciated undertaking by any one person or group of persons to found, start, and continue to keep successful an idea. The CBA was founded by one person who cared enough to go to the time, trouble and expense to start an organization for the preservation of our musical American heritage. If the organization closed tomorrow, this country and our children would be the richer for it. Our children would have a broader knowledge of what the musician of today was doing--whether it's called mountain music, mountain jazz, bluegrass, string band music or whatever! Who really cares about semantics?!

There is one fact, and one fact only--that a person who did care enough about doing something about it DID IT! And it is very sad that those who profess to love bluegrass the most, who say they have done the most--are quarreling with an organization that is already founded--that they do not think enough to give either financial or physical assistance to a good thing.

But we, as a family, wish to thank Carl Pagter for his heartfelt love and trouble in founding the California Bluegrass Association.

Sincerely,
Carmon, Bob and Eric Brittain
THE COUNTRY BUTTER BAND

Question: What's a Country Ham?

Answer: Country hams, which are a Southern product, are dry-cured. That is, slow-smoked and with no brine solution or other liquid used in the process. They are then aged for two or more years.

from Quiz for Cooks, San Francisco Sunday Examiner-Chronicle, October 26, 1975.

A Review of Jay Q.: flatpickin' good!

by Burney Garelick

One November a couple of years ago before the South was fashionable and Billy Beer was brewed, a certain guitar picker said to his audience, "Before November 2, everybody said I talked funny. But now," he paused and pretended to tune his guitar, "you talk funny!" The crowd at Rosebud's in Benicia, California, laughed, and, with his "newly popular" southern drawl, Jay Quesenberry launched into Lefty Frizzell's "If You've Got The Money, I've Got The Time."

It's a funny song and an ironic one, especially when sung by a man who always gives freely of both time and money. It's this generosity, coupled with a delicious sense of humor, that is immediately apparent in Jay's performance and readily verified upon getting to know the man.

This wicked yet benign sense of humor is Jay's heritage. Jacob Onsby Quesenberry was born 48 years ago in Clinchco, Virginia, to a beautiful and pious woman who never strayed from the Right Life and a man who fought for the coal miner, preached hell-fire-and-brimstone, and ran a moonshine still. In fact, in Pike County, Kentucky, where Jay was raised, Plato Quesenberry is well-remembered as both a champion of the labor unions and a World War I hero. Jay has a photo of his father in which Plato stands straight, tall, and formidable in high hat and frock coat, clutching the Bible to his heart; but rather than the stance, it is his eyes which hold you--deep, cold and penetrating, fixed on some point just behind your head. (Jay's eyes are also deep and penetrating, yet they are warm and gentle, and they listen when you talk or pick or sing.) Jay's grandfather, however, was less public-spirited. Secreted away in an almost inaccessible hollow, he was a confirmed hell-raiser, gambler, and moonshiner who welcomed all who dared come to see him with a shotgun greeting. So, from these volatile and sweet roots, Jay was nurtured. He is, then, a fighter and a lover--an untiring righter of wrongs, a drinker and a gambler, a compassionate husband, father, and friend, reluctant to criticize, preferring always to find some good in everybody.

But the most obvious part of Jay's personality is his music. Right from the start, there was no question in his mind as to what

he wanted to be: a guitar picker, singer, and songwriter. At eight or nine Jay taught himself guitar. He was raised by foster parents--his own having by this time passed away--and claims the older boys in the family, neighbors, and friends all played instruments, and just by listening to their fiddles, banjos, and guitars, he absorbed the skills to develop his talent. He received his first guitar, "a cheapy," when one of his foster brothers left for the army. Early professional influences included the Delmore Brothers, the Monroes, and the Blue Sky Boys. In fact, the first song he learned to pick and sing was the Blue Sky Boys' "Hills of Roan County." The first tune he flatpicked was "Pistol Packin' Mama." It wasn't long before he gave his first performance--solo--to a full auditorium--and loved it. Then a golden opportunity beckoned. When Jay was about ten years old, Uncle Dave Macon performed in Pikeville. He needed a guitar picker and Jay volunteered. Uncle Dave was so impressed that he asked Jay to go to Nashville. However, Jay's foster parents believed the boy's education and home life were more important, and Jay's first chance for a musical career was thwarted.

But Jay yearned for something more than the conventional education. When he was 15 he ran away to join the army. During this time he traveled throughout the country from Florida to Alaska to Japan to California. He spent almost two years freezing on Adak, a tiny Aleutian island, and was ostensibly rewarded with a couple of years service in the motor pool at San Francisco's Presidio, only to have his duty extended and be sent to Korea. Before he was sent into battle, he married a native New Yorker raised in San Francisco where they lived for awhile before settling in San Jose where it was warmer, more spacious, and less expensive. He worked as a truck driver and dispatcher for a west coast trucking firm in Redwood City and San Francisco. In recent years he owned a bicycle shop in Cupertino. But, wishing to be free of the burdens of management and wanting to devote more time to his music, he sold the business, worked as a mechanic for a short time, and now has a dream of a job as northern California

sales representative for a large bicycle company. Jay and his wife Janet have four daughters and five grandchildren.

Throughout all this incessant activity, Jay found time for his music, and his guitar accompanied him everywhere. When he was about 15, before he left Kentucky, he formed a band, The Kentucky Ramblers, and played some shows with Charlie Monroe. Jay was steeped in the tradition of bluegrass long before it was ever called bluegrass, and he practiced and improvised the licks of Flatt and Scruggs and the Stanleys when they were just developing their own sound. He remembers some of the original words and melodies to what have become bluegrass standards. His guitar accompanied him throughout his time in the army, and he frequently played troopships and camp shows alone or with others. It was in the service that he was nicknamed "Jay"; the name stuck and "Jacob" or "Jake" are used only by his Kentucky kin. Since "Quesenberry" was not all that easy to pronounce correctly--he claims its origin is Basque--his buddies shortened it to "JQ." That is probably what prompted him to call his own act "Jay Que's Old-Time Mountain, Bluegrass, and Country Music Revue." After settling in California, Jay played lots of country music; like so many displaced bluegrass pickers, he was not aware of others in the area. He played a lot of electric country with a group which included Wayne Williams, lead guitar; Red Driscoll, rhythm guitar and fiddle; and Earl Cooper, one-armed fiddler. They filled their weekends playing clubs in and around San Jose--most of which have disappeared, like the great orchards of the Santa Clara Valley. Gone but not forgotten, because Wayne claims that when he enters any of the remaining clubs, the old-timers immediately ask for Jay and Red and Earl. It was at one of these gigs that Jay traded his Les Paul Gibson for the Martin D18 which has become his companion ever since.

Besides playing, Jay managed to see and hear all the country groups that came through including Kitty Wells, Johnny and Jack, Lefty Frizzell, Webb Pierce, and Hank Williams--before he became a legend. Although it is difficult to believe with its current proliferation, country music in San Jose at that time was as popular as bluegrass

is today--which is to say relatively unrecognized. In the 50s, it still suffered from the "hillbilly" stigma, a term that never bothered Jay, who emphasized it and picked and sang at every opportunity. About 1958 Jay encountered his second opportunity to become a country star. Porter Wagoner, who was just getting started, played in San Jose, heard Jay pick and sing, and asked him to join the group. Jay thought about it, but at the time he was committed to a growing family and the economics of the situation made him decline the offer.

Although late at night over blackberry brandy he may become wistful over these missed opportunities, Jay is the first to swear that if he had it to do all over again, he would do things the same way. He is content with his life, proud of his daughters and sons-in-law, and he looks forward to teaching his grandchildren to pick and sing. He notes, with a grin barely perceptible beneath his mustache, that he already has enough for a bluegrass band!

It wasn't until four or five years ago that Jay discovered live bluegrass in the Bay Area. By chance, he heard an AM bluegrass show broadcast live from a club in San Francisco. Immediately he and his Martin D18 were driving to the City, where he met Carl Pagter and many other pickers who have become good friends. Even though the country band with Wayne, Red, and Earl was successful and popular, Jay decided he'd rather pursue bluegrass, his first love. One afternoon he and Carl were driving to some picking event and listening to a country station. Just after the ubiquitous banjo commercial for chicken or economy cars, the two burst simultaneously, "Why do they always use bluegrass in commercials but never feature the music?! Somebody should do something to change that." And somebody did--shortly thereafter Carl drew up the papers and late in 1974 the California Bluegrass Association was born. Although Carl was transferred to Washington, D.C. for a year and a half, Jay continued to work hard to help the association put on many Sunday picking events throughout northern California and to produce its first festival in Grass Valley.

Jay's patience, picking, and singing were such an inspiration to the staff of the CBA that he was once again voted unanimously to the presidency of the organization.

Like so many natural pickers, Jay sums up the appeal of bluegrass in three words: it is simple, beautiful, and direct. Music scholars can verbalize forever above the complex runs, hot licks, and intricate harmonies of the music--Jay feels these things instinctively and such analysis is meaningless to him. He doesn't believe a person has to have lived in that "cabin on the hill" in order to sing bluegrass, but he does admit it helps to create the right mood and tension. That experience and the special rhythms of the rural southern dialect lend themselves more readily to the bluegrass sound. Bluegrass, he feels, is moving in the direction of newgrass, acquiring new and varied dimensions, which will eventually become mainstream bluegrass. However, the basic, traditional music of Monroe and the Stanleys will always remain--long after the original masters are gone. Even though jet age communications diminish regional distinctions, Jay believes the bluegrass heritage is strong and will prevail.

Why then hasn't bluegrass caught on in a big way? Jay has mixed feelings on the music becoming commercially successful. On the one hand, people haven't really been exposed to it and remain ignorant of its charms and prejudiced against it by terms like "redneck music." It is well to remember that country music was once in this predicament and is now the most popular musical form in the country. Bluegrass' popularity will grow. But, on the other hand, what bluegrass gains in popular success it may lose in purity. It may compromise the strident high and lonesome sound to please a greater audience unfamiliar with the original. This is where bluegrass associations can be useful. As President of the CBA, Jay believes the association should act, not as a booking agent for bands and pickers, but to preserve and promote the music and to prevent it from becoming too commercial. One of the prospects he envisions is a CBA record library and a concert facility--a place where everyone can go to learn where bluegrass came from, how it developed, who plays it, and where it is

going. The growth and success of the organization so far may well make this a reality. Already a trust fund has been set aside for the express purpose of purchasing property for a permanent home for the CBA.

When he isn't working, attending CBA Board meetings, or judging flatpick or bluegrass contests, Jay picks and sings whenever he can. For a while he had a band, The Creme of Kentucky, with John Berg on banjo, Joe Weed on fiddle, Tim Short on bass, and Tom Webb on dobro. Jay loves the lonesome, mournful sound of the dobro, and, on occasion, prefers it to the fiddle because fiddlers "fiddle around too much," and take too many crazy breaks, straying from the melody and becoming too far-out to follow. Unlike many bluegrass purists, he will permit an amplified bass, but he will not consent to drums. More recently, Jay has joined Carl and Judie on a number of occasions; they put on a terrific show at the Zen Crook Memorial Festival in San Bernardino last November, and in March at Campbell the "West Coast Country Ham"--with Jay Belt on fiddle and Beth of Oakum on bass--really turned on the crowd with music and style. Jay Q believes it is not enough to be able to play; a band or performer must be able "to play to the audience"--to let them know you're glad to be there and to elicit from them a similar response. And this is where he shines--and it's an attribute many young bands, highly proficient in technique, could acquire.

Jay's good nature and humor, combined with that picking and singing, make a crowd insist he go on all night, and frequently he has. That Kentucky drawl just keeps you glued to your chair. Once, at a festival in Potter Valley, California, where The Creme of Kentucky was booked, Jay spontaneously entered a storytelling contest just for the pleasure of entertaining--and got the unofficial award for a shaggy fish story. And it went like this:

"Now I realize this is a storytelling contest, but I'm a going to tell you something that really happened to me. I was on my way up here to do this gig and I got a little thirsty so I pulled into a parking lot in front of a small old-time building that had beer signs in the window. I walked in and took a stool at the end of the bar next to

an old gent that looked like he came there often and stayed too long each time.

"While I was enjoying my cold beer, the old gent said, 'Scuse me, boy. Are you here to try for the prize?' I said, 'Well, Old Timer, I can't say. What do I have to do and what would I win?' He said, 'Boy, the man that can tell the most unusual believable fish story gets a 5th of whiskey. I'm the one so far. I told them how I used a bent needle for a hook and a twine string for fish line back in Arkansaw and landed a 75-pound catfish.'

"The bartender leaned across the bar and said, 'The contest is closed, Son, unless you want to tell a story.' I said, 'Well, I'll tell you what really happened to me one time back in Kentucky. I was fishing in the Big Sandy River and caught a 50-pound catfish.' The bartender spoke up and said, 'That don't get you 1st prize. The Old Timer caught a 75-pound cat...' 'Wait a minute,' I said. 'I'm not done yet. When I cut the fish open, it had a lantern inside.' The bartender scratched his head and said, 'I still think the 75-pound catfish story is tops.' I said, 'Hold on, wait til I finish. You see, the lantern was still burning.' The bartender reached down and picked up a 5th of whiskey and handed it to me. I took the bottle and started toward the door. The old man got off the stool and followed me outside. He put his hand on my arm and said, 'Son, that was a good tale. So I'll tell you what I'll do. I'll knock 20 pounds off my catfish if you'll blow out that damn lantern.'"

But getting back to the music. Jay can and does take all requests from his audience. He knows so many songs he could have written the classic Sing Your Heart Out, Country Boy (Dorothy Horstman, E.P. Dutton, NY, 1975). Although, to the contrary, he is quite impressed with this collection of all-time popular country and bluegrass songs, and he frequently uses it as a reference when introducing various songs to his audience. For example, "The Wreck of The Old 97" is a genuine story while "The Wreck of Old Number Nine" is a fake, capitalizing on the popularity of train tragedies. "Old 97" always has a place in Jay's performance.

And Jay has written more songs than he can remember. They are all over his house on

envelopes and scraps of paper, complete, in phrases, or merely words suggesting ideas waiting to take shape. He wrote his first song at 12 or 13 during World War II, and it was naturally a pep song calling for victory; he prefers to forget the lyrics. Among his memorable songs is "Fruit Tramps," a haunting ballad based on the Okie migration to California during the Depression-Dust Bowl days. "Seat of a Pete," a lively trucking song, originated as a play on words rather than from his experience as a truck driver. "Charlene," a chilling revenge ballad, came to him automatically late one night while watching TV. Like picking, songwriting can't really be explained; it just happens or it doesn't--and the less explication, the better the song.

It's hard to choose a favorite song from such a vast repertoire, but certainly one of his special songs has to be the Carter Family's "You Are My Flower." Jay always includes it in his performances and says it is "the perfect marriage of words and music." His version is a lot like Flatt and Scruggs', but there is also something of his own in it, a special sincerity that makes every syllable and note touch the very fiber of your being:

"When summertime is gone
and snow begins to fall
You can sing this song
and say to one and all
You are my flower
that's blooming in the mountain so high
You are my flower
that's blooming there for me.

"So wear a happy smile
and life will be worthwhile
Forget the tears
and don't forget to smile
You are my flower
that's blooming in the mountain so high
You are my flower
that's blooming there for me."

It is difficult to find a better proponent of bluegrass music anywhere. Jay is a supreme flatpicker, singer, songwriter, humorist, and organizer. It is most definitely the CBA's good fortune to have for its own the talents of Jay Quesenberry.

BLUEGRASS BILLBOARD

THE BEAR CREEK BOYS

June 16, 17, 18 - Grass Valley!

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

BILL WHITE*

May 27-28 - Ghost Mountain Ranch!

June 16, 17, 18 - Grass Valley!

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

BUFFALO BOB AND THE COUNTRY BUTTER BAND*

May 14 - CBA Mini-Festival, Cloverdale.

May 21 - Redwood Valley Outdoor Concert

Cancer Benefit, Redwood Valley. 1-5 PM.

May 27 - Vets Memorial Country Dance,

Vets Memorial Hall, Pt. Arena. 9-1:30 AM.

June 3 - Cloverdale Country Dance, Citrus
Fairgrounds. 9-1 AM.

June 16, 17, 18 - Grass Valley! (Friday
evening & Saturday afternoon)

August 18, 19, 20 - Crescent City, Del
Norte County Fair

September 1, 2 - Lake County Fair--host
to 2nd Annual Fiddle Contest

For further information, contact Carmon
Brittain, 707/485-0258.

THE CAFFREY FAMILY

June 16, 17, 18 - Grass Valley!

For further information, contact Patty
Caffrey, 415/564-1464.

CHRISPY CRITTER CLAN*

every Thursday - Old Mexico, Clearlake
Highlands.

For further information, contact Dennis
Chrisp, 707/994-2901.

COLBY MOUNTAIN*

June 16, 17, 18 - Grass Valley!

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

every Thursday - Canal Street, Chico.

most every Saturday - Old Navy Inn, Chico

For further information, contact Larry
Mitchell, 916/345-0310.

COUNTRY HAM (JUDIE COX & CARL PAGTER)*

May 13 - Blackstone House, Fresno

June 16, 17, 18 - Grass Valley!

For further information, contact Carl
Pagter, 415/938-4221.

DELTA OLD TIME FIDDLERS & BLUEGRASS ASSN.

every 2nd & 4th Saturday - Garden Acres

Community Center, 607 Bird Ave.,

Stockton. 8:00 PM - ?

DONE GONE*

May 27-28 - Ghost Mountain Ranch!

June 16, 17, 18 - Grass Valley!

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

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

For further information, contact Tom
Bekeny, 415/665-6806.

EASY MONEY*

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

FIRE ON THE MOUNTAIN*

No set gigs; for bookings contact Susan
Charnett, 916/265-6324 or 265-4258.

FRESH PICKED*

No set gigs; for bookings contact Joyce
Hennessey, 415/526-5027.

THE GLORY LAND STRING BAND*

May 19 - Arcade Baptist Church, Sacra-
mento, 7:00 PM

May 21 - Gibson Mansion, Gibson Rd. &
College, Sacramento. 1:30-2, 3-3:30

June 3-4 - Jack Ramsey's Bluegrass
Festival, Porterville

June 16, 17, 18 - Grass Valley!
(Saturday and Sunday)

July 1-2 - San Diego Bluegrass Festival

July 8 - William Land Park, Sacramento,
2-5 PM & Peddlers Coffee House, Corner
College & Main, Woodland, 8 PM

July 9 - Rosewood Baptist Church,
Sacramento, 6 PM

For booking information contact Mike
Shubarth, New Life Ministries,
916/662-5433.

GOOD OL' PERSONS*

May 27-28 - Ghost Mountain Ranch!

every Thursday - Red Vest Pizza Parlour,
San Pablo Ave., El Cerrito, 8-11

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

every Sunday - Paul's Saloon

For further information, contact Paul
Shelasky, 415/892-1265.

HIGH COUNTRY*

May 14 - CBA Mini-Festival, Cloverdale
May 27-28 - Ghost Mountain Ranch!
every Wednesday & Friday - Paul's Saloon
every Saturday - Red Vest Pizza Parlour
For further information, contact Butch
Waller, 415/776-6713.

HIGH IN THE SADDLE*

June 3-4 - Jack Ramsey's Bluegrass
Festival, Porterville
June 16, 17, 18 - Grass Valley!
August 3-6 - Norco
October 26-27 - Norco
For further information, contact Dana
Mohr, 916/694-2352.

HOT POTATO (A boogie band)

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

LAKE COUNTY PICKERS ASSOCIATION

every 2nd Sunday - Lower Lake Grange
Featuring the Chrispy Critter Clan.

LATE NITE RADIO

May 19-20 - Ukiah Folk Festival
For further information, contact David
Garelick, 707/279-8149.

MINDIGO STRING BAND*

May 13 - Boots & Saddles Lodge, La Honda
May 28 - Gazos Creek Beach House, Hiway 1
15-20 N of Santa Cruz, 3-7 PM
every 2nd Friday - Alice's Restaurant,
Skyline & Hiway 94, Skylonda
For further information, contact Jerry
Hagenstein, 415/747-0697.

NEW TONTO BASIN BOYS

May 27-28 - Ghost Mountain Ranch!
For further information, contact Joe
Zumwalt, 415/967-4306.

OAKUM

No set gigs; for bookings contact the
band at 415/548-3111.

OLD FRIENDS*

May 27-28 - Ghost Mountain Ranch!
every Tuesday - Paul's Saloon
For further information, contact Gene
Tortora, 415/981-4396.

OLD TIME FIDDLERS JAMBOREE

District 5 - CSOTFA
every 2nd Sunday - Oakmont High School,
Roseville, 1-5 PM

OLD TIME FIDDLERS JAMBOREE

District 9 - CSOTFA
every 3rd Sunday - Crockett Park &
Recreation Auditorium, 850 Pomona
St., Crockett, 1-5 PM

OLD TIME FIDDLERS JAMBOREE

District 6 - CSOTFA
every 1st Sunday - Old Shasta Elementary
School, near Redding. For information
contact Adrienne Jacoby, 1463 Ridge Dr.,
Redding, CA 96001

OLD TIME FIDDLERS JAMBOREE

Santa Clara Valley Fiddlers Association
every 1st Sunday - John Muir Junior High
School, Branham Lane at Almaden Xpwy,
1-5 PM

OVERLOOK MOUNTAIN BOYS*

May 27-28 - Ghost Mountain Ranch!
June 16, 17, 18 - Grass Valley!
No set gigs; for bookings contact Jack
Sadler, 408/354-9359.

JAY QUESENBERRY*

May 14 - CBA Mini-Festival, Cloverdale
June 16, 17, 18 - Grass Valley!
No set gigs; for bookings contact Jay
Quesenberry, 408/227-2819.

RAY PARK*

May 27-28 - Ghost Mountain Ranch!

RIVER CITY RAMBLERS*

June 16, 17, 18 - Grass Valley!
No set gigs; for bookings contact Cathy
Del Chiaro, 916/457-0640 or
916/457-5755.

SOUTH LOOMIS QUICKSTEP*

June 16, 17, 18 - Grass Valley!
every Sunday - The Shire Road Pub,
Auburn Blvd. & Garfield, Sacramento
every Tuesday & Wednesday - Bitter Creek
Tavern, Arden & Howe, Sacramento
For further information, contact Ted
Smith, 916/489-2316.

SPUR OF THE MOMENT*

(formerly The Allen Brothers)

For bookings contact Phil Allen,
415/935-4458.

A TOUCH OF GRASS

June 16, 17, 18 - Grass Valley!

For further information, contact Bob
Lawrence, 415/592-1863.

THE VERN WILLIAMS BAND*

May 27-28 - Ghost Mountain Ranch!

For further information, contact Vern
Williams, 209/772-1357.

WILLITS PICKING JAMBOREE

one Sunday, every month - Willits Grange
Hall. For information, contact Susan
707/459-4325.

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

CLUBS

BLACKSTONE HOUSE, 251 N. Blackstone,

Fresno. A variety of activities--
folk, blues, bluegrass, jazz, astro-
logy and tarot. A friendly place to
go when you're in the Valley. For
information and/or bookings, contact
Sue Lyon, 209/264-1628.

FREIGHT & SALVAGE, 1827 San Pablo Ave.,
Berkeley. Bluegrass, old-timey, jazz,
etc. Tuesday through Saturday. For
the current monthly schedule phone
415/548-1761.

PAUL'S SALOON, 3251 Scott St., San
Francisco. Bluegrass (and old-timey)
any night of the week.

THE PLOWSHARES, Fort Mason, Laguna &
Marina, San Francisco. Sunday evening
concerts. Sponsored by the San
Francisco Folk Music Club. For
information, call them at 415/
661-2217.

RED VEST PIZZA PARLOUR, San Pablo Ave.,
El Cerrito. A continuous supporter
of bluegrass in the Bay Area.

ROSEBUD'S ICE CREAM PARLOR AND TAVERN,
433 First St., Benicia. For schedule
call 707/745-9988.

Stalking the source

Hunting down weekend bluegrass festivals
is fast becoming the family sport. Blue-
grass festivals on the West Coast--while
growing--are still too few and far between,
and they still have "inside" promotion,
i.e. to date only avid fans know how to
hunt down a weekend festival.

Just ask at random any of the people in
your hometown: During any one month's time
do you see, hear, or experience bluegrass?
In any one year? If they shake their heads
ask them if they wouldn't love to know
what it is, where it is, who it is. If
they're agreeable, and chances are they
will be, show them the way.

As you know, the CBA was founded to promote
mountain music in all of its forms in
California wherever and whenever possible.
You can help, not only by telling your
friends and neighbors about CBA activities,
but by letting your directors know about a
possible site for events in your town:
auditoriums, outdoor stages, meeting halls,
grange halls, etc. Send in the names of
music stores that will help promote, names
of people who would like to help promote,
or any information that will help in the
hunt for weekend bluegrass activities.

Stalking the bluegrass festival source is
sticky, tricky and time-consuming. But,
if you as a member can help, then the CBA
can help you by giving your community a
good time and place for the whole family--
a fun day of authentic American music--and
lots of new supporters for bluegrass. And
new pickers and singers--maybe even you
who never thought you'd play banjo, fiddle
or guitar. . . . New worlds will open up
and bluegrass will proliferate!

Send any information you wish to contri-
bute directly to your Activities Vice
President: Carmon Brittain, P.O. Box 1,
Redwood Valley, CA 95470, or phone
707/485-0258.

CBA BAND REGISTRY/MEMBERSHIP APPLICATION

Name of Band _____

Number of Members _____

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

Name of Contact Individual _____

Address: _____ State: _____ Zip: _____

City: _____

Phone number(s): Area Code _____ Number _____

Area Code _____ Number _____

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

Please indicate the type of music you play:

_____ Bluegrass

_____ Old-Time (eg fiddle)

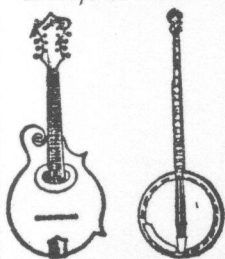
_____ Gospel

_____ Other or combination

Specify the instruments played

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

California
Bluegrass Assn.



Founded in 1975 and dedicated to the furtherance of Bluegrass, Gospel, and Old-Time music. Each member family is entitled to receive a copy of each BLUEGRASS BREAKDOWN newsletter, as part of their dues, and to reduced admission charges to all CBA activities. \$3.75 of the \$7.50 is for a subscription to BLUEGRASS BREAKDOWN for one year.

SINGLE OR FAMILY MEMBERSHIP APPLICATION

This membership application is for single or family application. A family is defined as the two adult spouses and all children under the age of 16 years. There must be a main applicant at \$7.50 per year, and the spouse may be included for an additional sum of \$2.50. All eligible children may be included for the sum of \$1 (no voting right for children).

NEW

RENEWAL

Mailing Address (Street,
City, State, ZIP)

Tel. _____

MAIN APPLICANT NAME Last: _____

First: _____

\$ 7.50

INCLUDED SPOUSE (First Name Only) _____

\$ 2.50

ELIGIBLE INCLUDED CHILDREN

First Name Birth Date

\$ 1.00

INSTRUMENTS PLAYED: _____

List any services you can offer CBA (such as printing facilities, writing, artwork, advertising, sound systems, instrument sales and maintenance, etc.):

TOTAL ENCLOSED (not
to exceed \$11)

SEND CHECK OR MONEY ORDER (do not send cash) TO: Treasurer, California Bluegrass Assn., P.O. Box 11287, San Francisco, CA 94101

IF THE BOX IS CHECKED, PLEASE RENEW!



TIME VALUE

BLUEGRASS BREAKDOWN
357½ Valley Street
San Francisco, CA 94131

SECOND-CLASS POSTAGE
PAID AT SAN FRANCISCO
CALIFORNIA 315350

Turn Your Radio On

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

KQED (88.5 FM) San Francisco
Saturday - 10:00 PM
NPR Folk Festival U.S.A.

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

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

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

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

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

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

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

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

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

KRED (1440 AM) Arcata
Saturday - 8:00-12:00 PM
Bluegrass w/The Wildwood Music Co.