

BLUEGRASS BREAKDOWN

The Official Publication of the
CALIFORNIA BLUEGRASS ASSOCIATION

Vol.1, No.3

September 1975



CBA OFFICIALS TUNE UP FOR THE BIG EVENT SEPTEMBER 21ST

WHO'S WHO IN THE CBA.

The California Bluegrass Association, founded in 1975 by Carl Pagter, is dedicated to the furtherance of Bluegrass, Gospel, and Old-Time Music. Membership in the Association costs \$7.50 per person per year; after July 1st membership is one-half price or \$3.75 per person for the remainder of the year. Each member is entitled to reduced admission to all CBA activities and to receive the CBA newsletter. Direct all membership applications and inquiries to the California Bluegrass Association, P.O. Box 11287, San Francisco, Ca. 94101.

Officers and Directors of the CBA are listed below. (*) designates member of the Board of Directors.

President

Steve de Haas (*)
903 W. 3rd St.
Benicia, Ca. 94510
(707) 745-4683

Activities Vice-President

Jack Sadler (*)
19150 Overlook Rd.
Los Gatos, Ca. 95030
(408) 354-9359

Membership Vice-President

Jay Quesenberry (*)
1780 Via Flores
San Jose, Ca.
(408) 262-8083

Secretary

Carol Masters (*)
1245 Crompton Rd.
Redwood City, Ca. 94061
(415) 365-0198

(Carol also maintains the listing for BLUEGRASS BILLBOARD, so be sure to let her know where you are playing so it can be published.)

Treasurer

Ed Pagter
967 Perreira St.
Santa Clara, Ca.
(408) 296-3123

Editor

Burney Garelick
357 1/2 Valley St.
San Francisco, Ca. 94131
(415) 282-5833

Assistant Editor

John Berg
467 Yosemite Ave.
Mountain View, Ca. 94041

Roscoe Keithley (*)

3633 - 57th St.
Sacramento, Ca. 95820

Keith Little (*)

school: 8174 Center Parkway
Sacramento, Ca.
(916) 392-4546

home: Georgetown

Al Knoth (*)

P.O. Box 212, Rt.6
Sonora, Ca. 95370

John Murphy (*)

2151 Old Oakland Rd., Space 229
San Jose, Ca. 95120

Ray Edlund (*)

1000 Elbert St.
Oakland, Ca. 94602
(415) 530-8887

About the Cover. A jam session with CBA officials and friends: (foreground, left to right) Roscoe Keithley, Steve de Haas, Howard Sutton, Carol Masters, Ron Masters; (background, left to right) Vern Williams, Ray Park, Jack Sadler.

THE CALIFORNIA BLUEGRASS ASSOCIATION
TAKES PLEASURE IN PRESENTING
ANOTHER

B L U E G R A S S S U N D A Y

SEPTEMBER 21, 1975
at the
FAIRFIELD COMMUNITY CENTER
FAIRFIELD, CALIFORNIA
1:00-8:00
APPROXIMATELY

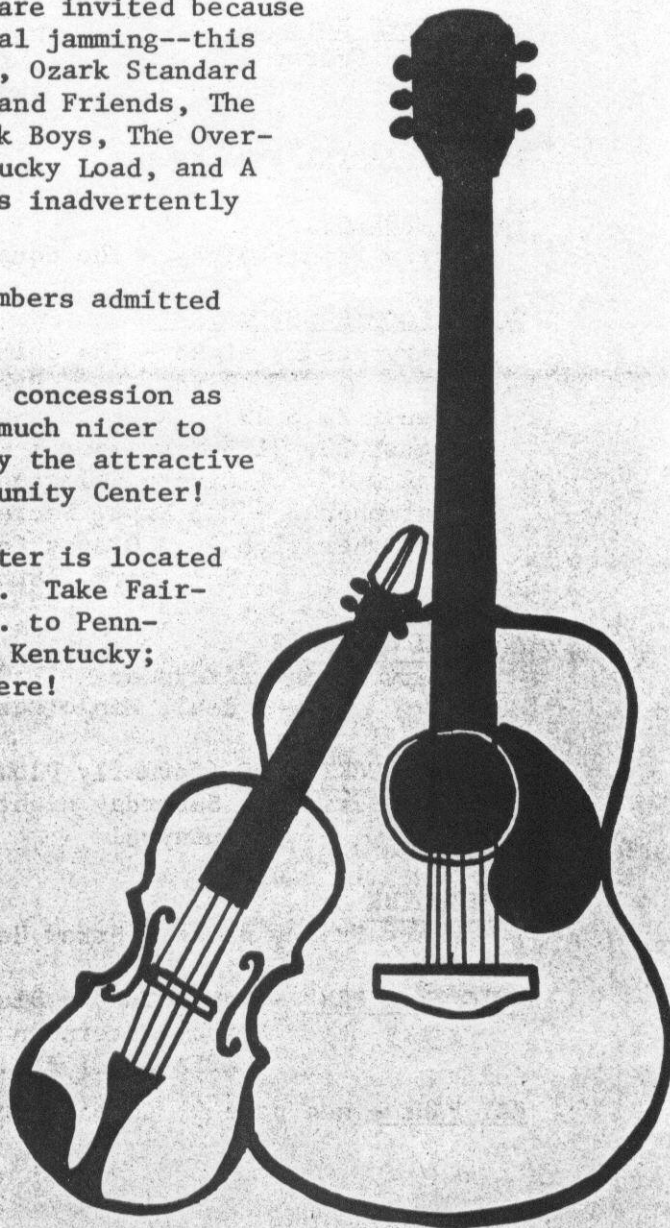
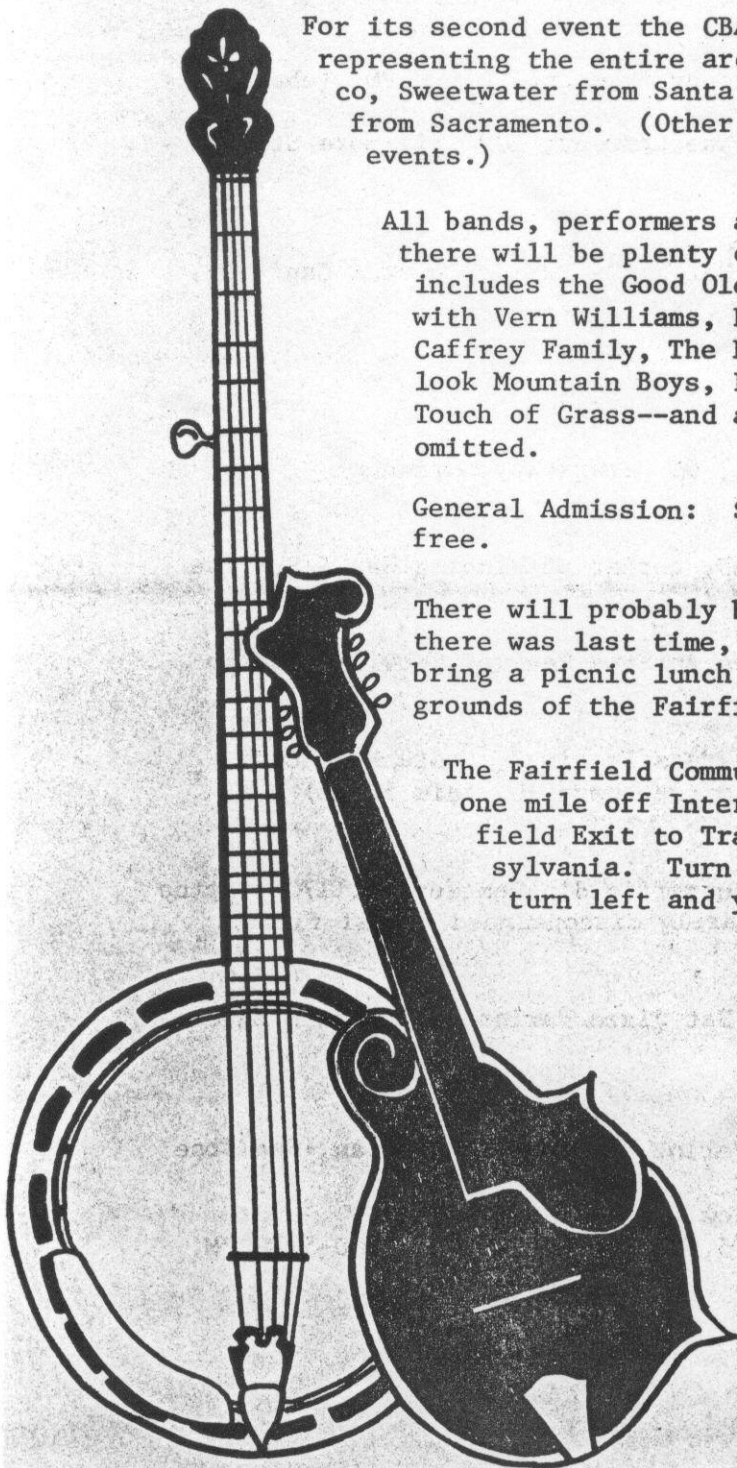
For its second event the CBA has chosen to feature three bands representing the entire area: High Country from San Francisco, Sweetwater from Santa Cruz, and South Loomis Quickstep from Sacramento. (Other bands will be featured at other events.)

All bands, performers and fans are invited because there will be plenty of informal jamming--this includes the Good Ole Persons, Ozark Standard with Vern Williams, Ray Park and Friends, The Caffrey Family, The Bear Creek Boys, The Overlook Mountain Boys, Full Kentucky Load, and A Touch of Grass--and any others inadvertently omitted.

General Admission: \$1.50; members admitted free.

There will probably be a food concession as there was last time, but how much nicer to bring a picnic lunch and enjoy the attractive grounds of the Fairfield Community Center!

The Fairfield Community Center is located one mile off Interstate 80. Take Fairfield Exit to Travis Blvd. to Pennsylvania. Turn right to Kentucky; turn left and you're there!



BLUEGRASS BILLBOARD

(To be listed on "Bluegrass Billboard," please contact Carol Masters, (415) 365-0198, or drop a note to "Billboard," P.O. Box 11287, San Francisco, Ca. 94101. Please contact us! We can't afford all these phone calls!)

HIGH COUNTRY

every Wednesday & Friday night - Paul's Saloon, 3251 Scott St., San Francisco
August 23 & 24 - Santa Rosa Folk Festival, with Rose Mannix
September 3 - Jambalaya, Arcata
September 27 - Starry Plough, Berkeley

GOOD OLE PERSONS

every Saturday & Sunday night - Paul's Saloon, 3251 Scott St., San Francisco

BUCKINGHAM MOUNTAIN SCHOOL

August 29 & 30 - Lush Meadow Barns, Mariposa
September 1 - Peninsula Muscular Dystrophy Telethon, 5 & 6 PM, (check your TV Guide for stations)
September 12 & 13, 19 & 20, 26 & 27 - The Camelot, 3231 Fillmore St., San Francisco

BEAR CREEK BOYS

every Friday & Saturday night - Straw Hat Pizza Parlor, 41st & Capitola, Santa Cruz

CAFFREY FAMILY - on tour

SKUNK CABBAGE

every Friday night - The Square Rigger, 65 Moraga Way, Orinda

SOUTH LOOMIS QUICKSTEP

every Monday night - The Shire Road Pub, corner of Winding Way & Sunrise Blvd., Fair Oaks
August 26 & 29 - Cal Expo, Sacramento, 8 PM
August 30, 31 & September 1 - San Mateo Antique Revival Show, San Mateo County Fairgrounds
September 2 - Cal Expo, Sacramento
September 13 & 14 - Orange County Bluegrass Festival, Costa Mesa City Ball Park, 18th & Anaheim (see page 10, this issue)

A TOUCH OF GRASS

every Sunday afternoon - 12:00-5:00, Butterfield's Restaurant, 1705 Camino Real, Menlo Park; (Temporarily discontinued - call first).

FULL KENTUCKY LOAD (formerly Plowed Under)

every Friday & Saturday night - Straw Hat Pizza Parlor, Mathilda & Maude, Sunnyvale

SWEETWATER

every Friday night - Straw Hat Pizza Parlo, Hamilton & Meridian, San Jose

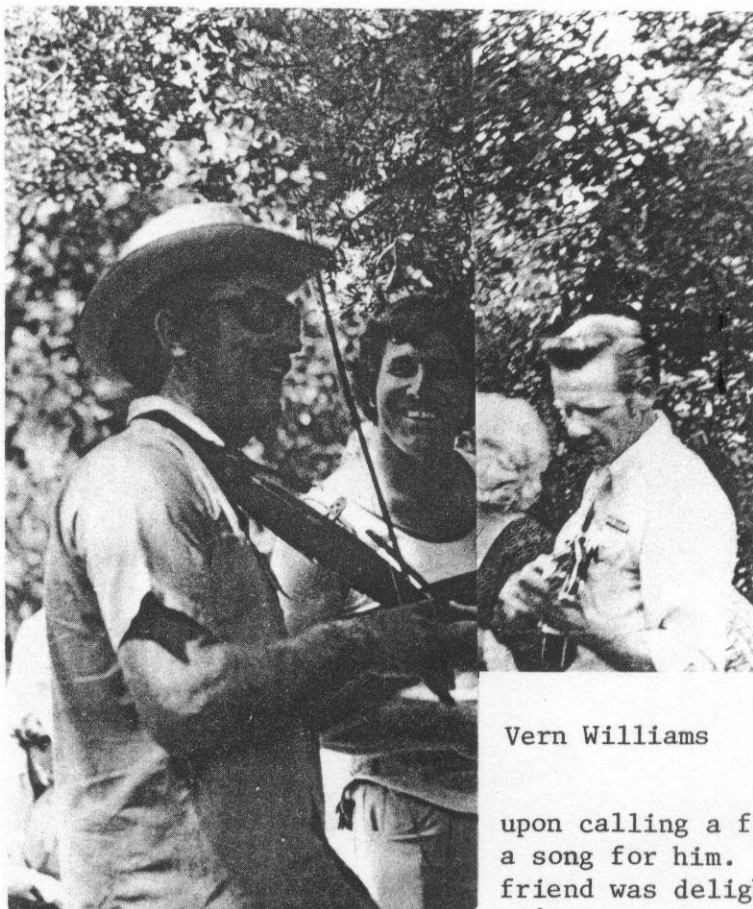
"PIG IN A PEN" - Ray Edlund's Bluegrass Show

every other Friday afternoon (8/22, 9/5, 9/19, 10/3, etc.) 3:00-5:30 PM, KPFA (94.1 FM).

RAY PARK - see page 9, this issue.

HONORARY MEMBERSHIPS FOR VERN AND RAY.

The California Bluegrass Association is proud to present its first Honorary Memberships to Vern Williams and Ray Park. Vern and Ray, together and apart, have been picking and singing bluegrass throughout California for about fifteen years, from Berkeley's Freight and Salvage Coffeehouse to the San Diego Folk Festival and fiddle contests in between. And anyone who has ever heard their dynamic sound will applaud this tribute to them.



Vern Williams

Ray Park

As the fortunate listener may suspect, their association goes back a long way, before California. They could not achieve such perfect harmony without an inherent similarity. Both come from Arkansas, Ray from Treat, Vern from Harrison, both towns near Russellville. Despite the fact that it is dangerous to make sweeping generalizations, there seem to me to be intrinsic characteristics common to all the Arkies I have known: spontaneity, honesty and joy, combined with a touch of naivete and vulnerability. Of course these qualities vary from person to person. Vern is known for breaking up friends with his dry, deadpan sense of humor.

Recently, he and Ray insisted upon calling a friend long distance and singing a song for him. When, after the number, the friend was delighted, Vern drawled, "Shucks, we'd do it for a dawg." When he met with silence on the other end, Vern reassured, "It's a joke, Jack!" With Ray, on the other hand, you always know, because his sparkling blue eyes give away a puckish wit. He can keep you grinning for hours when he gets to relating stories about coming to California, picking cherries, and courting the girls. It is an incredible personal vitality that sticks to these Arkies like sorghum, and permeates their music, whether it is hard-driving bluegrass or sweet, old-time gospel songs.

Currently, both Ray and Vern live and work in the Sierra foothills. Ray, his wife, two sons and daughter live in Placerville, while Vern, his wife, and family reside in Valley Springs. Both men have traveled and performed back east, including Nashville; they have played with Bill, Kenny and Jimmy, but California has always drawn them back. By trade, Ray works for Montgomery Ward and deals with delivery, installation and maintenance of large appliances, and Vern is a welder. But music, their avocation, is really their life, as

they were nurtured on it. Ray's mother fiddles, and both his sons, Larry and Cary, often accompany him on guitar; once in a while Larry will rosin up the bow and fiddle a little "Fire On The Mountain," almost like the old man. Vern's son, Delbert, has become an exceedingly proficient fiddler and guitarist who often accompanies his dad. In fact, both he and Larry presently back-up their fathers in separate bands--Vern's Ozark Standard with J.D. Rhynes and Chuck Wiley, and Ray's more informal group including Keith Little on banjo and Steve Townsend on bass. Keith's solid musicianship is much in demand; he provides a link between the bands.

Separately, Vern and Ray perform enjoyably and very satisfactorily, but together, they are dynamite. Contrary to popular belief, however, there is no feud between them. Ray's song, "How many times must we fight. . ." does not apply, for they remain best of friends. They go fishing together, swap stories and pick informally; however, at the present time, they choose not to perform together publicly. Perhaps this will change; their fans certainly hope so.

For those who cannot get enough of them, Ray and Vern have recorded an excellent album, released last year: SOUNDS FROM THE OZARKS BY VERN AND RAY (Old Homestead West 10001-VR). A lot of people have about worn out their copies of this record and are anxiously awaiting another. Ray keeps promising he has something in progress. Recently, quite apart from his usual old-time and bluegrass fare, Ray did a session with The New Riders of The Purple Sage, country offshoot of The Grateful Dead. He claims the album will soon be released, and naturally we look forward to it.

But what we CBAers want is more bluegrass, played by the best of them. It is difficult to describe in words the music of Vern and Ray; it is of course

best to hear it. However, I shall conclude with a couple of quotes from the back of their album that do try to explain it in words. Both gentlemen approach their subjects from different perspectives, and their language is consequently not alike:

"I consider Vern and Ray to have one of the outstanding bluegrass organizations in the United States. Their renditions of material, whether traditional or current, preserve one of the important musical styles in American culture. And all this adds up to exciting entertainment."

--D.K. Wilgus, Professor
of English & Anglo-
American Folksong, UCLA

"These boys feel what they sing. Singing without feeling is like eating without tasting--it's no good! When you hear Vern hit those high notes, making the hair on the neck of the listeners stick straight out like barbed wire, that means the leather throated 'Arkie' has got the feeling; and when Ray, [1973] California State Champion Fiddler and mighty fine Blue Grass Fiddler, step to the mike and start burning the rosin--well, be on the alert, for anyone who may not respond, call the Morgue 'cause you'll know they're dead!"

--Roscoe Keithley, CBA
Director, guitar picker
and MC, Sacramento

Mr. Wilgus may seem a little highfalutin, but he gets the "feeling" Roscoe does. Which only goes to show that the bluegrass of Vern Williams and Ray Park communicates to everyone that very special Arkansas vitality.

The CBA is indeed proud to present them with Honorary Memberships.

THE EDITOR

During the early part of the summer, David and I had the good fortune to experience some of that much talked about eastern bluegrass. Quite simply, it was excellent and plentiful. The Mid-South and South East sprout bluegrass musicians like Kansas grows wheat--as anyone who has driven through that state will readily admit.

All across the country we listened to the country music stations, jumping from California's KNEW to KVOO in Tulsa (where Bob Wills once played), hoping that the further east we went the more bluegrass would permeate the air waves. Alas, it is not yet to be; bluegrass is infrequent there, too, and used largely for commercials and as theme music. I have a message to all country DJs: Please, mister, please, let us hear more bluegrass and less Little Bo Peep with a Broom and a Mop!

The first live bluegrass we hit was Nashville. When we were there four years ago, there was only one bluegrass club: the Dusty Roads Tavern, a shadowy bar across the river from the downtown area. Today, that bar has changed owners and gone strictly country. However, there are several other places to hear some good pickin' and to jam, such as the Old Time Picking Parlor, on Second Avenue around the corner from the old Ryman, Tootsie's Orchid Lounge, and Ernest Tubb's Record Store. It's not a very large place and rather unassuming and casual, like everything in Nashville, and combines a music store with a club. When a band isn't performing, you can find someone to sit down and pick with at just about any time. When we dropped in, Country Gazette was playing. But since Byron Berline, one of our favorite fiddlers, no longer plays with the band, it was difficult to make an objective evaluation. Byron has formed a new blue-

grass band, Sundance, with Dan Crary, John Hickman, Jack Skinner, and Alan Wald. We had hoped to attend his festival during the 4th of July weekend in Langley, Oklahoma, but it conflicted with the National Folklife Festival and Fiddle Contest in Washington, D.C. There are so many festivals that, unfortunately, it is impossible to make all of them.

We found more bluegrass at the Station Inn, near the campus of Vanderbilt University in Nashville. We stopped in on a Sunday night and it was relatively quiet. Someone said Nashville can support a half dozen bluegrass clubs when the schools are in full session. One very interesting thing we found at the Station Inn was a dated flyer and photo of our own Vern and Ray.

Opryland, the large Disneyland-type park outside of Nashville, features bluegrass on one of its outdoor stages. We caught a little bit of the act, and it proved to be crowd-pleasing, like the ice cream bar in the shape of a guitar and the sundown parade where fiddles, guitars and dulcimers march down through the center of the park.

From Nashville we followed Highway 31 north to Bean Blossom, Indiana. We didn't see Rock City, but we did see every advertisement for it painted on every barn--like the song says! Bill Monroe's Bluegrass Festival is tremendous. It cost us about \$50 admission for the entire five days--it is possible to pay by the day instead of all at once--and it was worth it just to be among the bluegrass legends: Bill, Kenny Baker, Ralph Stanley, Curly Ray Cline, Lester Flatt, Carl Story, Tex Logan, Jim and Jesse, Don Reno, and Birch Monroe. There were others, too, popular at eastern festivals: Betty Fisher and the Dixie Bluegrass Boys, James Monroe, the Brown County (Indiana) Boys, the Bluegrass Alliance (with fiddler Lonnie Peerce), the RFD Boys, Red Rector (a super

mandolin picker who plans to record with Jethro Burns), Bill Clifton, and the McLain Family. And nearly all of these people were available any time to talk and jam with and, of course, buy records from. The days were too hot to get much on, except trying to keep cool and drinking beer, but the shows began about 5:00 and lasted until midnight, when Bill and the Bluegrass Boys closed the program. The most popular fiddle tune was "Lee Highway Blues" and Tex Logan's breakneck rendition was best-liked; most popular bluegrass song was "Fox On The Run," and the Bluegrass Alliance's arrangement pleased the audience. Afterwards there were the jam sessions. Perhaps most exciting for us was the session with Kenny Baker. There can be no doubt: the man is Number One all the way! He enjoyed fiddling tunes from his latest knockout album, Grassy Fiddle Blues (County 750), especially released for the festival. He seemed to get a kick out of throwing in his new licks, particularly on "Carnival Waltz", which we naturally hadn't heard, and throwing David off the track. But David passed the crucial test by fiddling "Festival Waltz" to the satisfaction of The Master.

What could possibly follow Bean Blossom and come up half as sweet! We found more bluegrass than we could have imagined in Independence, Va., at the Grayson Co. Old Time Fiddler and Bluegrass Convention the last weekend in June. There were no stars here--with the possible exception of Carl Pagter and his Country Ham, an old time string band--but there was an endless supply of first-rate bluegrass. (Incidentally, Carl won the old time, clawhammer banjo contest, and his band took third in that competition.) The contesting began in the evening and by the time all the bands had lined up and played, it was near dawn. Old time and bluegrass bands were encouraged with top prizes of \$300 for each division. Individual performers--fiddlers, banjoists, mandolinists, guitarists,

bassists, folk singers, and cloggers--received less; the band sound dominated.

As we talked with the musicians, we were rather rudely reminded of the title of Country Gazette's album, Don't Give Up Your Day Job. It is impossible to make a living playing bluegrass even in the East. Since most counties in southern Virginia and North Carolina are dry, there are no pizza parlors or bars in which to perform. A lot of the pickers find seasonal employment in the tobacco factories, and all of them look forward to the summer festival circuit.

As is generally known, this "day job" concept holds true for the best known and highly reputed Seldom Scene. I wish I could be more enthusiastic about the Washington bluegrass scene. For all we had heard about it, the only real band we found was The Seldom Scene, and the name fits them perfectly. They only play on Thursday nights at the Red Fox Inn, and if you haven't reserved a table two weeks in advance, you have to stand, uncomfortably jostled against the bar. Also, the group plays the shortest, most unprofessional sets for a band of their stature. Perhaps we caught them on an off night, but we were disappointed, and I thought the absence of a fiddler was very apparent. The other Washington band we wanted to see, The Country Gentlemen, does not seem to play a regular gig, and The Shamrock, their old, long-time stage, no longer exists. Like The Seldom Scene, they spend a great deal of time playing festivals.

Perhaps the most exciting bluegrass in what I will loosely refer to as the Washington area was the evening we spent in Manchester, Maryland, a small country town near the Pennsylvania border. There was a tiny one line listing in Bluegrass Unlimited that just happened to catch my eye: Jim and Jesse were to play there. In Manchester we discovered an old-time carnival, complete with old-fashioned rides, bingo, cotton candy and kewpie dolls. And there on the outdoor platform stage--Jim and Jesse McReynolds, banjo picker Garland Shuping, and fiddler Joe Meadows. It was absolutely entrancing,

especially their version of "Last Train To Clarksville." The band had just driven down from a festival in Ohio and the next day they had to be in Nashville for the Opry. But, whatever their hectic schedule, they had not missed a year playing Manchester in the last ten years. Bluegrass recognizes an appreciative audience.

All the way back to San Francisco my ears rang with memories of all that marvelous picking. For awhile I felt a little sad that there is so much of bluegrass back there and so little of it on the West Coast. Then I thought of the new California Bluegrass Association and the enthusiasm generated at its first event in Fairfield last April. Right now, we may be behind the East in bluegrass, but we've got the spirit and potential to produce some excellent bluegrass festivals in the near future. In the meantime, there is September 21st once again at Fairfield and Bill Monroe's festival in Norco in October. I'm looking forward to them all, as I look back with pleasure on my eastern bluegrass experience in the summer of 1975.

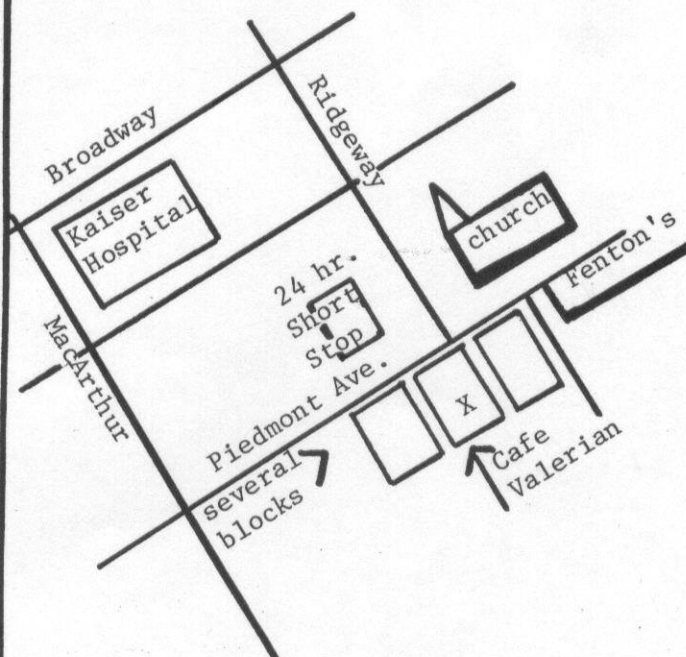


PRESENTING
AN EVENING WITH
--RAY PARK AND FRIENDS--

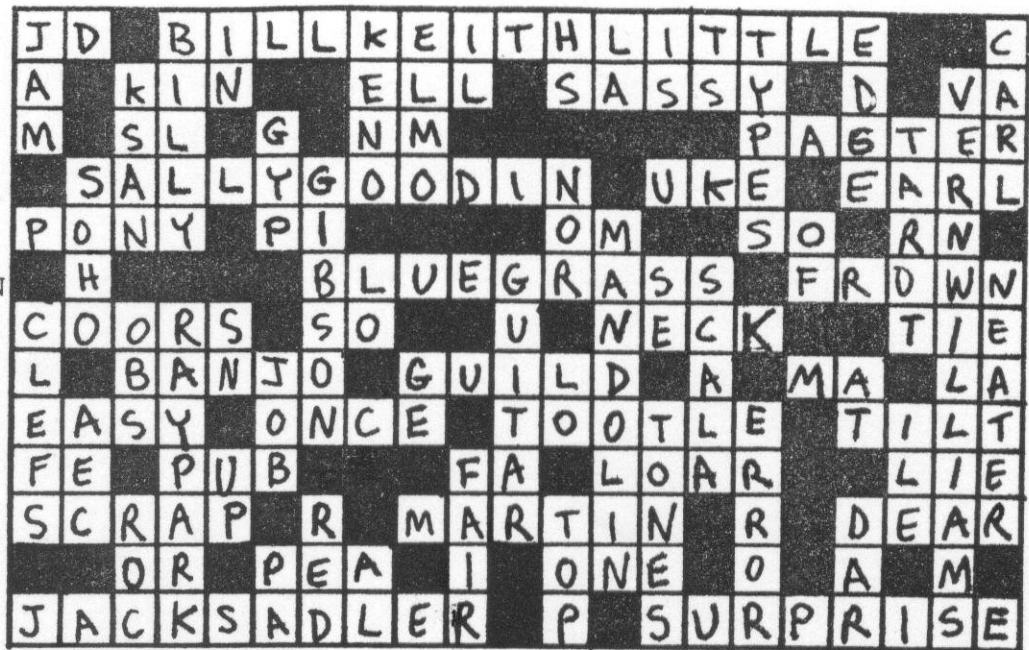


OLD TIME FIDDLING AND BLUEGRASS
SATURDAY, SEPTEMBER 6, 1975
CAFE VALERIAN
4218 PIEDMONT AVE.
OAKLAND, CA.
(JUST 50 PACES FROM FENTON'S ICE CREAMERY)
9:30 PM
FOR DINNER, ARRIVE BY 9:00

ADMISSION \$2.00
FOR FURTHER INFORMATION
CALL
JANICE MULCAHY
415/654-6321



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TO LAST
ISSUE'S
CROSSWORD
PUZZLE



CANYON GRASS PRESENTS
ORANGE COUNTY'S 2ND ANNUAL BLUEGRASS, OLD TIME FIDDLE AND BANJO CONTEST

Where: Costa Mesa City Ball Park - corner of Anaheim & 18th St., downtown
When: Saturday, September 13, 10:00-10:00; Sunday, September 14, 10:00-6:00
On Saturday nite there will be a jam session at the Holiday Inn,
3131 Bristol St., Costa Mesa, phone (714) 557-3000.

"BIGGEST CONTEST EVER" - \$6,000 CASH PRIZES!

Bluegrass Band

1st \$1,500.00
2nd \$1,000.00
3rd \$ 500.00

Bluegrass Banjo

1st \$750.00
2nd \$500.00
3rd \$250.00

Old Time Fiddle

1st \$750.00
2nd \$500.00
3rd \$250.00

Advance tickets will be on sale at all Ticketron and Wallich Mutual ticket agencies and Coast Music Stores. Admission \$4.00/day; slightly higher at gate.

*** ENTRY FORM ***

SINCE CONTESTANTS MUST BE LIMITED *RUSH ENTRY TO:*

: ENTRY FEE IS PRICE OF ADMISSION
(NO ELECTRIC EXCEPT BASS)

ABE BROWN
2048 CHARLE ST.
COSTA MESA, CALIF. 92627

NAME OF GROUP
OR INDIVIDUAL _____

NUMBER IN GROUP:

NAME OF LEADER
ADDRESS & PHONE NO. _____

NO PETS

*** AN ABE BROWN PRODUCTION ***

On a bright Saturday morning in July, bluegrass went behind prison walls. The CBA was instrumental in bringing the third annual bluegrass concert to San Quentin. This year the show featured The Bear Creek Boys, A Touch of Grass, The Caffrey Family, and the yodeling of Ken Davis.

Each year the impetus for a bluegrass show has come from inmate Joe Wynn, a CBA member, and correctional officer Mike Loftin. For the first time, this year, the CBA was involved in coordinating the bands and details of the show's production. As at previous shows, the bands were extremely well-received, though this year saw a smaller audience in attendance due to violence within the prison and consequent lockdowns of a number of the inmates. Bluegrass generates a sort of excitement of its own, as any festival-goer or jam session regular can tell you. The audience was clapping along enthusiastically in no time, enjoying such tunes as "Gold Rush" and "Mule-skinner Blues."

Inmates involved with the San Quentin News and KSQ, the prison radio station, mingled freely with the musicians behind the large stage set up in the lower yard area. They garnered interviews in their "professional" capacities, but the informal talks we all shared were by far more enjoyable and enlightening. "What's happening in music on the outside?" one fellow asked everyone he met, from band members, to Hugh Cherry of KNEW, to CBA members Carol Masters and Frank Wheeler. Others, relaxed and bouyed up by the fine pickin', just wanted to talk--almost compulsively it seemed--to "new people."

For the Caffreys and Ken Davis, the show had a certain routine--they've participated all three years. For A Touch of Grass and The Bear Creek Boys, it was the first trip to San Quentin, and both the CBA and the show's organizers within the prison appreciate their donations of time, effort, and, above all, superior bluegrass!



A Touch of Grass

We wish that this event could have been open to our members, but we wanted you to know what sorts of projects the CBA has been involved in to spread interest in bluegrass and old-timey music--even when they aren't big, public happenings! From time to time, we in the CBA are asked to arrange shows or recommend bluegrass bands. Some of these jobs are for pay; others, like San Quentin, are not. Of course, we want to help--to further bluegrass, and to help the local musicians. If you'd like to be involved, please see the notice in this newsletter on our Band Registry (page 12).

Bluegrass at San Quentin is fast becoming a tradition. We hope that the CBA will become a "tradition-builder" for other such bluegrass events--as well as a "tradition-maintainer" for all of the best in bluegrass, old-timey, and gospel music.

(by Carol Masters)

GET ON THE BAND WAGON. GET ON THE BAND REGISTRY

Since its formation in January, the CBA has received numerous requests from organizations and individuals for help in planning events, and recommending or booking bluegrass bands. We've handled a few of these requests informally, but we'd like to develop a method:

- (1) To help in a comprehensive, organized way without a lot of repeated effort (i.e. phone calls) on our part;
- (2) To give more bands and individuals exposure to new, generally one-time, jobs they might not get otherwise; and
- (3) To be fair about who we recommend, not constantly steering inquiries to the same bands, or people we happen to know well.

The result of all this is the CBA Band Registry. We will handle it like a clearing house, giving out names or a whole list of bands and contact phone numbers, but allowing the person using the Registry to do his own calling and decide whom he wishes to book. There will be no charge to anyone--the people listed on the Registry, or the people using the service--but we will request a return phone call telling us who the job has to. In this way, we'll keep track of who is getting jobs through the Registry, how "spread around" the jobs are--basically, whether or not the Registry is working getting people acquainted with bluegrass and old-time music and who performs it in this area.

The CBA plans to maintain the Registry for the benefit of musicians and non-musicians, members and non-members of the CBA. The Registry will list any band or single musician who wishes to be included, and will supply us with the information indicated on the form below.

Mail to: Carol Masters
CBA Band Registry
P.O. Box 11287
San Francisco, Ca. 94101

Name of Band
(if group): _____

Name of Contact Individual
(or single performer): _____

Address: _____

City: _____ State: _____ Zip: _____

Phone number(s) where you can most easily be reached:

Area Code _____ Number _____

Please indicate the type
of music you play:
____ Bluegrass
____ Old-Time (e.g. fiddle)
____ Gospel
____ Other or combination
of these _____

If you are a single
performer:
Your instrument(s): _____

Do you sing? _____
Accompanist(s)? _____

If you represent a
band:
How many in group? _____
What instruments are
played? _____

Do you have regular jobs playing on certain nights, or other commitments which we should know about before recommending you for a specific job?

Silent Saturdays

On Saturday, July 5, of this year a long tradition of Bay Area Bluegrass musicania came to an end. For the first time in over five years, the "San Francisco Radio Market", which includes over five million people, was without a regular weekly Bluegrass radio show when Al Knoth hung up the old headsets for the last time at radio station KRVE-FM. Between Al and Mick Seeber, who hosted a weekly show in 1973-75 over various stations, a Saturday afternoon in the Bay Area was a joyful noise to those of us with Bluegrass in our veins. Now, the torch has been passed to Ray Edlund, who, in addition to being one of the CBA's directors, holds down every other Friday afternoon on KPFA-FM, a station which makes up for a relative infrequency of Bluegrass with its tremendous signal - one which can be heard from the Pacific to the Mother Lode. (See "Bluegrass Billboard" in this issue)

A regular weekly infusion of Bluegrass on the radio is a powerful force in helping to weld together the "Bluegrass Community", as WAMU-FM in Washington, D.C., has amply demonstrated. Without it, this community is undoubtedly affected for the poorer, and it can only be hoped that the prime time waves will soon again reverberate to the High Lonesome Sound.

And, of course, as self-appointed representatives of the Bluegrass Community, the editors of this newsletter would like to extend our appreciation to Al Knoth for holding down the fort for these many years, through fat times and thin. But although he's moving away, it's only to Sonora and we may expect to hear from him in future months, whether we want to or not. Now if we could only convince him to leave behind his record collection ...

CALL FOR PAPERS

We would have entitled this column "Letters to the Editor" except for one small problem ... there ain't been no letters. Consequently, we are issuing a formal request for submittals to the board - just like they do at those big conventions and conferences. The only difference is that the agenda is open with no deadline for submittal.

A few ideas: Some of you out there in "California Country" must have some questions about our organization and about Bluegrass music in our area. These questions could be asked and answered in future issues of this newsletter, thereby letting everybody in on the information.

In addition, there is room for a useful dialogue within our association. Although our articles of incorporation state that we exist to "promote and preserve Bluegrass, Gospel, Old-timey, and other forms of unamplified music", there are certainly many of our readers who enjoy other types of "foot-stompin' " music (for example, Cajun music, or even "California Bluegrass"). It is primarily through this type of dialogue that the membership can get involved in defining what this organization is all about and what it will be doing in the months ahead in order to meet its implicit objectives. So, grease up the old ballpoint and get those cards and letters rollin'.

And if you need records, you might try "The Second Effort", which is in the Recycle Book Store in San Jose at the corner of 3rd and San Fernando. This is the only record store that we know of that deals exclusively in bluegrass and country records (mostly the former). If you need further information, write us at P.O. Box 11287, San Francisco, 94101

FLASH: Sorry about not listing the J.D. Crowe concert (Aug. 22 & 23), but we just did not know about it in time. If only we had that weekly radio show.....

Membership Map

The CBA membership list is gradually growing, and, as of July 1 of this year, one hundred eleven souls were lucky enough to "be in that number". An examination of the geographical characteristics of the membership might prove interesting - you may remember the demographic study of bluegrass fans published in Muleskinner News last year. Then, on the other hand, you could be less interested. But what follows is what the journalism profession euphemistically refers to as "filler", and we need it in order to maintain the aerodynamic balance of our presses.

Presently, our service area, or "net effective radius", includes over nine million people in 50 counties, mostly north of the Tehachapi Mountains. There are two CBA members in Southern California, which is the target area for our next membership drive. Sixteen northern California counties are represented on the list of members, with Santa Clara County, where twenty-six members currently reside, accounting for the highest number of certified aficionados. This predominance should be no surprise, since SC County is the most populous county in the State north of Los Angeles. Alameda, San Francisco, and Sacramento counties (all urban giants) also have ten or more members apiece. Some other large counties, on the other hand, are relatively under-represented, such as Contra Costa and San Mateo, with five and four members respectively.

The City by the Golden Gate, San Francisco, has more members living there than any other city in the service area, (no great surprise) with San Jose and Sacramento close behind. Since July, these rankings may well have changed, since two well-known CBA members have forsaken the Alabaster City for the fields of "the Peninsula". The most "over-represented" city is Fairfield, which again should come as no great shock. Six CBA'ers are proud to call this city of 50,000 persons home.

Other areas with high "per-capita" participation rates are Marin and Placer counties and the city of Mountain View, all with five or more members.

Of course, all this will soon change as our highly-charged "Membership Committee" gets out there and beats the bushes for more warm bodies. But, even now, we range from Forks of Salmon in the north (look that up in your Rand McNallys) to Costa Mesa (Orange County) in the south, and even as far as Pinal, North Carolina, in the east. Now if we put all these people on a map, we would find, in addition to it being a little crowded, that the optimum location for any kind of bluegrass event, activity, etc., especially from an energy standpoint, would be the west exit of the Posey Tube in Alameda. So we'll get the activities committee right on that...

J.F.B.

Rumor has it (eat your heart out, Herb Caen) that Pat Cloud, the phenomenal banjo player from Down South, is in the area. Also, Tony Rice is rumored to be linking up with other "Newgrass"-type musicians in the Bay Area after his appearance here on August 22 & 23 with J.D. Crowe.

Our first "Event" at Fairfield proved to be a windfall for CBA member Ray Park. Seems that a local TV news program carried clips of the occasion and the New Riders just happened to be tuned in. They heard and saw Ray play and the rest is history. (see page 6 of this issue for more details)

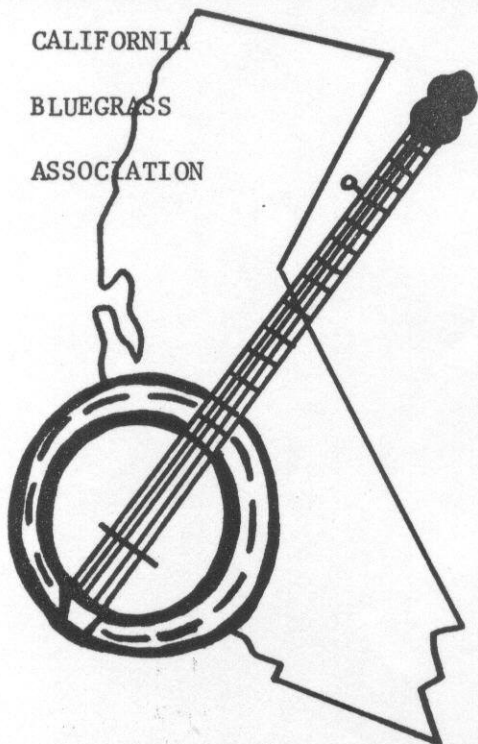
WE NEED PLACES TO PLAY.

The CBA is on the lookout for appropriate places to hold more jamborees. There is in the planning stage a 3-day event to be held in the spring; two potential sites are Nevada City and Placerville. The directors and officers of the CBA will be working diligently in the coming months to realize this event.

Meanwhile, anyone who knows of a facility available for either single or multi day jamborees comparable to the Fairfield Community Center--costing about \$200 per day and holding about 1000 people--and reasonably accessible to bluegrass fans in Sacramento, the Bay Area, and San Jose should contact Steve de Haas, President, 903 West 3rd Street, Benicia, Ca. 94510.

The CBA looks forward to great expansion and many more programs. Your assistance--in any way--would be greatly appreciated.

CALIFORNIA
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ASSOCIATION



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APPLICATION FORM

The California Bluegrass Association, founded in 1975, is dedicated to the furtherance of Bluegrass, Gospel, and Old-Time Music. Membership is \$7.50 per person per year; after July 1st it is \$3.75 per person for the remainder of the year. Each member is entitled to reduced admission to all CBA activities and to receive the CBA newsletter.

Complete the following information (print or type):

Name _____

Address: (Street) _____

(City & State) _____ (ZIP) _____

Phone: (Include Area Code) _____

Other Memberships at this Address (\$3.75 each thru Dec.):

Name(s) _____

List instruments played: _____

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

Remit check or money to : California Bluegrass Association, P.O. Box 11287, San Francisco, Ca. 94101.