



Bluegrass Breakdown

The Official Publication of the

CALIFORNIA BLUEGRASS ASSOCIATION

Vol.II, No. 5

September-October 1976



DONE GONE
at Fairfield ————— Sunday, September 26, 1976

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. Non-members may subscribe to BLUEGRASS BREAKDOWN for \$5.00 per year. Each member family is entitled to receive a copy of each BLUEGRASS BREAKDOWN newsletter without charge 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. Application to mail at Second Class Postage Rates is pending in San Francisco.

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ABOUT THE COVER

Done Gone is one of the bands to be featured at Fairfield. For more on that, see page 3. For a few words about this splendid aggregation, see page 17.

THE CBA PRESENTS.

ANOTHER FAIRFIELD

MINI-FESTIVAL

SUNDAY, SEPTEMBER 26, 1976

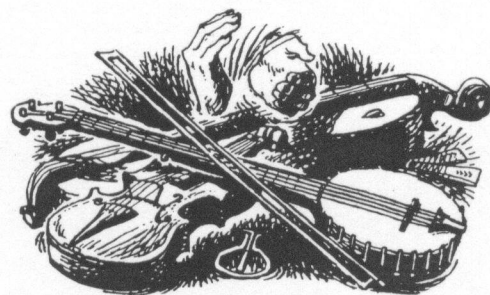
FAIRFIELD COMMUNITY CENTER
FAIRFIELD, CALIFORNIA

1:00-6:00

ADMISSION \$1.50

CBA MEMBERS FREE

SENIOR CITIZENS, CHILDREN UNDER 13 - 50¢



FEATURING

BUFFALO BOB'S COUNTRY BUTTER BAND
FROM REDWOOD VALLEY

DONE GONE
FROM SAN FRANCISCO

RIVER CITY RAMBLERS
FROM SACRAMENTO

ALL OTHER BANDS AND PICKERS WILL BE WELCOMED AND ENCOURAGED TO
PERFORM ON STAGE AND TO JAM AND TO ENJOY SOME GREAT BLUEGRASS!

REFRESHMENTS WILL BE AVAILABLE, OR BRING YOUR OWN LUNCH AND
PICNIC ON THE ROLLING LAWN.

BLUEGRASS BILLBOARD

To be listed in Bluegrass Billboard, please contact the Editor at 415/282-5833 or drop a note to Bluegrass Billboard, California Bluegrass Association, P.O. Box 11287, San Francisco, Ca. 94101. Remember, if your band is not listed here, or is listed incorrectly, it is your responsibility to remedy the situation. The CBA exists for you and your input is not only appreciated but necessary.

BANDS

BUFFALO BOB'S COUNTRY BUTTER BAND

every 4th Sunday (except September 26) - Redwood Valley Grange Hall,
1:30-4:30. For information contact Carmen Brittain 707/485-0258.
every month - Highland Fish Grotto, Clearlake Highlands.
October 2 - Starview Lodge, Cobb Mountain (Lake County), all day.
October 31 - KTVU-TV (Channel 2) Oakland, "Bandwagon" 8:00-12:00.

CIMARRON HILL STRING BAND

every Saturday - Straw Hat Pizza Parlor, Capitol & McKee, San Jose,
8:30-11:30.

DONE GONE

every Sunday evening - Paul's Saloon, 3251 Scott Street, San Francisco.
every Saturday - Red Vest Pizza Parlour, San Pablo Avenue, El Cerrito,
8:00-12:00.

GOOD OL' PERSONS

every Thursday - Red Vest Pizza Parlour, San Pablo Avenue, El Cerrito,
8:00-11:00.

HIGH COUNTRY

every Wednesday and Friday - Paul's Saloon, 3251 Scott Street, San
Francisco.
every Tuesday - Mountain Charley's, Los Gatos.

MOUNTAIN GRASS

every Sunday - Straw Hat Pizza Palace, North Abel, Milpitas.

STONEY CREEK REVIVAL

every Sunday - Lou's Villa East, 3469 McKee Rd., San Jose, 6:00-10:00.

SMELLS LIKE HOME

every Thursday - Bohemia, Jackson and Amador, Hayward.
every Friday - Straw Hat Pizza Parlor, Capitol & McKee, San Jose.

SOUTH LOOMIS QUICKSTEP

every Monday - The Shire Road Pub, corner of Winding Way & Sunrise
Blvd., Fair Oaks.

TOUCH OF GRASS

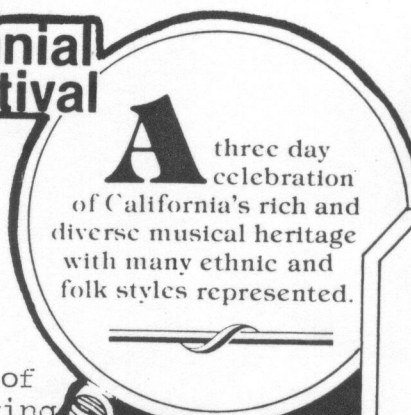
every Tuesday - Paul's Saloon, 3251 Scott Street, San Francisco.

Western Bicentennial Folk Festival

Having been initiated last year, this event promises to be one of the finest Folk Festivals in the West. If you missed last year, make this one by all means. As of the time of publication, the following entertainers will perform in concerts and workshops one, two or all three days:

U. Utah Phillips, All Night Long (an old-timey band), The Vern Williams Band, R. Crumb and The CheapSuit Serenaders, Kate Wolf and Wildwood Flower, Robert Lowery (a blues singer), Billy Faier (an old-time banjo picker), Sean No's Irish Band, a Scottish bagpipe band, Indian singers and dancers, and Mariachi Estrella d'Jalisco. . . .an extraordinary variety and, as they say, much, much more.

This event is sponsored jointly by the Golden Gate National Recreation Area (National Park Service/United States Department of the Interior) and the National Folk Festival Association. Admission, of course, is free. For further information call (415) 556-0111.



Mexican • Ragtime

**FREE
FREE**

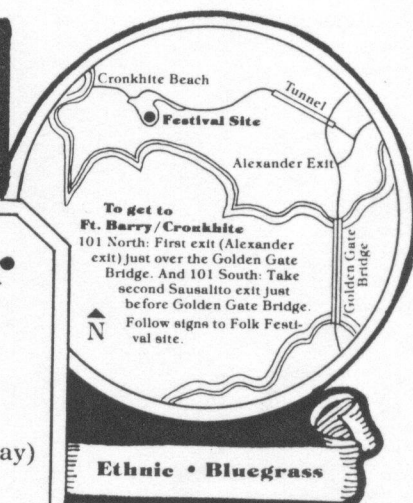
October

**9, 10,
& 11**

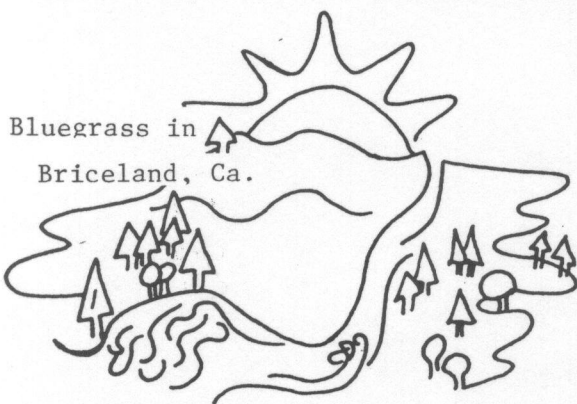
Saturday, Sunday
& Monday (Columbus Day)
From Noon til 7:00

Ft. Barry / Cronkhite

Blues • Oriental • Irish
Traditional • Contemporary



Ethnic • Bluegrass



HUMBOLDT COUNTY BLUEGRASS FESTIVAL — OCTOBER 9

The date may seem conflicting, but it's quite possible to attend both Festivals! This one promises a whole day, 12:00-8:00, of exciting bluegrass too good to miss: (as of this date) the singular Ray Park, The Good Ol' Persons, A Touch of Grass, Buffalo Bob's Country Butter, Fickle Hill (from Arcata), possibly Bill White and High Country, and lots of local talent. There will be crafts booths, lots of food, beer, other beverages--all for \$3/adult and \$1/child

under 12. No specific camping setup, but you can stay overnight on the land. This is a benefit for Redwoods Rural Health Center and Beginnings, another non-profit community organization. Advance tickets in the area or by mail: Redwoods Rural Health Center, P.O. Box 791, Redway, Ca. 95560, (707) 923-3447. To get to Briceland, take Highway 101 north of San Francisco 200 miles to Garberville; 2nd Exit; 2 miles to Redway; 7 miles, following the signs, to Briceland Rd.; turn left and you're there!

Clubs ---

CAFE VALERIAN

4218 Piedmont Avenue, Oakland

Featuring a lot of Bill White, Lawrence Hammond, and others.
For scheduling details call 415/654-6321.

FREIGHT & SALVAGE

1827 San Pablo Avenue, Berkeley

Featuring a great variety of bluegrass and folk music.
For scheduling details call 415/548-1761.

NELLIE'S RESTAURANT AND ACOUSTIC NIGHTCLUB

126 W. 2nd Street, Chico

Featuring bluegrass every Tuesday at 9:00 PM with the Colby Mountain Clearlight Country Band. For information call Jim and Virginia Elmore, Owners, at 916/345-0141.

ROSEBUD'S RESTAURANT

431 - 1st Street, Benicia

For booking information contact Steve de Haas, 707/644-1562.

August 27, 28 - Ray Park

October 2 - Bill White

September 3, 4 - Sandy Rothman

October 8, 9 - Caffrey Family

September 10, 11 - Tom Hunter

October 15 - Steve de Haas

October 1 - Good Ol' Persons

October 16 - Creme of Kentucky

Special Events ---

September 26 - CBA Mini-Festival, Fairfield Civic Center, Fairfield,
1:00-6:00, Admission \$1.50, CBA Members FREE. (See page 3)

October 9 - Humboldt County Bluegrass Festival, Brice Land, 12:00-8:00,
Admission \$3.00/adult, \$1.00/child under 12. (See page 5)

October 9, 10, 11 - Western Bicentennial Folk Festival, Ft. Barry/Cronkhite,
Noon-7:00 each day, Admission FREE. (See page 5)

Jam Sessions ---

GRYPHON STRINGED INSTRUMENTS

every Saturday afternoon - 2:00-5:00

211 Lambert, Palo Alto.

PAUL'S SALOON

every Sunday afternoon - 3:00-8:00

3251 Scott Street, San Francisco.

RESULTS FROM SALINAS

BLUEGRASS CONTEST - JULY 11, 1976

(This was a rare contest--all participants won something! Five bands entered the competition, and there were five prizes, from \$500 on down. Congratulations to all the winners!)



- 1st Place - The Good Ol' Persons, San Francisco
- 2nd Place - Stoney Point, Earlimart
- 3rd Place - The Long Valley Boys, Monterey
- 4th Place - River City Ramblers, Sacramento
- 5th Place - Peko and Linda, The Nicholson Sisters
(with Luther Riley), Salida

Judges: Tom Baker, Santa Cruz; Richard Keldsen, San Francisco;
Jay Quesenberry, San Jose.

1ST ANNUAL SALT FLATS HOEDOWN CONVENTION FINALS
FIDDLE CONTEST - JULY 10, 1976

<u>Junior-Juniors</u> (Any fiddler under age 13) 1st - Stacy Pagter, Santa Clara 2nd - Heather Bennett 3rd - Tiffany Wheeler, Sherwood, Or. 4th - Marion Hack 5th - Sharon Hack	<u>Juniors</u> (Any fiddler under age 18) 1st - J'Anna Jacoby, Redding 2nd - Jeannette Beyer, Redding 3rd - Grant Wheeler, Sherwood, Or.
<u>Junior Open</u> (Any fiddler under age 55) 1st - Junior Daugherty, Las Cruces, N.M. 2nd - Dwayne Youngblood, Visalia 3rd - Paul Anastasio, Bellingham, Wa. 4th - Carol Ann Wheeler, Sherwood, Or. 5th - Paul Shelasky, Fairfax	<u>Senior Open</u> (Any fiddler age 55 and over) 1st - Dick Barrett, Pottsboro, Tx. 2nd - Coy Daily, Salida 3rd - Don Gish, Madera 4th - Fred McMurray, Salinas 5th - Ernie Rather, Porterville

Grand Champion--Winner of the Fiddle-Off between the winners of the Junior Open and the Senior Open--Junior Daugherty.

Judges: Jim DeNoon, San Jose; Virg Evans, Santa Cruz; Delbert McGrath, Sacramento.

The entire event was sponsored by the California Rodeo Association at Salinas; the bluegrass contest was organized by the California Bluegrass Association, and the fiddle contest was put on by the Santa Clara Valley Fiddlers Association.

Since I have been involved with old-time music, I have found it difficult to understand the apparent incompatibility between fiddle followers and bluegrass fans. That this hostility exists is obvious at either gathering: at a fiddle contest, bluegrassers will not be allowed in the same auditorium, and at a bluegrass jamboree, fiddlers accompanied only by guitar or piano will be shunned. Why then is there such mutual distaste for music that comes from the same roots, plays many of the same tunes, and utilizes many of the same musicians?

Old-time music, which includes both fiddling and bluegrass, is taken pretty much for granted by the general public, perhaps because it has never been commercially successful, as compared with modern country music. Old-time music, like the Golden Gate Bridge, the Mississippi River, and the Statue of Liberty, is always there, and no one pays much attention to it. However, when it is finally, accidentally discovered, its joy becomes infectious, and it is never again simply another landmark to be seen someday. I have experienced and witnessed such discovery, and through THE SOUND POST and BLUEGRASS BREAKDOWN I have helped to engender some of it. I have listened to consecutive contest hours of varying qualities of fiddling in California, Idaho, Texas, and Washington, D.C. I have heard bluegrass from coast to coast via Bean Blossom. I have been tired of fiddling and found refreshment in bluegrass; likewise, fiddling has been a thirst-quencher at a bluegrass festival. Fiddling and bluegrass are two sides of the same coin, a precious gold piece I will never give up. Why should they be mutually exclusive? How can they be mutually exclusive? As a wise old fiddler often says, "Different styles, different styles. They're all good. I like them all."

Why then can't fiddle followers and bluegrass fans reconcile their hostility and join each other at the same gathering? The fiddle and bluegrass contests at Salinas July 10 and 11 would have been a splendid opportunity to effect such a truce. But Salinas was not a success. The problems lay in a lack of

publicity (promised by the Rodeo Association) and a lack of participation, particularly by bluegrass bands. It has been said that the \$25 entry fee discouraged many bands. However, if each member of a working band had been willing to put up \$5 for the opportunity to try to share in a first prize of \$500, no one would have gone bankrupt, and the competition and the value of the prizes would have been more satisfying. It has been said that many bands do not like contests. It is high time this negative attitude was dissolved, since it is the attitude that creates more bad feeling than a contest. Contests are not a matter of life and death and what they prove certainly does not determine the true value of anyone's ability to play music. A contest is one moment in time. Approached with a healthy spirit of competition, of confidence, of enjoyment, of respect for the music and the other contestants, a contest can be stimulating and rewarding (psychically if not always economically). And contests often do reveal the best performer at that particular moment; contests are not always rigged. Contesting is not of course the be-all and end-all of playing music; music is an art, not an athletic demonstration. But neither should contests be considered an evil nemesis existing solely to destroy an individual's self-confidence. When you enter a contest, you play your best to try to win. If you win you accept it graciously. If you don't win you accept it graciously, too, understanding all of the factors involved. You try not to squawk; everyone wins and loses at different times. You keep right on playing, listening, performing, entertaining, learning, enjoying. Because that's what old-time music--fiddling and bluegrass--is all about.

Salinas would have been an opportunity for fiddlers, bluegrass pickers, and fans to enjoy themselves and each other. Those who were there, who stayed both days, will testify to having heard some excellent fiddling and some very good bluegrass--and no one was hurt by the combination. Perhaps there will be another opportunity at which to effect an old-time music truce.

(by Burney Garelick, Editor)

The Great Salinas Fiddle-Off

If Salinas was not a financial success for CBA, the Santa Clara Valley Fiddlers Association, or the Rodeo Association, it was a great deal of fun for everyone who was there. The most exciting event of the weekend was probably the Fiddle-Off between Dick Barrett and Junior Daugherty, winners of their respective divisions.

The contest was set up like those of the Tennessee Valley Old-Time Fiddlers Association. In addition to a Junior-Junior Division (under 13) and a Junior Division (under 18), there was a Junior Open Division (under 55) and a Senior Open Division (over 55). The winners of these two divisions then competed against each other in a fiddle-off. While all divisions were judged by three selected persons in a room removed from the stage, the Fiddle-Off was judged pretty much by audience applause. This method gives the spectators a chance to participate in the contest, and it gives the contesting fiddlers a chance to show off with licks they wouldn't want to try on remote judges.

It was a terrific battle of hoedowns between Dick and Junior, one after the other, until Junior broke the stride and played a waltz. Not many fiddlers enjoy playing waltzes (a required tune at fiddle contests), but Junior does, and he fiddles the sweetest, smoothest waltzes--better than almost anyone. At Weiser Junior did the prettiest rendition of Johnny Gimble's popular "Gardenia Waltz"; although it lasted nearly 10 minutes, far exceeding contest limitations, no one in the audience seemed to mind. Although Dick can drive a hoedown like no one, Junior captured that Salinas audience with his waltz and his gorgeous smile--and won the Fiddle-Off. For this he received a trophy and \$250, in addition to the \$250 he had received as winner of the Junior Open. In addition to the \$250 he had received for winning the Senior Open, Dick received considerable applause and enthusiasm. It was a good contest between two of the nation's top fiddlers.

Since we were privileged to have two such fine musicians at Salinas, and since each has been and continues to be an inspiration to young fiddlers everywhere, it is time we got to know them a little better. So, what follows is a few words about Junior Daugherty and Dick Barrett.

JUNIOR DAUGHERTY

GRAND CHAMPION

1ST ANNUAL

SALT FLATS

HOEDOWN

CONVENTION

JULY 1976



"I'm not too good at making speeches," Junior Daugherty began, this past June, when he presented an enormous trophy to perennial Weiser MC Jack Link. Although Link, a Seattle radio personality, is neither a fiddler nor a musician, he is always invited to MC the National Contest because of his humor, charm and love for the music. Junior claimed Link has always put him at ease during the tense, high-pressured competition he has entered the past six or seven years.

The gesture is typical of Junior's thoughtfulness and generosity, and one of the reasons his fellow contestants have often voted him "Best-Liked Fiddler." When asked why he enters contests, Dick Barrett always adds, "Besides, you meet an awful lot of nice people." In addition to being an excellent fiddler, Junior Daugherty is one of the nicest.

Junior, his wife Verla, their talented daughters and twin granddaughters live in Las Cruces, New Mexico. Junior used to be involved with computers, but now he owns a western wear store (where he sells some beautiful turquoise and silver jewelry and accessories, especially squash-blossom necklaces!). He spends as much time as he can entering and judging contests throughout the country. Having grown up in a family of musicians, he began fiddling in his teens, about thirty years ago, and has been at it ever since. In addition to playing in contests, Junior has also fiddled with a lot of Western Swing and country bands. His style, distinctly different from Dick's driving exuberance, has been preserved on several albums, available by writing Junior Daugherty, P.O. Box 544, Mesilla Park, New Mexico, 88047.

and now **Dick Barrett**

"If I could bow like you, I'd throw away this mandolin pretty quick." The speaker was Bill Monroe, and the man with the highly-rated bowing ability was Dick Barrett. Everyone knows that Bill has always been a frustrated fiddler. He had wanted to learn the instrument in his youth, but was dissuaded by older brother Birch who got first choice and by a lack of expertise. Consequently, he took up the mandolin, created a unique style of old-time music, and trained dozens of fiddlers in order to find what was to his ears the "right" sound. Currently, of course, Bill has found the ability which eluded him in one Kenny Baker, foremost bluegrass fiddler.

By contrast, nothing eludes Dick Barrett, 4-time National Fiddle Champion at Weiser, Idaho (1971, 1972, 1975, 1976). Like so many old-time fiddlers, Dick, who lives in Pottsboro, Texas, grew up with the music readily available from fiddlers and pickers among family and friends. Although it was always a part of him, Dick didn't begin to fiddle seriously until after World War II when he played with a number of Western Swing bands. Contests came still later. While he acknowledges the great influence of Major Franklin, legendary fiddler currently residing in Whitewright, Texas, Dick is basically self-taught. His style, unique even among Texas fiddlers, and his licks, by now readily apparent to fiddle followers, are a product of his own untiring, ever-curious imagination.

Dick has achieved everything he's ever wanted by tackling it head on. When he enters a fiddle contest, he wants to win--and usually he does. That's the pattern of his life. At 17 during the Depression he left Texas to find work in Oklahoma; quickly he rose from dishwasher to head chef. Not long afterward he developed an interest in carpentry, eventually becoming general superintendent of the spillway portion of the Shasta Dam project. During the war, he wanted to be a flyer, but the Army needed qualified construction engineers instead. After a stormy period in the Army, which he rejected as a career, Dick returned to the construction industry, until several years ago when, unable to work within a framework of politics and chicanery, he resigned. Now he repairs fiddles and guitars, enters contests throughout the country, and demonstrates his championship fiddling at a variety of entertainments.



Dick is also a first-rate fisherman, and he's always delighted to describe his triumphs on the Madison River in Yellowstone.

Not all fiddle contests have been triumphs for Dick. But even champions learn to accept defeat, become philosophical and develop a sense of humor--and Dick has done that. There was the first contest he entered back in Gilmer, Texas. He placed seventh and wasn't unhappy about it. Next year he'd do better. However, each year he returned, he placed lower, until finally, after having won the National at Weiser, he placed 15th at Gilmer! . . . Then there was the contest in Shamrock, Texas, where Dick just couldn't get "Waggoner" to come out right. After the judges scored him down for his mistake, he decided he had to play it for himself--and he tried four or five times. All the top Texas fiddlers were there cheering him on: Major Franklin, Lewis Franklin, Vernon and Norman Solomon, Benny Thomasson. But try as he might, everytime Dick reached a certain note, he'd blow it! All those super fiddlers roared with laughter, and for a long time afterward referred to Dick as "Waggoner."

Dick and his wife Margie have two children, Christie and Brett. Christie, who accompanies her dad on guitar (along with family friend Chris Hazelwood), enters college this fall and plans to study criminology. Brett, who usually accompanies Dick on bass, is temporarily out of fiddling activities and in the Navy. Dick has seven albums to his credit. For information, write Dick Barrett, P.O. Box 86, Pottsboro, Texas, 75076.

Record Reviews

BANJO REVOLUTION: ABE BROWN & FRIENDS
(Base Recordings, CEA LP-1001)

Abe Brown is one of those musicians who apparently cannot play notes other than in good taste. His style is straight-forward, hard-driving bluegrass banjo. In all his breaks you can always hear the melody, with interesting variations but none of the flashiness or showiness of other banjo players.

His album covers a wide variety of styles, including a medley of Spanish tunes, some swing tunes, straight bluegrass, and five original tunes, of which my favorites are "Boogie On The Five" and "Speculation."

His backup musicians include a fine mandolin player, Tom Mullen; an incredible dobro player, Dave Dias; and none other than Dick Barrett on fiddle. Dick plays some incredible stuff on "Hamilton County Breakdown" and "Speculation," showing that if he ever gets tired of the contest scene, he could be a fine bluegrass fiddler.

The only detractions, to my ears, are the vocal background of presumably Mexican noises on the Spanish medley, the sound effects on "Outcast," and the choral background on "Somewhere My Love"--interesting ideas, but just not this particular reviewer's cup of tea.

All in all, a fine album, with lots of variety and good, solid banjo pickin'.

(by Paul Shelasky)

Tunes: Canyon Grass Breakdown, Somewhere My Love, Boogie On The Five, Somebody Stole My Gal, Outcast, Syncopated Five, Fiesta Espanol, Remington Ride, Hamilton County Breakdown, Surefire, Speculation.

BENNY MARTIN: THE FIDDLE COLLECTION
(CMH bluegrass CLASSICS, CMH-9006)
Double album.

Anyone who has heard Benny Martin on his early records with Flatt and Scruggs will agree that he is the classic bluegrass fiddler. He combined an intense drive with perfect intonation and perfect taste, and pioneered an inventive use of double-stops that has been copied in some way by every fiddler since, including Kenny Baker.

Unfortunately, Benny has never since reached the height he achieved in the early fifties, but on this collection, he gets closer to those high standards he set than he has in many years.

He still has all his famous drive, but his tone is slightly coarser and his intonation slightly less sure, but still overall very good.

Benny's approach on this album is roughly parallel to the late jazz violinist Stuff Smith. Like Stuff, he likes to play in two gears: hot and hotter. Consequently, when Benny plays something slow and pretty, such as a waltz, his tone becomes coarse, certainly in comparison to his earlier records where he gets the prettiest, smoothest tone imaginable.

The highlights of the record are "Flint Hill Special" (where Benny plays a close rendition of his classic 1952 recording); "Fiddlers Dream" on which he sounds very smooth while still sounding like the hottest, most rhythmic variety of old-time fiddler imaginable; "Foggy Mountain Breakdown"; and the incredible "Dueling Fiddles" with Johnny Gimble, which sounds like a conversation between a slightly freaked-out bluegrass fiddler and a totally accomplished jazz fiddler.

On most of the other cuts, Benny sounds like his old identity of a country-western fiddling entertainer, who basically plays in a very direct, simple, effective style, punctuated by brief moments of musical insanity which I call "garbage-licks." In Benny's case, these consist mainly of repeated use of the high E-string harmonic on "Ice Cold Love" and other tunes in the key of A. Benny does this a lot, as do Dick Barrett and countless other fiddlers who want to get hot, but don't know the notes, or when they just run out of licks and need some filler.

On this album, Josh Graves is an admirable partner to Benny in style, for he plays beautifully coherent dobro for three-quarters of a break, then puts in some ridiculous lick than would raise the eyebrows of Tex Carman. (Listen to Josh' break on "Salty Dog.")

What CMH should have done was assemble Benny, Josh, Don Reno and Frank Wakefield for an album, for these four have an almost identical style these days. All four are unparalleled masters of the straight style of music on their respective instruments, but when they attempt to go beyond their perfected style, they (for whatever reasons of personal weirdness, etc.) never work out coherent melodic lines but flail away at their instruments and whatever note their fingers land upon, well, that's the right note! (A similar example of musical quality is when Johnny Cash strums over the fingerboard of his guitar.)

A good contrast to this is found in David Grisman and Johnny Gimble. Both were masters of their "straight" styles of music, but when they decided to expand their musical horizons, they did so by methodically learning coherent melodic lines, and now these two have really become masters at both styles. (Compare "Dueling Fiddles" where Benny plays the same licks over and over and Johnny rarely repeats himself.)

So, back to the subject of "Big Tiger" Martin. Any died-in-the-wood Benny Martin fan will want this record, because we always buy his records in search of at least one cut to match his earlier excellence. This collection is certainly about the best he has done recently, but any fiddler who wants to hear and emulate Benny Martin at his best will have to find a tape of FLATT AND SCRUGGS GREAT ORIGINAL RECORDINGS on Harmony, or, as a second choice, an all-gospel album featuring Benny Martin and Don Reno on the Cabin Creek label. The aforementioned record is, in my opinion, the best bluegrass fiddling ever, bar none, and I have labored enough over the point that Benny is supreme at the straight stuff, but not much else.

The liner notes by Earl V. Spielman are the best I've ever seen on any record. They are a model of scholarship, and they include everything from Benny's early fiddling influences and his life story to a detailed analysis of his bowing patterns. It obviously takes a musician and music scholar such as Mr. Spielman to do as good a job as this, and he should be commended for it. These liner notes are exactly what every musician hopes to find, but hardly ever finds on a record.

(by Paul Shelasky)

Tunes: Muleskinner Blues, Sweet Bunch Of Daisies, Alabama Jubilee, Home Sweet Home, Little Footprints In The Snow, Georgiana Moon, Back Up And Push, Flint Hill Special, Blue Moon Of Kentucky, Bile 'Em Cabbage Down, Salty Dog, The Fiddler's Dream, Dueling Fiddles, Lara's Theme, Black Mountain Rag, Under The Double Eagle, How Will I Explain About You, Beautiful Dreamer, Ragtime Annie, Fire On The Mountain, Bury Me Beneath The Willow, Cotton-Eyed Joe, Sunny Side Of The Mountain, Night Train To Memphis.

(Paul Shelasky, 1975 California Fiddle Champion, plays mandolin and fiddle with The Good Ol' Persons.)

Somewhere Over The Rainbow

DAVE FERGUSON AND HIS FRIENDS

(Ridge Runner Records RRR0003)

First of all, I have a prejudice toward Texas-style fiddling. I'm not a Texan and never even thought of going there until by accident, I stumbled upon one of the finest fiddle contests I have ever seen--back in Ft. Worth in 1971. Dave Ferguson may have been there, without my knowing it, because I was so overwhelmed by the scores of fine fiddlers both young and old. Ferguson is one of the young fiddlers, a musician raised on the old-time styles of Howdy Forrester, Benny Thomasson and the like, but also musically sophisticated in other styles as well, from classical violin to modern jazz. Bluegrass is a style not associated with Texas, so the combination of Texas fiddling and bluegrass makes for extremely interesting sounds--and that is what this album is all about.

Ferguson is, of course, Byron Berline's replacement in the Country Gazette and it is those musicians, plus several others, who do the outstanding backup on this fine album. Emphasize fine because I think this may be one of the finest fiddle albums to come out in recent years. Ferguson does 12 tunes ranging from traditional "Bill Cheatham" and "Rachel" to contest tunes like "The Grey Eagle" or "Sally Goodin," three original tunes, a modern swing tune and, of course, the title tune "Somewhere Over The Rainbow" (actually the only disappointment on the album). "High Level Hornpipe," a difficult tune in the uncommon key of Bb gets some nice subtleties with the incorporation of musical phrases from Prokofief's Peter and The Wolf and also some innovative rhythm changes (switching to 3/4 meter for two measures and then returning to standard 2/4). "Beaumont Rag" is fast and swinging, perfectly articulated, clean and sweet in the high parts with an absolutely first-class dobro break by Dan Huckabee. The backup is almost always first-class and sustains interest throughout the album, which is one reason this fiddle album

is so much better than the scores of fiddle albums that are coming out every week all over the country. Alan Munde is my own favorite "ideal" banjo player, playing his linear melodic style almost like a second fiddle at times, but constantly giving the tunes new perspectives, tone coloring that makes them eminently listenable time and time again. Roland White, unfortunately, does not impress me very much on the mandolin, although his guitar playing seems far more inventive and enjoyable, especially on Ferguson's original tune "Cowtown Bounce," a tune that is reminiscent of a Texas tune "Soppin' The Gravy" and an old-time tune called "Walking In The Parlor." Ferguson's originals are often suggestive of other tunes; his "Brazos River Waltz" has some beautiful melodic lines, once he gets with it, although it is all too familiar to a veteran fiddle contest goer as a slight variation on "Green Valley Waltz." But no matter, this is an excellent album to have and, if you are a fiddler, an album to study. The cover is childish and leaves a lot to be desired, but the music inside is worth listening to again and again.

(by David Garelick)

Tunes: Beaumont Rag, Sally Goodin, Brazos River Waltz, Rachel, Sheryl's Polka, Bill Cheatham, Somewhere Over The Rainbow, Grey Eagle Hornpipe, Faded Love, High Level Hornpipe, Cowtown Bounce, Hobo Blues.

(David Garelick played fiddle with The Long Valley Boys in Monterey; at the present time, he "free-lances" with country-western bands in California and Nevada.)

new releases

OLD TIME MOUNTAIN MUSIC/COUNTRY HAM
(Vetco LP 510) This is the first album of CBA founder Carl Pagter.

BYRON BERLINE/SUNDANCE (MCA-2217)
Watch next issue for reviews!

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- KERS (90.7 FM) Sacramento
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"High and Lonesome" with Mel Smothers
- KKUP (91.5 FM) Cupertino
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- KUSP (89 FM) Santa Cruz
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A Workhorse in the Doghouse: Ed Pagter

Although he does not exactly play an instrument, Ed Pagter has been so instrumental in promoting bluegrass and fiddling that he qualifies for inclusion in this column. It is on the occasion of his resignation from the office of CBA Treasurer that we recognize, perhaps belatedly, his outstanding contribution to the association.

Anyone who knows and has worked with Ed is aware of his forthright, aggressive personality. There are those who may be offended by his direct, loquacious manner. But they need not be; Ed has no desire to injure anyone's feelings or step on anyone's toes. Quite simply, he is, in his own words, "a do-er"; he believes in taking on a delegated task and pursuing it actively until it is accomplished. He is a man of total honesty, and he expects the same of those he deals with. He always pays strict attention to details--in money matters, corporation by-laws, contest rules, or festival plans. It is conceivable his penchant for organization sometimes verges on parody, but in any association it is far more profitable to employ someone who is overly conscientious than someone whose concern is only part time. In short, Ed gets things done, even though it sometimes puts him in the doghouse with some of his co-workers.

The following describes the origin and development of Ed. (The Editor expresses thanks for Howard Jackson's biography of Ed in the Santa Clara Valley Fiddlers newsletter of February 1976.)

Ed was born some forty years ago in Savanna, Illinois. His family moved to Baltimore, Maryland, when Ed was less than a year old. They lived in Baltimore where his father was an army ordinance inspector until Ed was about six. By that time the family included Ed's older brother and sister and his younger sister and brother Carl, founder of the CBA. Their father was transferred to Benicia, California, and the family came West on a ship by way of the Panama Canal. Ed's early exposure to music was mostly through his mother who played semi-classical melodies on the piano. About a year after moving to California, she passed away. Some time later Ed's dad retired from government



service and remarried, but the new family arrangement never worked out well for the younger Pagter children.

When World War II began, the elder Pagter was pressed back into service because of his special knowledge and sent to Wilmington, California. About this time, Ed's dad and stepmother parted, and the children went in different directions. Ed, who was then 13, and Carl, who was eight, went to live with a foster aunt and uncle at Lower Lake, in the Clear Lake area. Ed went through high school at Lower Lake and wrote for the high school paper. During this period he became a good dancer and has loved to dance ever since. Ed used to listen to the Grand Ole Opry in those days, but, even though he learned to like the music, he never tried to play an instrument. After finishing high school, he joined the service and eventually spent seven years in the air force, two of which were in Japan. It was after he returned from Japan and was stationed at Travis Air Force Base that he met his future wife Joanne through folk and square dancing activities. Like Fred and Ginger, Ed and Joanne danced avidly until 1970 when she suffered a knee injury in an automobile accident.

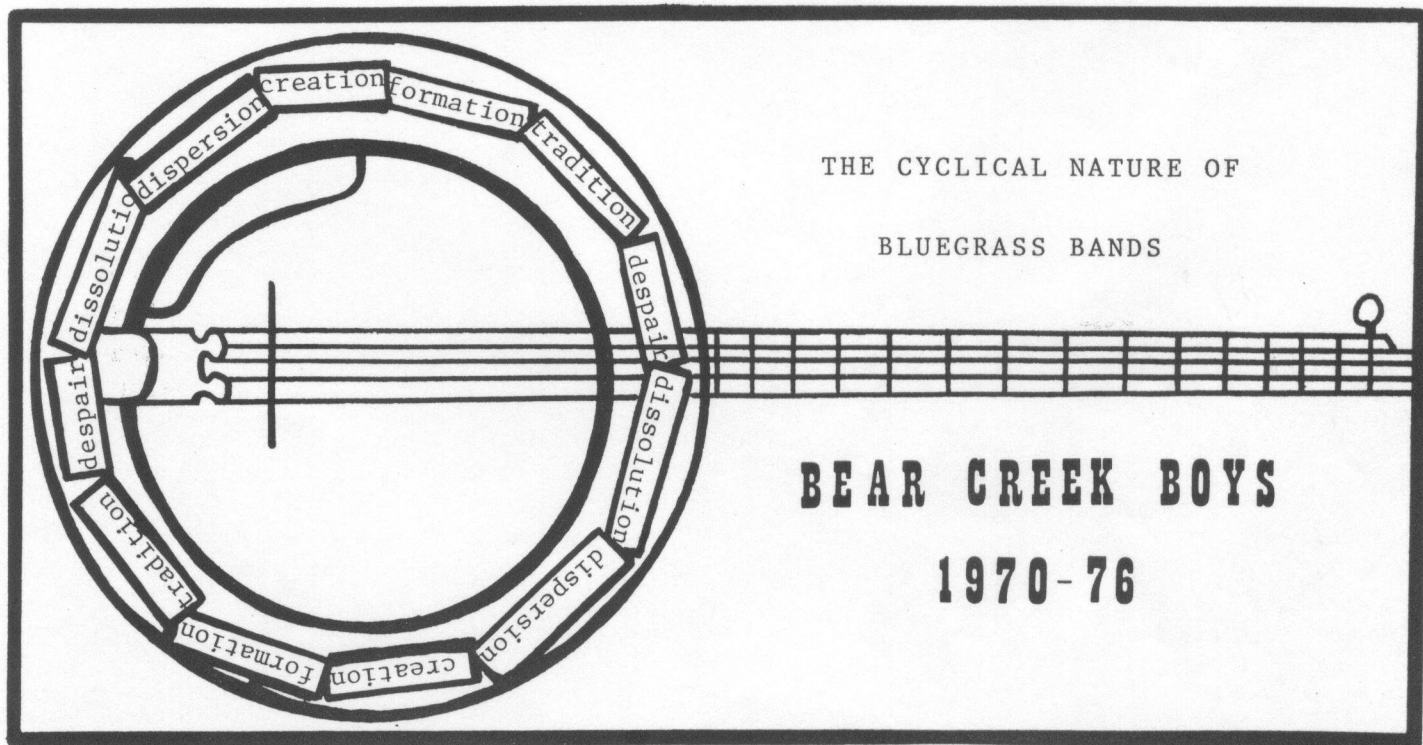
After they were married, Ed was transferred to Southern California where he had duty on the ROTC staff at UCLA. While living down there, Ed bought a house in Northridge with GI eligibility. In 1953 Ed decided seven years was enough air force for him, so, taking his discharge, he and Joanne moved to the San

Jose area. Ed worked at a variety of jobs before and during the years he went to college at San Jose State, where he was graduated in 1958 with a BA in business and industrial relations. He went on to get his Masters in business administration. Over the past two decades, Ed has worked for a number of companies. Currently, he and Joanne are self-employed in the business of maintaining swimming pools throughout the Santa Clara Valley.

In 1971, Carl Pagter, by this time an extraordinary clawhammer banjo picker and singer, bought Ed a membership in the California State Old-Time Fiddlers Association for Christmas. It was through involvement in the CSOTFA, as an officer and a director, that Ed became really fired up about old-time music--fiddling and bluegrass. In 1973 he became aware of the efforts of the late Bill Wein and others to organize the Santa Clara Valley Fiddlers Association. Ed pitched in and became one of the most energetic and enthusiastic boosters of the SCVFA. He served as one of the original trustees, as treasurer, as publicist, and as MC of the monthly jamborees, until recently when the demands of his business became all-consuming.

Somewhere along the line, Ed took up the bass fiddle, but, with all his administrative duties and other involvements, he doesn't get much time to practice. However, his interest in fiddle music doesn't wane; it is obvious that his daughter Stacy has caught the "fiddling fever" from him and has already won a couple of trophies. And his son Scott has shown some aptitude for the guitar.

In 1975, after the CBA was founded, Ed asked Carl for a very specific birthday present: a membership in the CBA. Then, when Carl transferred back East, Ed became Treasurer, and later, a Director. Although he has resigned the position of Treasurer, because of business obligations, he will continue as a Director to promote, organize, and publicize this music he loves so well. Anyone with Ed's motivation and devotion is definitely an asset to the operation of the CBA.



DONE GONE — Your Time Has Come!

Hold on to your picks and listen good--Done Gone has arrived! Probably the newest bluegrass band in the Bay Area, this group of solid pickers and singers is taking the clubs and the fans by storm. They play Sunday nights at Paul's Saloon, the bluegrass "mecca", Saturday nights at the Red Vest Pizza Parlour in El Cerrito, very possibly another pizza place another night (to be revealed in the near future), and who knows what else! Not bad for a band that has been playing together for only three months. . . .

Wait a minute, you wonder, how can five people mesh so melodically after so brief a period? Well, they confessed: they knew each other somewhat before, or knew of each other's bluegrass reputation. "It's kind of complicated," Tom says, "I met Steve about six months ago, and I knew Mark for two years. We all knew Sue was a good bass player. And we knew about Don, but just didn't know he was around." It was just a matter of putting it all together.

And together they are. Individually, they can be identified (from left to right in the cover photo) as: Steve Pottier, great guitarist from southern California; Tom Bekeny, startlingly original mandolin picker, originally from Cleveland, Ohio, via considerable time in Monterey; Sue Shelasky, fiddler and bassist, hailing from Petaluma; Mark Hogan, dazzling the 5-string all the way from Concord-across-the-Bay; and Don Humphries, guitarist, songwriter, and southern gentleman from Asheville, North Carolina.

Each member has been playing as long as he (and she) can remember. Tom and Mark played most recently with the Coast Ridge Boys in Monterey; Steve was with Daydreamer's Ball, a Petaluma group. Sue was, of course, an original member of The Good Ol' Persons, before relinquishing the spot to her brother Paul. Don recently returned from Nashville where he tried out for the prestigious position as a "Blue-

grass Boy" with Bill Monroe. Although he didn't get the job, Don reports that he and Bill got along quite well--probably because he was an interesting, creative musician as well as a clean-shaven hopeful Bluegrass Boy. Bill is not fond of the pursuit of hirsute happiness and prefers his pickers smooth and beardless, presumably therein capturing the essence of the music. However, with all due respect to The Weary Traveler, Don, Mark, Tom, and Steve believe, in the laid-back California-style, that they too can get it on, whiskers or not.

Even though Tom and Sue are both attending college, Done Gone considers itself a working band. And should the work continue as it has, Tom would consider dropping his English major and pursuing music full-time. None of them have separate occupations, and they practice all the time--which accounts for their dynamic, professional performance in so short a time.

Without hesitancy, the band considers its style to be traditional bluegrass, with an emphasis on speed and drive, rather than "bounce," as some Bay Area bands do. They prefer fast tunes, but will mellow out on slower ones as well; their repertoire is traditional sprinkled with some original Don Humphries' songs. Don, less Californian than any of them, is quite pleased with Western bluegrass and is certain it will grow and thrive. What he particularly likes is the abundance of traditional bluegrass--as though California has become a haven for the original style. It is understandable that Eastern bluegrassers feel they've exhausted tradition and desire change, but Don is glad to be here, picking and singing what he likes. And we're glad to have him--and Sue and Tom and Steve and Mark--together as Done Gone. Don't miss them at Paul's Saloon or the Red Vest or the CBA Mini-Festival in Fairfield, Sunday, September 26.

128 MORAL THERMOMETER.

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70	Water,	Health, Wealth.
60	{ Milk and Water, Vinegar and Water, Molasses and Water, Small Beer,	Serenity of mind, Reputation, Long life, and Happiness.
50		
40	Cider,	Cheersfulness.
30	Wine,	Strength and Nourishment, when taken only at Meals, and in Moderate Quantities.
20	Porter,	
10	Strong Beer,	

INTEMPERANCE.

	Liquors	Vices.	Diseases.	Punishments.
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20	Toddy	{ Peevishness, Quarrelling.	{ Puking, and tremors of the hands in the morning.	{ Black eyes. Rags.
30	Grog,	{ Fighting, Lying.	{ Bloatedness, Inflamed eyes.	Hunger.
40	Slings.	Swearing.	Red nose and face, sore and swelled legs.	Almshouse.
50	Bitters,	{ Obscenity, Fraud.	{ Jaundice Pains in the Limbs.	Workhouse.
60	{ Rum. Gin. Whiskey. & Brandy in the morning,	{ Anarchy, ha- tred of just government.	{ Dropsy, Epilepsy. Melancholy.	{ Jail, Whip- ping-post.
70	{ Ditto Day & Night.	{ Murder, Suicide,	{ Idiocy, Mad- ness, Palsy, Apoplexy, Death.	{ State Prison, GALLOWS.

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Name of Contact Individual
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City: _____ State: _____ ZIP: _____

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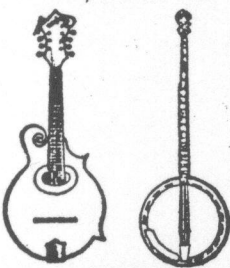
Please indicate the type
of music you play:
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_____ Old-Time (e.g. fiddle)
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_____ Other or combination
of these _____

If you are a single
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Your instrument(s): _____
Do you sing? _____
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MEMBERSHIP APPLICATION FORM

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the age of 16 years. There must be a main ap-
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