

# BLUEGRASS BREAKDOWN

SEPTEMBER/OCTOBER

Volume 7 Number 5



# California Bluegrass Association

BLUEGRASS BREAKDOWN is published bimonthly at 4212 25th St., San Francisco, CA 94114 by the California Bluegrass Association. The CBA is a non-profit organization founded in 1975 by Carl Pagter and dedicated to the furtherance of Bluegrass, Old Time, and Gospel music. Membership in the CBA includes a subscription to the BLUEGRASS BREAKDOWN and costs \$8.50/year; a spouse may be added for \$2.50. Children between 16 and 18 may be included for \$2.50 each, and all children under 16 may be included for \$1 additional. Band memberships are available to bands with three or more people for \$5/band member. Subscription only (no CBA membership) is available for \$6/year. Second Class postage paid at San Francisco, California:

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Officers and directors are listed adjacent to this column. Board meetings are usually held the second Sunday of each month, and all members are invited (encouraged!) to attend. Contact any member of the Board for details. Direct all membership applications and inquiries to the CBA PO Box listed above. This issue of the Breakdown has been printed by Pronto Press, San Rafael.

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(* member of the Board of Directors)	

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

### ON THE COVER:

The Lilly Brothers, who will be playing with banjo player Don Stover at the Grass Valley Fall Festival. Don't miss it!

Thanks to the production crew- Robin Mitchell and Beth Weil!

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



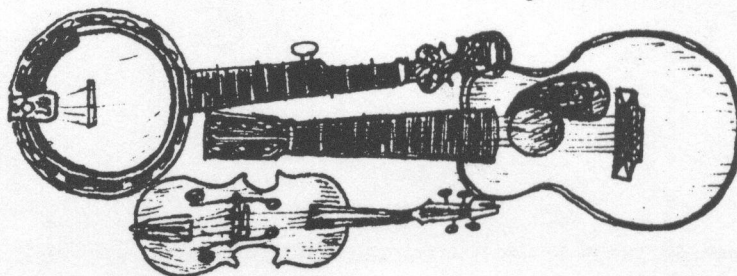
# Special Events

## SEPTEMBER

- 12 RIVER CITY BLUEGRASS FESTIVAL, New Helvetia Park, Yolo County on River Rd. (Hwy 16), 10 am till 7 pm. Featuring South Loomis Quickstep, Good Ol' Persons, Grant St. String Band, Horsin' Around, The Wild Bunch, Foggy Mtn. Cloggers, and Camelia City Cloggers. For more info, call 916/422-2248, or 422-2342.
- 12 VALLEY CENTER BLUEGRASS FESTIVAL, Valley Center, 10 am till dark. Featuring Pacific..ly Bluegrass, Damascus Road, and the Tyners and Train 45. General info: 714/749-1498; music info: 714/726-3498.
- 12-13 JACK RAMSEY'S BLUEGRASS FESTIVAL, Chuck's Hidden Lake, Porterville. Call 209/592-9117.
- 18-20 3rd GRASS VALLEY FALL FESTIVAL, Grass Valley. Featuring the Lilly Brothers and Don Stover, Lost Highway, Lone Star, A Touch of Grass, Sawtooth Mtn. Boys, Blue Mtn. Boys, Western Pacific, Overlook Mtn. Boys, Any Old Time, The New Done Gone Band, The Squids, High Window Boys, and the Foggy Mtn. Cloggers. More info elsewhere in this issue.
- 20 11th ANNUAL JULIAN BANJO, FIDDLE, & GUITAR CONTEST, Julian. For more info, call Vickie Cottle, 714/280-9035.
- 26 CALIF. STATE AMATEUR BLUEGRASS BANJO CHAMPIONSHIP, L.A. County Fair, Pomona. Call Dick Tyner, 714/726-3498.
- 30 CONCERT- DOC WATSON, El Camino College, Torrance. For info, call 213/321-4324.

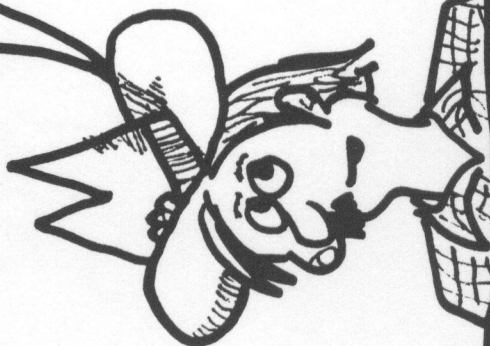
## OCTOBER

- 1 CONCERT- DOC WATSON, College of Marin. Call College ticket office for details.
- 3-4 GREAT AMERICAN BLUEGRASS FESTIVAL, Chino Jr. Fairgrounds. Featuring Ralph Stanley and the Clinch Mtn. Boys, Byron Berline, Lost Highway, High Window Boys, Hot Off the Press, Tom Sauber and Cheyenne. For info, call 714/986-3089.
- 7 CONCERT- Featuring Ralph Stanley and the Clinch Mtn. Boys and South Loomis Quickstep, Placer County Fairgrounds, 8 pm in Johnson Hall, Roseville. For info, call 916/988-5451, 487-9761, or 487-2607.
- 8 CONCERT- THE CALIFORNIA BLUEGRASS ASSOCIATION PRESENTS BILL MONROE, FATHER OF BLUEGRASS MUSIC AND STAR OF THE WSM GRAND OL' OPRY, and his BLUE GRASS BOYS, AND RALPH STANLEY and the CLINCH MTN. BOYS!!! San Mateo Center for the Performing Arts, 8 pm. Tickets \$8 general, \$6 CBA members. Advance tickets available from Sandy Liskey (see ad this issue).
- 18 10th ANNUAL FIDDLERS CONVENTION, UC Santa Barbara. For more info, contact Peter Feldman, Arts & Lectures, UC Santa Barbara, CA 93106, 805/961-2080.
- 23-25 20th GOLDEN WEST BLUEGRASS FESTIVAL, Norco. Featuring Jim & Jesse, Sawtooth Mtn. Boys and many others. For info, call Dick Tyner, 714/726-3498.
- 25 CBA ANNUAL MEETING- Details to be mailed to members on Oct. 3. This will be the election of the Board of Directors, and there will also be a bluegrass and old time music contest.



# Glenn's BLUEGRASS SCHOOL

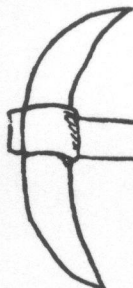
TODAY WE DISCUSS  
**PICKS!**



DON'T FORGET GRASS VALLEY.

THIS IS DEDICATED TO SUZANNE

## THE FLAT PICK



FRONT  
VIEW

SIDE  
VIEW

## THE THUMB PICK

(VERY RARE)



## THE FINGER PICK



TOO GRUESOME TO PUBLISH

# LESSON 12

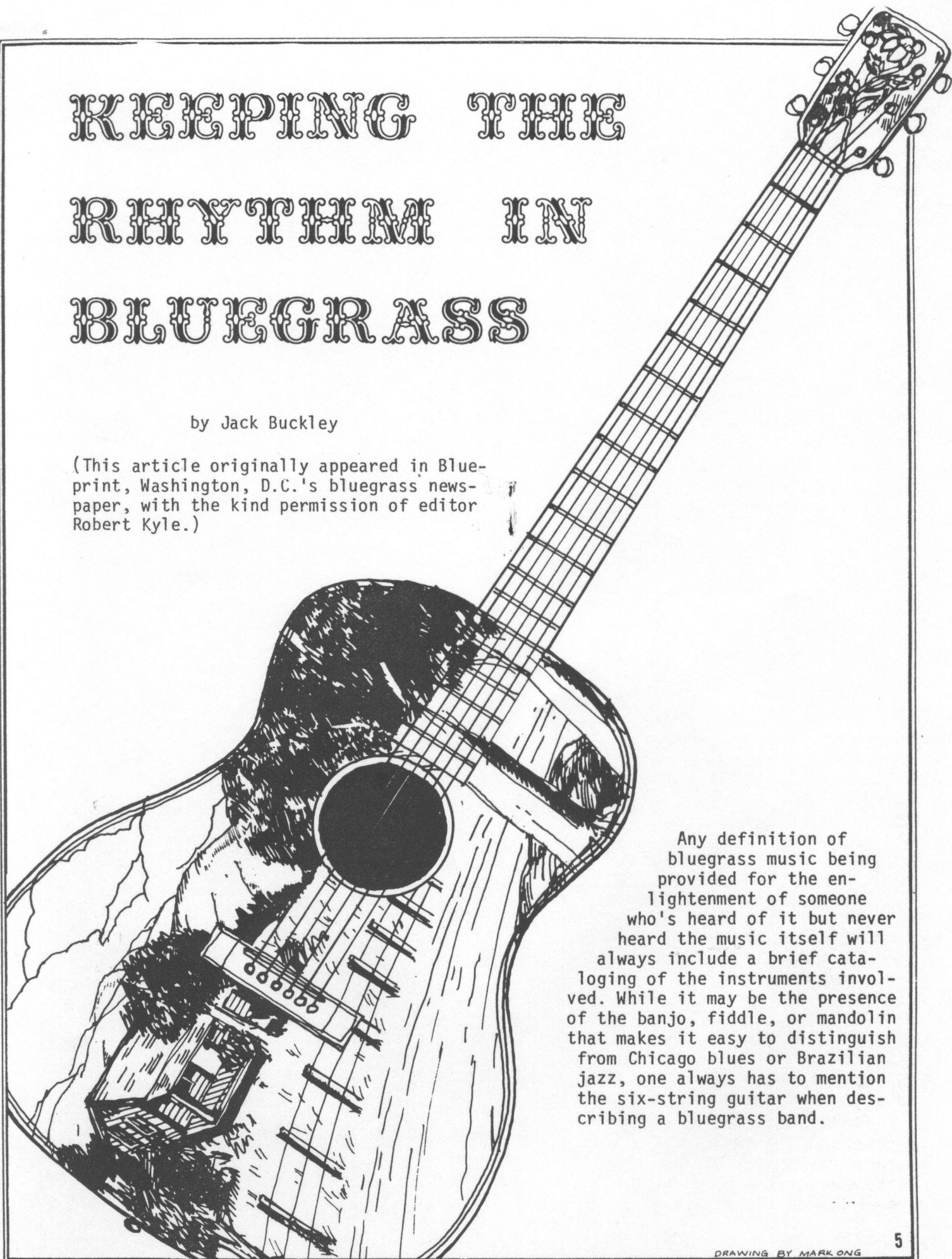
Glenn's  
Grass Valley  
7/81



# KEEPING THE RHYTHM IN BLUEGRASS

by Jack Buckley

(This article originally appeared in Blueprint, Washington, D.C.'s bluegrass newspaper, with the kind permission of editor Robert Kyle.)



Any definition of bluegrass music being provided for the enlightenment of someone who's heard of it but never heard the music itself will always include a brief cataloging of the instruments involved. While it may be the presence of the banjo, fiddle, or mandolin that makes it easy to distinguish from Chicago blues or Brazilian jazz, one always has to mention the six-string guitar when describing a bluegrass band.

DRAWING BY MARK ONG

And even though it's an instrument that's by no means peculiar to bluegrass music, bluegrass-unique guitar styles have come about as a result of the guitar's role in the development of bluegrass music, dating back to times when it wasn't even bluegrass yet.

Bluegrass music is a relatively recent orchestral development. Its immediate predecessor was probably the guitar and mandolin duet, where the guitar's role was to complement the mandolin's staccato treble notes with its rich sustaining chords that reached far down into the bass register, embellished only by very occasional quarter-note bass runs.

Two of the most famous of these brothers duets were the Monroe Brothers and the Blue Sky Boys (Bill and Earl Bolick). Even though the emphasis of the music of these two teams were in somewhat different directions--the Monroe Brothers' vocals and mandolin work stressing raw musical feeling, often to the point of being bluesy, the Blue Sky Boys relying more on smooth vocal phrasing and tight harmonies--the guitar played the same role in both cases: providing rock-solid rhythmic groundwork.

The guitar strum used in this context--the downbeat-backbeat pattern of bass note-strum, referred to by many sophisticated musicologists as the "boom-chop" rhythmic configuration--has remained intact as the signature of the bluegrass guitarist. In fact, this strum is probably the one technique common to all bluegrass guitarists of all achievement: a point of departure on which each guitar player builds his personal style in a different direction. As a result, the role the guitarist plays in a bluegrass band today varies substantially from one band to another, depending on how unique he chooses to be.

The most basic, and probably the most prevalent, role of the bluegrass guitar player is the one just described--using the guitar to produce a "wall of sound" as a rhythmic backdrop for the other, more conspicuous instruments. Probably the master of this humble posture was Lester Flatt, who became the model for the hard-core traditional bluegrass guitar

player, adding his own signature to the paradigm, the now-famous "G run" on which thousands upon thousands of bluegrass guitar strummers have picked up.

It's probably reasonable to say that the majority of bluegrass singers who have throughout the years come to be known as "great" have also been guitar players. The Lester Flatt style of rhythm guitar lends itself quite well to crooning songs about blue-eyed darlings and cabins on hills. Strumming a guitar in a steady downbeat-backbeat pattern is a much more rhythmically natural movement for the right hand while one is singing than, say, picking a banjo or bowing a fiddle.

The most effective rhythm guitarists are the ones who use guitar rhythm as a musical tool to enhance the more visible elements of the bluegrass band--the vocals and the lead instruments--rather than try to draw attention to the rhythm guitar itself. Many rhythm guitar players find the temptation to hoist the guitar up to the vocal mike and ceremoniously bang out loud G chords and G runs at inappropriate times (this being the apex of some singers' guitar repertoires) too hard to resist. What usually results is the audience's being distracted from the band's whole sound.



Del McCoury on stage at Grass Valley. Del is one of the most effective rhythm guitar players in bluegrass.



So, in the context of the traditional bluegrass band, the guitar's role is simple and quite well defined. Fortunately, though, progressive-minded guitar players haven't allowed the instrument's development within bluegrass music to stop there. The phenomenon we now know as "flat picking" (no relation to Lester) is the result of an eclectic blend of influences from genres of music other than bluegrass, most notably country, jazz and blues. One can see the influence of guitarists like country picker Joe Maphis, jazz great Django Reinhardt, and bluesman Reverend Gary Davis in the composite picture of modern-day flat picking.

What the term "flat-picking" refers to is using the guitar as a lead instrument, playing full melodies sometimes consisting of eighth and even sixteenth notes, and using a flat pick, as one might expect. The first sightings of flat picking in bluegrass music date back to the fifties.

Some of the Stanley Brothers' recordings featured guitar breaks played by George Shuffler which, although simple by today's hot flat-picking standards, were quite innovative at the time, using the quicker eighth notes, fiddle-type double stops (playing two strings at once), and runs ranging from the bass to the treble registers. This was indeed a far cry from the traditional strumming with an occasional G run. During the same time period, bluegrass musicians known for their proficiency on other instruments, such as banjoist Don Reno and fiddler Arthur Smith, made several guitar recordings of bluegrass and on-bluegrass tunes that featured hot lead guitar work.

While the fifties saw some of the first rudimentary innovations that brought the acoustic guitar to a new level of advancement as a lead instrument, it was the sixties that were truly revolutionary in furthering that development. Around 1960, Doc Watson, who had been playing in local country-western and rock groups around North Carolina throughout the fifties, began performing mainly traditional music on the acoustic guitar at folk festivals and concerts across the country. His style was characterized by amazingly clean licks and

a technically impeccable right hand. His guitar treatment of fiddle tunes and country, folk, and blues songs provided an inspirational boost for all kinds of acoustic guitarists, not just bluegrass flat pickers. In fact, it's interesting to note that this major shot in the arm for bluegrass flat picking came from a man who hadn't even been that involved in bluegrass music in the traditional sense.

One of those stimulated by Doc in the early sixties was Clarence White. Clarence had been playing with his brothers Roland and Eric in a band called The Country Boys, later to become The Kentucky Colonels. Even before he'd heard Doc play, he'd worked up some very innovative guitar playing of his own, although the band didn't feature him as a soloist until around 1962. He'd been musically inspired by wide assortment of influences, from bluegrass and country musicians like Bill Monroe, Joe Maphis, Earl Scruggs, Josh Graves, Merle Travis, and Jesse McReynolds, to early rock and rollers Chuck Berry and Fats Domino.

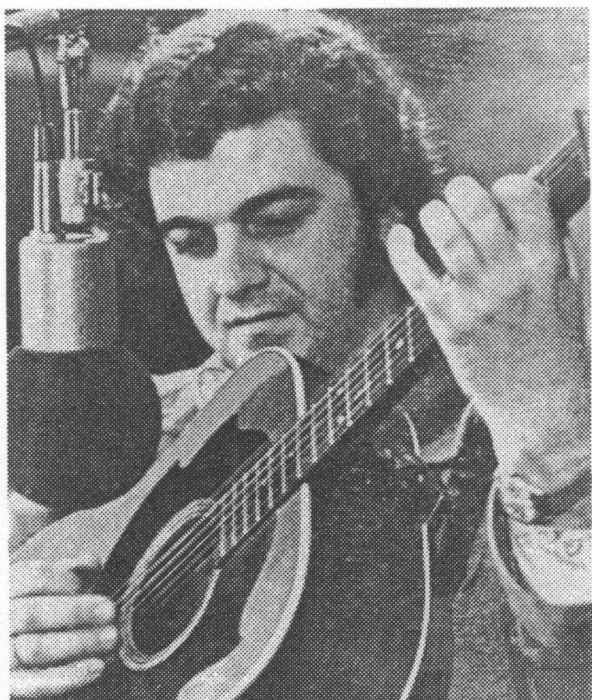
What made Clarence such an innovator was his obsessive experimentation with timing and syncopation. He had been impressed with the intricate timing aspects of Earl Scruggs style banjo playing and Jesse McReynolds-style mandolin playing, and successfully incorporated those aspects into his guitar work.

While Doc Watson's playing was always sparkingly smooth, his timing and phrasing was generally straightforward. Clarence brought a new dimension of rhythmic variation that allowed him to work the guitar as an effective solo instrument that added drive to the overall music at the same time.

In spite of his untimely and very tragic death, Clarence White does, of course, live on as the standard for acoustic guitar flat pickers; his monumental contributions gave rise to a new perception of the guitar in the bluegrass context. One of today's foremost flat pickers, Tony Rice, who cites Clarence simply as "the greatest", has continued the development of the guitar's effectiveness as a lead instrument using involved crosspicking, one of Clarence's bailiwicks, as well as unusual jazz flavored harmonic intervals.

Since the realm of guitar flat picking in bluegrass is a recent development that occurred in spite of the traditional role of the instrument rather than because of it, several interesting paradoxes have arisen regarding bluegrass guitar music. One is that increased use of the guitar as a lead instrument usually means a decrease in that guitar's role as a provider of solid rhythm, as defined by the early bluegrass bands.

While a wizard of rhythm like Clarence White was able to maintain driving rhythm even throughout his lead work using intricate cross-picking and syncopation, the average bluegrass band suffers when the strumming stops. One trend in approaching this problem for bands that feature the lead guitar is to expand the band to include more than one guitar and sometimes even to eliminate one or more of the other instruments. Larry Sparks and the Lonesome Ramblers are a good example of such a guitar-oriented band. Ralph Stanley's band has eliminated the mandolin and instead uses a rhythm and lead guitar.



Larry Sparks

Another problem for the guitar as a new lead instrument is that there just aren't any traditional guitar tunes. Banjo players have a wealth of banjo tunes by Scruggs and others that have become standard showpieces. Fiddlers have a rich tradition of fiddle tunes that reach into areas far beyond bluegrass on which to draw for material. Tunes whose melodies came about to be played on the guitar are virtually non-existent. Consequently, it has been the fiddle tune tradition that has provided guitar players with instrumental pieces. Fiddle tunes like "Billy in the Lowground" and "Black Mountain Rag", when performed by a bluegrass band, will more often feature the guitar player than the fiddler.

As a result of these little ironies, a bluegrass sub-culture, if you will, of flat pickers has emerged. People like Doc Watson and Norman Blake, while remaining outside the bluegrass mainstream, create delightfully tasteful guitar music, drawing their material largely from the realms of bluegrass songs and fiddle tunes. Bluegrass band veterans, most notably Dan Crary, have released wonderful instrumental albums which feature the guitar as the lead instrument, being backed up by the standard bluegrass band.

Most noteworthy is the fact that today's post-bluegrass music--"Jazzgrass" and "Dawg" music--seems to be pushing the guitar to blossom into the actualization of its full capacity. Hopefully, these trends point to a time when bluegrass music will optimize the beauty of the guitar as an instrument rather than stifle it.

(Jack Buckley plays real good lead guitar with the D&D Revue band. In the daytime he's a technical editor.)



Some of the bands to appear at Grass Valley in September:  
 Top: Western Pacific, Sawtooth Mt. Boys  
 Center: Any Old Time  
 Bottom: Overlook Mt. Boys, Foggy Mt. Cloggers





# FIELD GUIDE TO WESTERN BANDS

## ALMOST FORGOTTEN STRING BAND

408/370-3660 or 408/732-7794 (Bay Area)  
Saturdays- Hadi's Pizza, San Jose

## ANY OLD TIME

415/653-9061 (East Bay) or 415/387-9648  
(San Francisco)  
Sep 18-20- Grass Valley Bluegrass Fest.

## ARKANSAS SHIEKS

415/791-8476  
Alternate Fridays at Ashkenaz, Berkeley

## BACKWOOD BAND

702/849-0276 (Reno, Nevada)

## BUZZARD'S ROOST

702/323-8818 (Reno, Nevada)

## THE CAFFREY FAMILY

415/564-1464 (San Francisco)

## BLUESTEIN FAMILY

209/229-9807 (Fresno)

## BOOT HILL

707/938-1326 or 833-2133 (Sonoma County)

## COUNTRY HAM

415/938-4221 (Walnut Creek)

## DAY LATE AND A DOLLAR SHORT

707/795-9471 (Sonoma County)

## THE NEW DONE GONE BAND

707/795-9471 (Bay Area)  
Fridays- Red Vest Pizza, El Cerrito  
Sep 18-20- Grass Valley BG Festival

## 8th AVE. STRING BAND

916/895-0751 (Chico)  
Fridays- Deja Vu Mining Co., Chico  
Sep 4- The Ice House, Pasadena  
Sep 5- The Banjo Cafe, Santa Monica  
Sep 6, Hurkey Creek Hoedown, Idyllwild

## FICKLE HILL

707/822-6264 (Wildwood Music, Arcata)

## FOGGY MTN. CLOGGERS

415/828-9016 (Bay Area)  
Sep 18-20- Grass Valley BG Festival  
Call for bookings or lessons

## GOOD OL' PERSONS

415/474-5368 (San Francisco)  
Wednesdays- Paul's Saloon, SF  
Thursdays- Red Vest Pizza, El Cerrito  
Sep 12- River City BG Festival

## GRANT STREET STRING BAND

415/488-9724 (Bay Area)  
Sep 12- River City BG Festival, Yolo County  
Sep 12- Freight & Salvage, Berkeley  
Sep 26- Julia Morgan Center, Berkeley

## HIGH COUNTRY

415/776-6713 (Bay Area)  
Tuesdays & Fridays- Paul's Saloon, SF  
Wednesdays- Red Vest Pizza, El Cerrito

## HORSIN' AROUND

415/787-3068 or 916/448-0756  
Sep 12- River City BG Festival

## LOST HIGHWAY

714/996-9177 (Claremont)  
Sep 6- Hurkey Creek Hoedown, Idyllwild  
Sep 16- Mt. Charlies, Los Gatos  
Sep 18- Paul's Saloon, SF  
Sep 19-20- Grass Valley BG Festival  
Sep 21- The 5th String, Sacramento  
Oct 3-4- Great American BG Festival, Chino  
Oct 9-11- Claremore, Okla. BG Festival  
Oct 24- Caleb's Guitar, Redlands  
Sep 27- Treasury Hotel, Los Vegas

## LONE STAR

415/752-8035 (San Francisco)  
Sep 18-20- Grass Valley BG Festival

## OVERLOOK MTN. BOYS

408/354-9359 (San Jose)  
Sep 18-20- Grass Valley BG Festival

## PACIFIC..LY BLUEGRASS

714/443-1932 (San Diego)

## PICK OF THE LITTER

415/849-4023 (Berkeley)  
Thursdays and Sundays- Paul's Saloon, SF

## RAIN TREE COUNTY BOYS

213/633-2132 (Los Angeles)

## RAY PARK

916/622-2494 (Placerville)  
Oct 24-25- Golden West BG, Norco  
Oct 26- Nov 7- Harvey's Club, Tahoe



SAW PLAYER CHARLIE, with ART PETERSON  
415/523-4649

SAWTOOTH MTN. BOYS  
503/838-4095 (Corvallis, Oregon)  
Sep 18-20- Grass Valley BG Festival

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

RICK SHUBB BAND  
415/654-0924 (Oakland)

SIDESADDLE  
415/969-2189 (Redwood City)  
Fri & Sat- Winchester Wagon House,  
San Jose, 9 pm to 1 am

THE SQUIDS  
415/621-0865 or 751-4856 (San Francisco)  
Sep 18-20- Grass Valley BG Festival

THE SWINGADEROS  
415/582-1829 (Bay Area)

TALL TIMBER  
206/682-6351 days, 935-9183 eves.  
(Seattle, Washington)

THREE SPEED  
415/676-2321 or 682-9013

A TOUCH OF GRASS  
415/967-4306 (Redwood City)  
Sep 18-20- Grass Valley BG Festival

THE TYNERS & TRAIN 45  
Sep 5-6 Brengle Terrace Park, Vista  
Sep 12- Valley Center BG Jamboree  
Sep 19 LDS Church, Vista  
Sep 20- Julian, CA  
Sep 26- LA County Fair, Pomona  
Oct 3-4- Artesia  
Oct 11- San Marcos  
Oct 23-25- Golden West BG Fest., Norco  
Nov 1- Hollywood Park Race Track  
Nov 6- Brawley (In-the-Plaza)  
Nov 11-Dec 11- recording 1st album

UNION CREEK  
707/429-2616 (Fairfield)

UPTOWN RAMBLERS  
415/282-9225 or 525-9642 (Bay Area)  
Every other Sat-Kafeneo, Berkeley  
Sep 4- Meat Market Cafe, San Francisco  
Sep 24- Freight & Salvage, Berkeley

THE FRANK WAKEFIELD BAND  
415/655-8639 (Oakland)

BILL WHITE  
415/530-7192 (Oakland)

THE VERN WILLIAMS BAND  
209/772-1357 (Valley Springs)

WESTERN PACIFIC  
408/427-3531 (Santa Cruz)  
Sep 18-20- Grass Valley BG Festival

WILD RYE  
415/443-0250 or 443-5217 (Bay Area)

WINDY GAP  
707/923-2603 or 923-2857 (Humboldt)

## Note to All Bands

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

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

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

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

The California Bluegrass Association presents:

# 3rd Annual Grass Valley Fall Bluegrass Festival

Featuring: THE LILLY BROTHERS & DON STOVER

LOST HIGHWAY • A TOUCH OF GRASS • SAWTOOTH MT. BOYS • LONE STAR • BLUE MT. BOYS  
WESTERN PACIFIC • OVERLOOK MT. BOYS • ANY OLD TIME • NEW DONE GONE

THE SQUIDS • HIGH WINDOW BOYS

Friday, Saturday, & Sunday, SEPTEMBER 18, 19, & 20, 1981  
NEVADA COUNTY FAIRGROUNDS, Grass Valley, California

## TICKET INFORMATION

	Fri. only	Sat. only	Sun. only	Fri. & Sat	Sat. & Sun	3-day at gate	3-day advance
CBA member adult	\$6	\$9	\$7	\$15	\$16	\$22	\$13
general public adult	\$6	\$9	\$7	\$15	\$16	\$22	\$18
under 12 or over 65	*****FREE*****						

Note that discounts are available ONLY on 3-day advance tickets!!!

We strongly encourage you to get your tickets in advance and avoid the disappointment of a sell-out at the gate.

**NO DOGS WILL BE PERMITTED AT THE FESTIVAL!!!!**

## ADVANCE TICKETS: Limited tickets available

Send a check or money order made payable to CALIFORNIA BLUEGRASS ASSOCIATION to:  
Kathy Tyler, 36381 Barnard St., Newark, CA 94560 (415)792-3183 or  
Mike Johnson, 9025 Alcosta Blvd. #233, San Ramon, CA 94583 (415)828-1389  
Deadline for mail-order tickets is September 7, 1981.  
NO TICKETS WILL BE HELD AT THE GATE.

PLEASE INCLUDE A STAMPED, SELF-ADDRESSED ENVELOPE!

Tickets also available from The Fifth String music store (San Francisco, Berkeley, Sacramento)

**CAMPING:** Camping in the rough; hook-ups are available on a first-come, first-served basis. There is no additional charge for camping DURING the festival.

**SEATING:** On the ground. Bring blankets, lawn chairs, etc. if you wish.

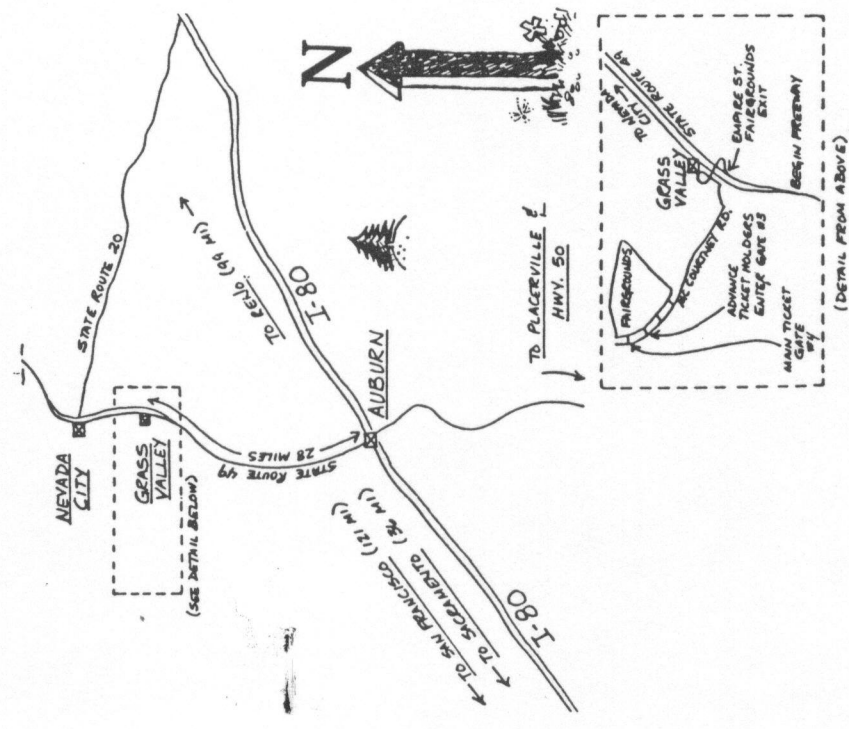
**FACILITIES:** Rest rooms with sinks, plus portable facilities throughout the fairgrounds. Hotels and motels throughout the area - MAKE RESERVATIONS EARLY!!

**FOOD:** There will be food concessions at the festival, or you may prepare your own meals (NO OPEN CAMPFIRES! - off-the-ground campstoves or hibachi-type cooking only!). There are also a number of good eating places close by in Nevada City and Grass Valley.

**ETC:** Alcoholic beverages only in moderation, please. NO DRUGS!!

**LOTS MORE DETAILS IN OFFICIAL FESTIVAL BROCHURE AVAILABLE AT THE GATE!!!**

for more information, call the CBA Hotline (415) 548-9509



FOLLOW THE FAIRGROUNDS AND BLUEGRASS FESTIVAL SIGNS!



The CALIFORNIA BLUEGRASS ASSOCIATION presents

# BILL MONROE

Father of Bluegrass and Star of the WSM Grand Ol' Opry

## and his Blue Grass Boys



# RALPH STANLEY

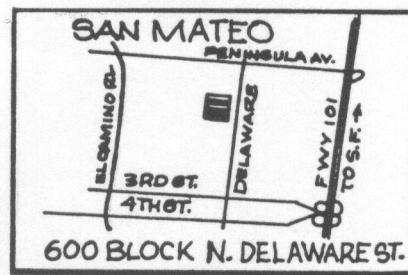
and the  
Clinch Mountain  
Boys



Thursday,  
**OCTOBER 8 8pm**

at the

**SAN MATEO CENTER**  
for the **PERFORMING ARTS**



**TICKETS \$8 general \$6 CBA Members**

For advance tickets, contact

Sandy Liskey, 188 Casper Street, Milpitas, CA 95035 (408) 946-5037

Make checks payable to the CBA.

For more information, call the CBA Hotline (415) 548-9509.

# Election of CBA Directors

CBA decisions are made by a board of nine directors chosen in an annual election. This year's election will be held on the last Sunday in October (Oct 25) at a site yet to be chosen. CBA members will receive a separate mailing of an official ballot and notice of the exact time and date of the meeting. As in the past, the meeting will be combined with a regular mini-festival, and this time it will be the bluegrass contest.

The incumbant directors are all automatically placed on the ballot unless they make a "timely objection." Other members may be placed on the ballot by submitting a petition signed by at least 10 other current CBA members. The petition must be in the CBA mailbox by Oct. 1. There will be space on the ballot for write in candidates, so the deadline is only for having a name printed on the ballot.

Ballots will be sent to members two days after the petition deadline. Mail ballots must be received at the PO box the day before the meeting in order to be counted. If you mail a ballot, there will be an opportunity to change it at the meeting. Alternately you can just show up at the meeting and vote in person. The reason for mail ballots is to encourage as much participation in the election as possible. If you're not sure whether you will make it to the meeting, mail in a ballot to help make a quorum.

The ballots will be verified against a current membership list, and then counted. The nine people with the most votes will be your new directors. Please note that you will be voting for nine- you have nine votes on the same ballot, though you may vote for less than nine.

As of press time, the following people will be on the ballot for director (an\* indicates an incumbant):

MARK HOGAN- Mark is the banjo player for the New Done Gone Band, and has been the hard working head of the ground crew at Grass Valley this year.

MIKE JOHNSON \* - Mike is a member of the Foggy Mtn. Cloggers, and served this past year as Treasurer of the CBA, as well as handling advance ticket sales for Grass Valley.

CARL PAGTER \*- Carl plays banjo with Country Ham, and is one of the founding members of the CBA. He is currently our legal advisor.

DON POWELL \* - Don is the concessions coordinator at Grass Valley, and has served on the board for two years.

SUE SHELASKY-WALTERS \* - This year Sue worked to organize the T-shirt concession at Grass Valley, and is a long time board member.

KATHY TYLER \*- Kathy has served as Chairman of the Board this year, as well as handling advance ticket sales for Grass Valley.

BUTCH WALLER \*- Butch is the mandolin player for High Country, and helped to organize the coming Bill Monroe/Ralph Stanley concert. He is also President of the CBA.

KAREN WALTER \*- Karen is also a long time board member, and before that was one of the few concerned members who regularly came to board meetings. She has put in long hours at Grass Valley helping backstage and in the information booth.

Current board members Laurie Lewis and Steve Pottier have declined to be on the ballot for director this year.

## ad rates

To place an ad in the Bluegrass Breakdown, the following rates apply (as of the Nov/Dec 1981 issue):

Camera-ready copy, including screened photos, clear black and white layout:

\$40/full page

\$25/½ page

\$15/¼ page

Classified ads: \$3.00/first 3 lines, \$.50/line thereafter. One line is 40 characters plus spaces.

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





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## DIRECTORS MEETINGS

Directors: Mike Johnson(MJ), Laurie Lewis (LL), Carl Pagter(CP), Steve Pottier(SP), Don Powell(DP), Sue Shelasky-Walters(SS), Kathy Tyler(KT), Butch Waller(BW), Karen Walter(KW)

July 12

Board meeting: (DP, LL absent)

Board approves ticket prices for the Bill Monroe-Ralph Stanley concert: \$8 general, \$6 for CBA members.

Board approves Sandy Liskey as the CBA Secretary until the election in October.

Board ratifies the phone poll taken to go ahead with the Bill Monroe-Ralph Stanley concert.

August 9

Board meeting: (BW, CP, MJ absent)

Board votes to renew the restricted savings T-bill in September.

Board votes to deny Mark's Industrial Catering access to Grass Valley until they pay for repair of main gate.

Board approves hiring the Foggy Mtn. Cloggers for September Grass Valley.

Board approves motion to restrict parking of motor homes over 10 feet high and 22 feet long. This means that there will be a few areas where they can't park. (KW abstained). Board approves increase in ground crew budget.

Board approves a fixed salary for the ground crew coordinator for September Grass Valley. Motion to try to get a beer concession for September Grass Valley died for lack of a second.

Board approves budget to purchase three scaffolding towers for the Grass Valley festival.

Board approves budget for design of the T-shirt for September.

Board approves donation to KPFA for their support of bluegrass throughout the year. Board approves budget for purchase of recording tape for the September festival.

(These brief summaries are not meant to be minutes of the Board meetings, but mainly an account of Board actions brought to a vote.)

# LETTERS!

Dear Members of the CBA and directors,

I'm writing this letter this day to let you know that I have a new album coming out in September on Sierra records and would appreciate any mention that you make in your magazine. I'll see that you get a copy as soon as I receive one.

Being an honorary member of your assn. I have some questions personal that I would like to ask the board of directors, officers etc.

Number one, why has my name been removed from your field guide to western bands.

Number two, why have I not been asked to play your Grass Valley festival, does someone in your organization hold a grudge against me for some unknown reason? I worked the first one, and since then was asked only one time at which time I was committed to another date.

The last two years I have toured all over the USA and Canada with Doug Dillard and Byron Berline. I just thought you might like to know that although I work in country and other types of groups I still play bluegrass whenever the rewards are right. The last three years I have worked music full time and at the present time am starting another album. Question number three, does your organization have some kind of rule that eliminates a member if he or she plays another style of music?

Question number four, I have heard through the grapevine that the reason I have not been considered to work any of your festivals is because I don't have a band. For shame for shame. I have two of the best pickers you'll ever hear, I guess you could call them Larry and Cary Park- we're sorta related. I'm sure they could take time off from their musical careers to give me some help. Of course I'd still need a banjo player so I guess that could be a real problem alright but I'm sure with the help of your organization maybe I could find someone that would work with me??

Anyway I've made it this far without working any of your festivals and I'm sure I'll make it further, but I'm still mystified. Maybe if you print this in your magazine one of your members and or readers could solve this puzzle as to why I'm being totally slighted.

Thank you very much.

1st Honorary Member,  
Ray G. Park

(Editor's note: The reason you were removed from the Field Guide is that I hadn't heard from you or heard what you were doing for almost two years. I usually clear the Field Guide every six months, but kept your name hoping that eventually we could hear from Ray Park. It is somewhat ironic that I hear from you immediately upon removing your name. At any rate I'm pleased to hear you're OK, and happy to list you again, this time with the phone number.

I am sorry to hear you refer to "your" organization rather than "our" organization. Please remember everyone here is a volunteer, and we could always use a little participation. However, we definitely do not hold a grudge against you for any reason. We definitely do not have a rule that eliminates members for playing another style of music. Bands are selected for Grass Valley by a band selection committee. If the members of that committee haven't heard you or your band, they probably won't select you. Your letter at least lets them know you want to play- why not send in a cassette tape of your band? Of course, a lot of us have heard you and know who you are, but some haven't, and some of them could be on a band selection committee. Also, people who haven't heard you in awhile may want to hear what your band sounds like and what material you're doing now so they can select a good variety of bands at any particular Grass Valley. As far as a banjo picker- you would probably know better than anyone in the CBA just which one would work best for you, and the CBA generally stays out of that.

Ray, I personally would like to see you at Grass Valley, and a cassette tape would make a big difference, as with any band. Thanks for your letter.)



Dear Steve,

Give me a break! In the last BGBD you stated that I had quit Sidesaddle to get married, speculating that I "wasn't really into bluegrass." Although I believe your remarks were intended as a joke, I'd like to set the record straight.

I left Sidesaddle because the band's demanding schedule and my full time day job had me working an average of six days and three nights per week (more during the summer). Incidentally, my husband, Lance Gordon, is an accomplished guitarist and mandolin picker who has played professionally in both country and bluegrass bands; playing music together is one of our greatest joys. Marriage and bluegrass aren't incompatible, Steve. If Lance and I ever grow nostalgic for late nights, obnoxious drunks and smoky bars, we can always start our own bluegrass band.

Sincerely,  
Evelyn Peyton

(Editor's note: Yes, I did intend to make a joke, and my sincerest apologies if anyone took them differently. By the way, the last sentence in your letter sounds like a great line for a song...)

Dear CBA,

I've just returned from the Bluegrass Festival in Grass Valley and I must say, it gets better every year.

A lot of the members of the performing bands came out to the camps and did some jamming. This was thoroughly enjoyed. But my biggest thrill was the autoharp workshop.

There were eight people at the workshop with push button zithers and a few spectators. During the time before it started we got acquainted and tuned to each other as best we could (which was a bear!). Most of us were self-taught.

Judy Pagter kicked it off with an introduction to her style of rhythm, back-up and melody picking, then had each individual Autoharpist do the same in turn. We also swapped information, ideas and tips. There was a table top demonstration, about three different arpeggios, and two calypso renditions, some double harping, and a good blend of

bluegrass, folk, old time, string band, and even some Elizabethan music! Everyone had their own style. Not a two were alike.

I really think we ought to give Judy a hand for doing such a fine job with the workshop.

Sincerely Yours,  
Robbin L Westfall

Dear Editor:

My wife and I have enjoyed Grass Valley Festivals for several years. They are always well run and the best source for hearing a large quantity of quality bluegrass. The price is the most reasonable that I know of on the West Coast. And yet, I do have one complaint.

First, let me say that I don't want to seem like just another guy getting up on his soapbox about a problem no one else cares about. As a member of the CBA I feel it's something that needs to be brought up. It's a situation that exists in the concert area at every Grass Valley festival I've attended- smoking. If people want to smoke that's fine, but I don't like having it blown in my face. The last festival I attended, September, 1980, the smoke was so thick that I spent most of my time standing in the the very back of the audience. We have not been able to attend another festival since that time because of this problem. What it comes down to is common courtesy. If people won't practice it, maybe we need to consider smoking and non-smoking sections at Grass Valley. I know I'm not the only one who finds cigarette smoke offensive (not to mention hazardous to non-smokers, too, as studies have shown).

I hope this letter will be taken seriously and as a legitimate request by a fellow member.

Sincerely,  
S. Alan Corlew

## *The Unclassified Ad*

FOR SALE: 1977 Guild Mach IV Classical guitar w/hard case, excellent condition. Like-new Ibanez F-hole mandolin w/hard case. Old fiddle w/case and two bows. Kerry Parker, 415/921-3448; 2195 Green St. #1, San Francisco, CA 94123.

Dear CBA...

Here's some more comments to add to your stack of feedback on the June Grass Valley Festival. The bands--Del McCoury was a bit of a let-down to me. I first saw him at the Napa Mini-festival and was very impressed with his performance there. Maybe it's a credit to the calibre of the other June bands or maybe I just missed those powder blue double-knit suits and string ties, but somehow the magic wasn't there this time.

Robbie Macdonald's comments regarding the Cache Valley Drifter's makes me wonder if the word "support" he uses is interchangeable with "subsidize"? I realize it's difficult for bluegrass musicians to make a reliable income due to the limited places willing to pay money for our type of music, and it is good news indeed when a band finds itself hired to play Grass Valley, but to what extent is the CBA obligated to hire bands because it's difficult to get work elsewhere? This must be balanced against giving the audience a good show for the money and presenting entertainment that leaves them with a good impression of "bluegrass music" and hopefully will prompt them to take in a local club's bluegrass offerings, which is where the real benefit to the bands will occur. I don't have the magic answer to this dilemma but I feel the CBA officers have done an excellent job of it, given the responsibilities and pressures they must work under.

Back to the festival...the highlights of the weekend for me came from two bands reflecting widely differing material but with the same philosophy behind the presentation. I feel Mr. Macdonald's praise for the Possum Trot String Band (one of my high points) is just as appropriate for the Cache Valley Drifters performance; "instead of trying to mimic old recordings they interpret the music with their own hands and voices aided by substantial amounts of talent." This really impressed me after watching other bands trying to recreate the "sounds" of the great bluegrass bands of yesterday, only to find I couldn't separate the various "Monroe/Stanley/Mountain Boys" clones and their performances from each other at the end of the day. Cache Valley and Possum Trot stood out for their clean show presentation and an abundance of talent flowing from the stage that made me sit up and take notice.

As for the motor home real estate monopoly, I agree that at this festival their impact on the open air, outdoor setting was definitely noticeable. Suitable tent camping sites were in short supply and the Saturday arrivals had mighty slim pickin's compared to earlier festivals. My hope is that a creative solution be found that will protect the right of the big box driver to enjoy the same music I do, but not at the expense of sound system breakdowns and a decline in festival quality that affects everyone.

I gladly volunteer a half day of my time at the next festival to help with the work that need doing. It's the least I can do considering how much I look forward to attending Grass Valley and the good times I've had there. Thanks CBA!

Sincerely,  
Eric West

Dear Board Members,

As long time CBA members we have a few words about recent events. We were fortunate to attend the recent Grass Valley festival. Overall, we feel it was a tremendous success. It was well organized, well executed and ran smoothly, on the whole. Concessions were in good taste. It was a fun weekend and the music outstanding.

There were some aspects on the other hand, which should be mentioned: the NO DOG rule would have been 100% successful if the several people with dogs had been turned back at the gate on entering the park.

Will there ever be enough portable johns?  
Aren't portable showers available?

Is the dance floor with all that stomping noise really necessary?

Is the sound system contractor the best we can afford? Felt that the mixing was poor in many instances, the overall volume often too high with unnecessary feedback. The racket after the Saturday night show was inexcusable.

We joined the CBA when informed it was established to preserve Bluegrass music. Having been involved with Bluegrass for almost 50



years in one way or another, it seemed like a good idea. Living up to that charter does not include electric basses, saxophones or bands such as the Cache Valley Drifters. They are outstanding musicians and the band is excellent but they don't belong at the CBA festival. In the preservation of Bluegrass there is no compromise!

The security force deserves a big hand. The "yellow shirts" were on the move continuously. Hassles were practically nil. It was even possible to get a good night's sleep after a great day of music.

Thanks for listening!

Sincerely,  
Paul H. Sedon

Dear Mr. Pottier:

My comments are directed to you and to one Evelyn Peyton whose diatribe on or against Motor Homes appeared in "Letters" in your CBA publication.

First, this lady apparently does not get out and about much; to resort areas, State and Federal Campgrounds, Pro Football Games, Dick Tyners quarterly Bluegrass events, or those other Bluegrass events say at Langley, Oklahoma; Mountain View, Arkansas; Clinton, Arizona; Hugo, Oklahoma; Council Bluffs, IA. At all of these events there are more and more Campers, Cab-Over Motor Homes, Class A Motor Homes, Vans, Pick-up's pulling Fifth Wheel Vehicles and the Super Vans.

It's the younger generation, perhaps not so affluent because they have not worked so many years who go to Grass Valley in their autos and then stake out a tent site.

Let's talk about space requirements for vehicles a minute. Evelyn takes particular exception to a "30 foot mobile monster". Except for the sub compacts, the median length of an automobile is 17' and the full size ones are 21 and 22' bumper to bumper (Pontiac, Buick, Olds, Cad., Chrysler and others). Most vans are 18 to 20 but some go up to 23, as do some Mini-Motor Homes on Toyota chassis. Perhaps Evelyn should take a tape with her on her next visit to Grass Valley and measure the space occupied by these vehicles plus the space occupied by a tent or tent trailer. She should also take into consideration the number of people occupying the "Mobile Motor Home Monsters"

(upwards of 4 and many times 7 or 8) versus the one, or two persons occupying the tents.

Evelyn Peyton's letter is indeed of the "poison pen" variety. Her innuendos are most inflammatory. She says...."I was told that the numerous PA system failures were caused by the tremendous drain these vehicles placed on the fairgrounds electrical system." The facts are: There were but two instances (and both took place Friday Evening) where circuit overloading caused the circuit breakers to kick out on one circuit which was overloaded not by motor homes but by electrical usage used to power the many microphones, the many, many (some unnecessary) speakers, the Video Camera, two tape players under the platform of the control tower plus the real overload caused by the two broadcasting stations use in their recording and their massive control panel. All of this equipment was plugged into the one power pole outlet panel located out in front of the stage on the right hand side where the elevated platform was located. There was only ONE motor home and ONE "Fifth Wheel" plugged into this circuit and they both were plugged in earlier in the day before all the elaborate PA and Broadcasting electrical equipment was installed. And, strangely enough neither the Motor Home or the Fifth Wheel were using any electricity when the blow outs took place. I know, because I was visiting in the area at the time.

Fair-grounds maintenance personnel told several of us the next day that there were no other power failures either Friday or Saturday and they had figured that those responsible for the set up on Friday were not aware of the wattage draw by all their equipment. They also said that no such problem existed last June or September when on stage, PA and Radio needs were accomplished through another circuit on the pole to the left front of the stage area.

Also, following the first power outage I personally helped disconnect the Motor Home and Fifth Wheel "Shore supply lines" and they were connected to another power source 120 feet away where they experienced no problem.

Miss Peyton should not "find fault with her neighbor until she has walked the trail of

life in his moccasins." Unquote!

I am a Doctor, a Senior Citizen, and consider that I have great empathy for my fellow man. It has been my experience that most large motor homes are owned by older folk who have worked hard all their lives just as I have. Many of these folk have gone the motor home, cab-over or fifth wheel route because their kidneys or bladder function no longer as they used to when they could sleep the night through without the need for them to go to the bathroom three or four times during the night. Many have health problems which also prohibit their sleeping on the ground in a tent. Many cannot afford Motel Accommodations (if they were available which they are not at least two-three weeks ahead of the June or September festivals).

I have observed in my visiting around the "Jam" sessions that many of these elders (who have the nostalgia for this "Hillbilly" "Bluegrass" music through inheritance bring along their children and grandchildren in their motor homes. This appears to me to be a lot more consonant with the American way of life than the very obvious boy-girl relationships that go on in the tents on the ground.

If it had not been for the self sufficient motor homes, campers etc. with their porta potties, jonnies and flush toilets your deplorable sanitary facilities would have been even worse. No toilet paper, no hand towels, overflowing refuse bins and garbage containers.....what a mess.

Also, if you are interested in a real constructive suggestion, I suggest that you instruct your security people to circulate among the participants no matter how accommodated at 2:00 am and tell all the "Jammers" to quiet down so others can go to sleep. Where I was located the "Jamming" went on until 4:30 am Sat. Morning and the Saturday night sessions carried on until 7:15 am Sunday Morning.

Sorry about the length of this communication. I wish you would extrapolate from it the important rebutal to the "Peyton" "Paper" as I know her diatribe has kicked off a provocative write in campaign in support of the RV in bringing more people to the Festival and making better & for more land use

availability the norm rather than the exception as she alledges.

PS: I have attended most all Festivals since they started in '74 and think they are a tonic needed by our masses. You do need a bit of help in selection of bands sometimes, and/or the program arrangement. Vern Williams Traditional Band plays good music but he sure as hell can't sing or remember the words to old songs

AMEN,

"Nothing is Really True Or False.. Only Thinking & Believing Make It So!"

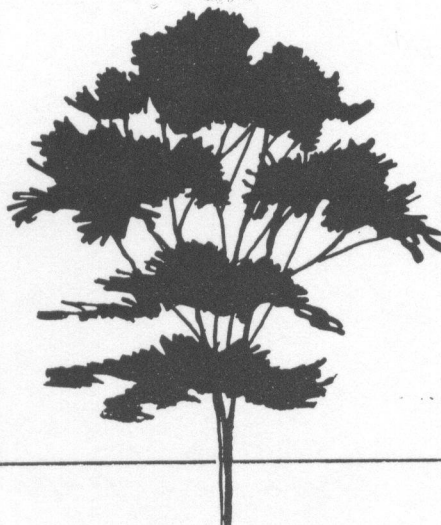
Rutherford B. Johnstone, MD

(Editor's note: I did, in fact, take a tape measure out to check on the lengths of cars. I found the median length closer to 15 feet, with vans at 18 or 19 feet. The largest car I measured was a full size Cadillac at 19 feet. In any case, I'm not sure that the number of people per square foot is the issue that Evelyn is questioning.

Evelyn was correctly informed about the power failure. There were three power poles that were plugged into the one main pole supplying the PA. No single pole (or the PA) was at fault, but the combination blew the main breaker. The PA was, in fact, plugged into the pole just to the left of the stage, as before. If there is any question of priorities with the power, let me assure you that the PA and stage will be the last to be disconnected.

The CBA will definitely not discourage jamming at Grass Valley. There are quiet areas on the hill and at the end of the parking lot.

The first CBA Grass Valley festival was in 1975.)





# CLUBS

BLUE RIDGE PICKIN' PARLOR, 5221 Reseda Blvd. Tarzana, CA 91356. Everything for the picker, and jams two Sundays per month! For exact times and more info, call 213/700-8288.

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

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

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

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

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

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

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

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

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

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

THE PALMS PLAYHOUSE, Davis, on County Rd 103 just off Chiles Rd. Regularly featuring bluegrass music. Phone 916/756-9901.

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

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

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

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

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

TUBA-MAN'S GRAND SLAM PIZZA, 2551 University, San Diego. Bluegrass Music every 1st and 3rd Saturday. Phone 714/295-9426.

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

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

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

# THIS N' THAT

## Steve Pottier

Do not miss the Lilly Brothers and Don Stover at the upcoming Grass Valley Bluegrass Festival. They have never played on the West Coast, so it will be a rare treat indeed. For anyone not acquainted with them, Everett and Bea made their first radio appearance in 1939, and their style of music bridges the gap between the popular brother duet sound (Bill and Charlie Monroe, Blue Sky Boys) of the 30's and the full on bluegrass band as it is today. Everett played with Flatt & Scruggs for about a year and a half, and recorded 14 sides with them. Don Stover is an ex-Blue Grass Boy, and has recorded two albums of his own, including Things In Life with David Grisman playing mandolin. Together, their repertoire ranges from balads like "The Butcher Boy" to Carter family songs like "Little Annie" to standard bluegrass fare like "Wheel Hoss" and "Long Journey Home." They have not traveled much in the last ten years to play the festival circuit, and I imagine that is the reason they are not as well known as some other big name bluegrass groups. They are, however, true originals, and we are fortunate to have them out here.

\* \* \* \* \*

Some of the other bands to play at Grass Valley will be Lost Highway, the always spiffy and soulful sounding traditional band from Southern California, featuring the banjo playing of Lauren Seapy. A Touch of Grass returns with their own brand of contemporary bluegrass, and always one of the most popular bands. Sawtooth Mt. boys will also return- high energy bluegrass from Steve Waller and Co. And they are real hard core jammers, too. Lone Star, with ex-Blue Grass Boy Mylos Sonka will have a premeir engagement with their brand of old time country and western swing along with bluegrass. Blue Mt. Boys are a traditional band from Oklahoma, and I look forward to hearing from them. Western Pacific features the fine singing of Paul King and Joe Kimbro and tasty banjo playing and fiddle playing. Overlook Mt. Boys will return, and I believe this is their first Fall appearance. They have been working on a new record, and maybe they'll have it out in time. Any Old Time is an eclectic old time band from San Francisco with Kate Brislin, Jenny Haley, Sue Drawheim and Bethany Rain. The New Done Gone

Band will make a debut appearance with their new personell- Stan Miller, Evan Morgan, and Barbara Stein. Their music features a lot of tight arranging and some fine lead guitar by Evan. The Squids is a punk rock group with loud electric guitars and offensive vocals. The High Window Boys are a highly polished and entertaining band from Southern California featuring Walden Dahl and Don Ridgeway. And of course, we have our own bit of California flash with the Foggy Mountain Cloggers.

\* \* \* \* \*

The Fifth String just opened a new store in Sacramento, offering lessons, instruments and accessories for the bluegrass picker. Congratulations to John and Skip Green!

\* \* \* \* \*

Laurie Lewis has just opened her new violin shop on Fourth Street in San Rafael. The new shop is called Marin Violin, and specializes in repair, sale, and lessons in the violin family. Best of luck to Laurie!

\* \* \* \* \*

Molly Bogh, fiddler for the Tyners and Train 45, was runner up in the Ladies Division at the national fiddle championships in Weiser Idaho.

\* \* \* \* \*

Ray Park writes that he has a new album due out on Sierra records in September. Be sure to look for it.

\* \* \* \* \*

Old Time Fiddlers District 9 now has their monthly jam at Earl Warren Adult School on Center Street in Castro Valley on the 4th Sunday of every month from 1:30 to 5 pm.

\* \* \* \* \*

I read in McCabes flyer that the Banjo Cafe in Los Angeles was severely damaged by fire on July 23. I hope they are able to have it operating again real soon. The Banjo Cafe has been a real help to bluegrass in the LA area, and it will be sorely missed while being repaired.

\* \* \* \* \*

(continued on pg.23)



# RADIOADDENDA

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

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

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

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

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

KAZU (90.3 FM) Pacific Grove  
"Pickin' in the Wind" with Peter Figen  
Wed. 9 am to 12 noon

## This 'N That (cont'd)

Raspberry's is no longer in Angel's Camp. Owners Jim and Peggy Lucas are moving it to the Crest Theater in Sacramento, which is great news for all music lovers. Jim and Peggy are two of the greatest club owners a musician could work for- we wish them the best.

\* \* \* \* \*



## MEMBERSHIP APPLICATION

## RATES

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

For CBA use:

CS	LM	BB	FM
DA	AMT		
NO			

Bands of 3 to 7 members may join at the CBA Band rate. Write for more information. Send check or money order to:

Treasurer, California Bluegrass Assoc.  
P.O. Box 11287  
San Francisco, CA 94101



BLUEGRASS BREAKDOWN  
PO BOX 11287  
San Francisco, Ca 94101

Jay Quesenberg  
Box 2473, Rte #1  
Elkhorn, KY 41522

\*

## BLUEGRASS ON YOUR WIRELESS

KALW (91.7 FM) San Francisco  
Saturday - 5:00 pm, Sunday  
9:00 am - NPR Folk Festival

KDVS (91 FM) Davis-Saturday,  
9- Noon - Bluegrass, Folk,  
Irish with Steven White

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

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

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

KFAT (94.5 FM) Gilroy- Sunday,  
7-9 PM, Bluegrass with Cousin Al Knoth

KKUP (91.5 FM) Cupertino- Monday, 3-5:30-  
Free Wheelin' Fred, newgrass & bluegrass.  
Sat. 3-6 pm-Rick Nagle, The High and  
Lonesome Bluegrass Show; Sun. 9-midnite-  
Cupertino Barn Dance w/ Stompin' Steve,  
traditional country; Thurs. 7-10pm-  
Karen Quick, "Quickstep"-bluegrass and  
country. (temporarily off the air)

KUSP (88.7 FM) Santa Cruz  
Sunday 4-7 pm- Down on the Pataphysi-  
cal Farm, bluegrass with Leigh Hill

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

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

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

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

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TIME VALUE