

BLUEGRASS BREAKDOWN

Volume 11, Number 4

July/August 1985

Possum Trot

String Band

Bringing their lively old-time
music to the Labor Day Show



Thanks

Special thanks to Glenn Christensen, Joe Ross, Kim Elkins, Barry Brower and Anne Powell. Many thanks to Melissa and Anne Powell for getting it ready for the Post Office and to Esther Anderson for having the labels finished.

Deadlines

Because of summer work schedules and the fall festival, the final deadline for all material for the September/October issue of the *Bluegrass Breakdown* will be on Monday, August 19, 1985.

Special Notice

If your membership expires prior to Grass Valley Labor Day - you must have your new membership renewal to the membership secretary by August 1. After that date you will not be able to renew in time to get the cheaper membership discount tickets.

Labor Day Volunteers

Because of problems in the volunteer program in June, those people interested in being a volunteer should contact Don Powell prior to the festival. Only a very limited number of volunteers will be needed. Rewards - free camping on Thursday night and if you work for six or more hours - your ticket price refunded.

Call Don Powell at (916) 662-5691 - leave a message if he is not home. He will call you back to confirm.

Fall Festival Camping

The gates at Grass Valley will open at 4 p.m. on August 29. Do NOT plan to be there early as you will not be admitted. The CHP patrols the road and will issue \$50. tickets for parking along the road. Cost for Thursday night is \$7.00, set by the Fair Board. Early arrivals, who are not on the work crews, will not be admitted, as CBA had to pay the camping for a number of vehicles parked on Tuesday and Wednesday night and not a part of the work crews.

California Bluegrass Association

Bluegrass Breakdown is published bimonthly at 735 College Street, Woodland, California, 95695, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1975 and is dedicated to the furtherance of Bluegrass, Old Time, and Gospel music. Membership in the CBA costs \$10.00 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$2.50 and children between 12-18 for \$1.00 per child. Children 12-18 who wish to vote will have to join for \$10.00. Names and ages are required. Band memberships are available to bands with three or more people for \$25.00 for the band. Subscription to the *Bluegrass Breakdown* is available only to foreign locations. Make checks payable to **California Bluegrass Association** and mail along with the membership application located on the inside of the back cover to the address below. Second Class postage is paid in San Francisco, California and at additional mailing offices. *Bluegrass Breakdown* (USPS 315-350). Postmaster, please send address changes to:

Bluegrass Breakdown

P.O. Box 11287

San Francisco, CA 94101-7287

CBA Board meetings are usually held the second Sunday of each month and all members are invited and encouraged to attend. The meetings are held at the CBA office, above the 5th String Music Store, corner of Adeline and Ashby, Berkeley, CA. Directly across the street from the Ashby BART station.

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Special Events

July 6 - 4th Annual Sierra Nevada Old-Time Fiddling Championship, Plumas County Fairgrounds, Quincy, California. \$2,000 in prize money. Info: Johny McDonald, P.O. Box 3459, Quincy, CA 95971.

July 5-6-7 - Columbia River Gorge Bluegrass Festival, Skamania County Fairground, Stevenson, Washington. Info: Mr. John Hlavka, P.O. Box 285, Carson, WA 98610, (509) 427-8651.

July 13-14 - LaHonda Bluegrass Festival, Saturday, 11-9; Sunday 10 a.m.-9 p.m. Tickets from all Ticketron outlets. Mail-order - P.O. Box D221, La Honda, CA 94020. \$12 at gate per day, \$10 in advance per day. \$7 senior citizen per day. Children 10 yrs and under free with parent. *(See advertisement in this issue)*

July 18 - Peter Britt Festival, Jacksonville, Oregon World Music Night. Adults \$9.50, children 8-12 \$5. Tickets, Britt Festival P.O. Box 1124, Medford, OR 97501, send a self-addressed stamped envelope. MC/VISA (503) 773-6077. *(See advertisement for acts and full detailed information)*

July 19 - Peter Britt Festival Bluegrass and Cowboy Music Night. Same info as July 18. *(See advertisement for full details)*

July 20 - Peter Britt Festival Bluegrass and Country Music Night, same information as July 18 *(See advertisement for all details)*

July 21 - Peter Britt Festival Folk Music Night. Same info as July 18. *(See advertisement for all details)*

July 20-21 - 3rd Annual Santa Cruz Bluegrass Society Pickin' and Campin' in the Redwoods at Portola State Park, San Mateo County. Info: (408) 378-3107 or (408) 425-4941. \$5.00 per day for non-members and \$4.00 per day for SCBS members. Saturday Night Jambalya dinner is \$3.50 extra. One of the really fun events of the year. Top Parkin' Lot Pickin'.

July 21 - 26 - & July 28 - Aug. 2 - Puget Sound Guitar Workshop, featuring beginning, intermediate and advanced guitar instruction in bluegrass, traditional folk, swing, old-time, etc., plus instruction in banjo, bass, mandolin, dobro and vocals. Instructors: Sandy Bradley, Eric Schoenberg, Sally Van Meter and many more. \$250 per week, (includes room and board). Info: 1503 E. Street, Bellingham, WA 98225, (206) 647-0242. See advertisement in this issue for other details.

July 23 - Jerry Jeff Walker, Davis Veterans Memorial, Davis, Tickets at Barney's in Davis, Tower Records in Sacramento, Shows at 7:30 & 10 p.m., \$8.50. Info: (916) 756-9901.

August 2 - 3 - 4 - Mid-Summer Bluegrass Festival, Grass Valley, Nevada County Fairgrounds. Featuring Doyle Lawson and Quicksilver, J.D. Crowe and the New South, The Seldom Scene, Hot Rize, Red Knuckles & The Trailblazers, Country Gazette and Bryan Bowers, plus seven local bands. Limited three-day festival tickets includes free camping. Single day tickets will not include camping. Full information: (916) 452-8285 or (916) 662-5691. *(See advertisement this issue)*

August 3 - Jessie Winchester, Palms Playhouse, Davis, Tickets at Barney's in Davis, Tower Records in Sacramento. \$7.50, Shows at 7:30 & 10 p.m. Info: (916) 756-9901.

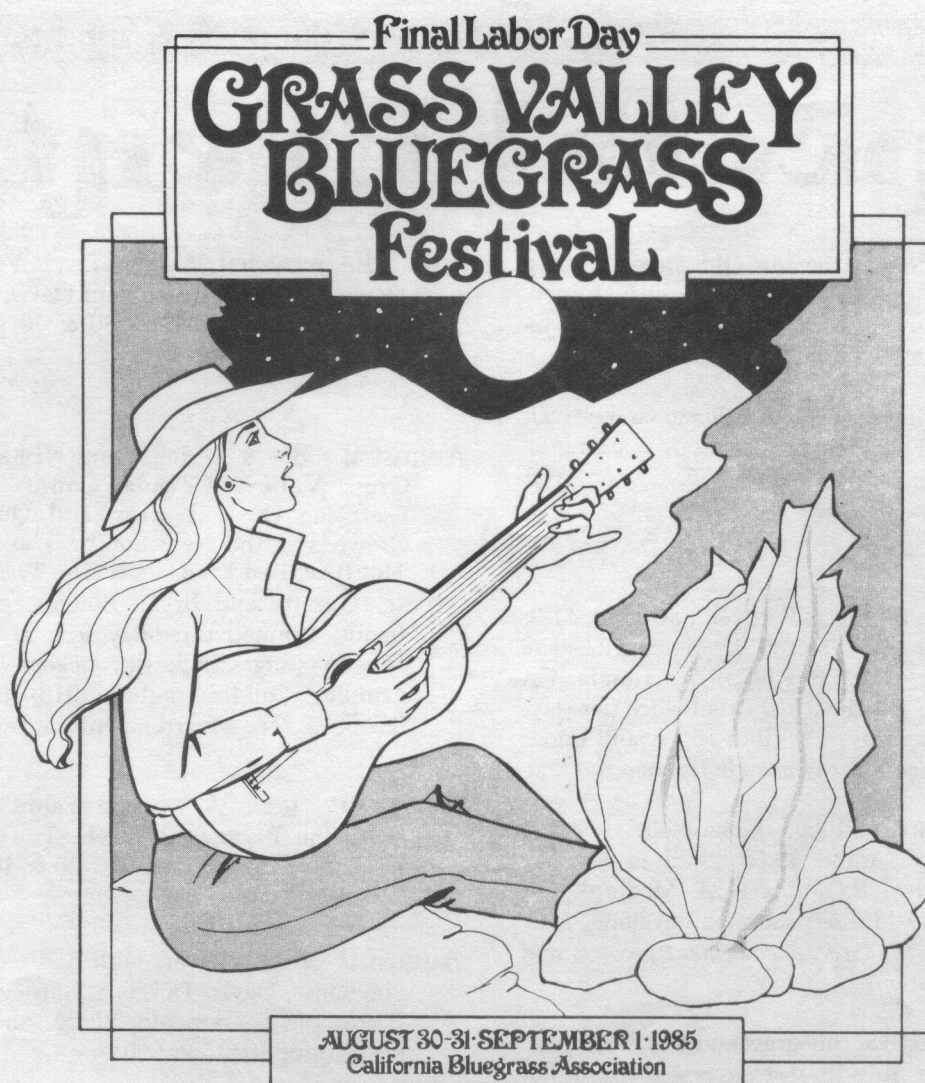
August 9 - Brian Bowers with Reilly & Maloney, Palms Playhouse, Davis. Tickets at Barney's in Davis, Tower Records in Sacramento, \$6.00. Shows at 7:30 & 10 p.m., Info: (916) 756-9901.

August 10 - Coulterville 6th Annual Mountain Music Festival. Located between Highway 49 and Hwy 132 between Sonora and Mariposa. Info: (209) 878-3418, P.O. Box 49, Coulterville, CA 95311.

August 10 - Bluegrass in Redwood Country, Crescent City, featuring Golden Gate Bluegrass Quartet with Jody Stecher, Kate Brislin, Brantley Kearns & Fred Sokolow; The Good Ol' Persons; The Vern Williams Band; The Mudhen Village Band; Wild Oats; and the Marysville Cloggers. *(See advertisement in this issue for complete details)*

August 30 - 31, Sept. 1 - Labor Day Family Bluegrass Festival at Grass Valley. Featuring the Flying Emus from Australia, Foggy Mountain Cloggers, Raintree County Boys, Bear Creek Boys Reunion, Bluegrass One, Jody Stecher, Heartland, Sidesaddle Southern Sounds of Bluegrass from Seattle, Possom Trot, and the Sawtooth Mountain Boys from Corvallis, Oregon.

3-Day member - \$19.00; 3-day advance (non-member) \$24.00; 3-day at gate - \$31.00; Friday - \$8.00; Saturday - \$12.00; Sunday - \$10.00; Fri-Sat - \$20; Sat.-Sun - \$22.00. Info: (916) 662-5691 or 735 College Street, Woodland, CA 95695



Featuring

The Flying Emus from Australia,
Sawtooth Mountain Boys & Sidesaddle

Plus Southland, Heartland, Possom Trot String Band,
Bluegrass One, Jody Stecher, Bear Creek Boys Reunion,
Southern Sounds of Bluegrass, Plus a Great Clogging Group.

Contests

Band and individual instrument playing contests!

Schedule

The music begins Friday from 5 p.m. to 11:30 p.m.,
Saturday from 10 a.m. to 11:30 p.m.
and Sunday from 10 a.m. to 6 p.m.

TICKETS 735 College St. • Woodland, CA 95695 • 916/662-5691 • attn: Don Powell

DAY	FRI ONLY	SAT ONLY	SUN ONLY	FRI & SAT	SAT & SUN	3 DAY AT GATE	3 DAY ADVANCE
CBA Member Adult	\$9	\$13	\$11	\$22	\$24	\$31	\$20
General Public Adult/over 12	\$9	\$13	\$11	\$22	\$24	\$31	\$26

Membership prices through August 23 only.
Regular prices after August 23.

CBA Members; Adults, Seniors (over 65), Juniors (11 & under): Purchase any type of ticket from Woodland address above.
Make check or money order to: California Bluegrass Association. (CBA Seniors & all Juniors free upon request)

Include: Self-addressed, stamped envelope. No tickets will be held at the gate. Deadline for mail order tickets is one week
prior to festival. Members may buy same number of adult tickets as there are adults (12 yrs & over) on membership card
on file. *Discounts available only on 3-day advance tickets (limited quantities available).

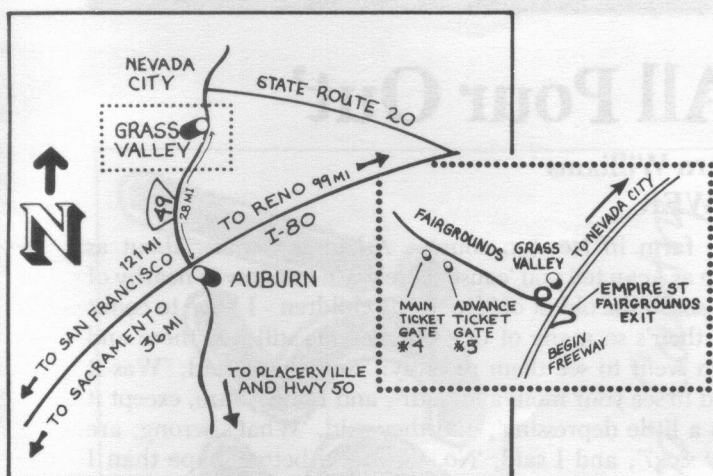


Charge by phone:
415/762-2277, 408/998-2277
916/395-2277, 707/762-2277

TICKETRON



TELE-TRON
(415) 974-6391



SEATING Compliments of Mother Nature . . . so bring blankets, lawn chairs, etc.

CAMPING Camping in the rough; there's no additional charge for camping DURING the festival. Camping area opens Thursday, 5 p.m. Camping Thursday night is \$7, payable at gate on entry.

FOOD There will be food concessions at the festival or you can prepare your own; No Open Campfires: Off-ground campstoves or hibachi-type cooking only! There are also a number of good eating places in nearby Nevada City & Grass Valley.

FACILITIES Rest rooms with sinks, showers, plus portable restrooms throughout the festival site. Hotels & Motels throughout the area. **MAKE RESERVATIONS EARLY!!!**

NO DOGS WILL BE PERMITTED AT FESTIVAL

For more information call: Don Powell, 916/662-5691; Fred Volz, 209/473-3212 or Steve Hogle, 415/949-2181



It was 'Hot' musically and weatherwise at June GV

The weekend was **HOT** both musically and weatherwise.

June Grass Valley will be remembered as the time bands performed with absolute perfection, bringing audiences to their feet cheering. It was a time for many bands to introduce new material (either original or new for them to play). It was also a time to see band after band brought back for encores - Country Gentlemen ended up playing an hour and 27 minute set Saturday night - stopping only because of the fairgrounds curfew. Berline, Cray & Hickman also ended up playing over an hour Sunday evening as the audience kept wanting more.

June Grass Valley will also be remembered as a time when the heat (104° Saturday; 102° Sunday) wiped out large numbers of the potential audience. Only 155 Saturday tickets were sold - compared to 1312 last year. This was also true on Sunday and helped to hold down the gate to a point that CBA actually lost over \$7,000 on the festival, drawing down on the organization's reserves.

The music was the important thing and a number of groups were well received by the audience. The two headliners drew rave reviews from almost all - even your editor (and I am not a Gentlemen's fan) as they brought a new life to the stage very show and ended up pickin' into the late

hours all over the grounds. The Country Gentlemen proved to bring a new drive to the stage and earned so many encores, that time called a halt Saturday night. They had a number of new numbers, but it was a new drive and tightness that really became evident.

Berline, Cray & Hickman, fresh from an Australian tour, had the audience where they wanted from the first number. This group played many new, for them, numbers. All were done with crisp precision and brought fantastic audience reactions. They were called back on Saturday and on Sunday they were asked to play so many encores that their set went to over 1½ hours. A fine tribute to an outstanding musical group.

Skyline Drifters, from Seattle, brought a new set of sounds to the festival. While it wasn't all traditional bluegrass, it was extremely well received by the audience. The group was swamped at the record sales table following each performance. The group mixes blues, swing and bluegrass to produce a unique sound.

Country Ham presented a number of songs from their new album. Many were humorous, adding another aspect for the audience.

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'You Got To Let It All Pour Out'

A Conversation with Vern Williams
by BARRY BROWER

When you're talking about traditional Bluegrass music on the west coast these days, chances are that you're talking about the Vern Williams Band. Although there are other, solid, bluegrass bands to be found throughout the western states, it is Vern Williams that has managed to put together a group that can hold its' own with any traditional band currently active, east or west. By just about any standard this is an exciting, no-nonsense, Monroe-style group of the first order, who have managed to effectively mix the important traditional bluegrass elements with their own, distinctive, trio-oriented vocals and selection of material.

Much of the success of this band can be attributed to two factors: the interaction of superb individual talents within the group and their shared appreciation and devotion to the mastery of a particular bluegrass "sound" - that of Bill Monroe. Yet it is not slavish imitation we are speaking of here - in fact, the group is readily distinguishable from the various Monroe bands of past and present - but a selective, respectful application of Monroe principles to their own musical approach. Of course, many other bands have attempted to do the same thing with varying degrees of success. In certain groups, however, the fusion of these elements has resulted in an exciting, dynamic, band chemistry - the little something "extra" that all good bands have. This is one of those groups.

After talking with Vern Williams it becomes apparent that none of this has happened by accident. Vern has studied the bluegrass musical form in some depth and has a thorough understanding of what makes bands "click". It is the knowledge of these factors that prompted Vern to select his son, Delbert, as the guitar-player, Keith Little on banjo, Ed Neff on fiddle, and Kevin Thompson as the bass-player to compliment Vern's lonesome, Arkansas tenor, and solid, but thrifty, mandolin playing. While each member is capable of drawing attention to their own formidable abilities it is the understanding of the importance of playing "as a band" that really sets this group apart from other, perhaps flashier - but ultimately less interesting - bands.

In the final analysis, though, it is really Vern Williams that ties it all together and provides the focus of interest in this exceptional group. His rough-edged, piercing, tenor voice comes straight at you without frills or gimmicky note manipulation. Though he is not afraid to arbitrarily experiment with the melodic thread of a bluegrass song "to keep it from getting boring" (take for instance his momentary switch to tenor notes on the second and fourth verses of "Down Among the Budded Roses" from their Rounder Album *Bluegrass From the Gold Country*), his presentation is always honest and free of contrivance, even when it flies in the face of accepted notions of proper melodic harmony (as it sometimes does).

For students of bluegrass biographies, Vern's will come as no surprise. 54 years old, he was born and raised on a 40-

acre farm in Newton county, Arkansas ("that's about as close as I can tell you 'cause there wasn't no towns nearby of any size") the oldest of "five or six children - I have to count 'em their's so many of us". His parents still live there and Vern went to see them recently: "Somebody said, 'Was it good to see your mom and dad?', and I said, 'Sure, except it was a little depressing', and they said, 'What's wrong, are they sick?', and I said, 'No, they're in better shape than I am!'"

Vern took an interest at a very early age in the considerable amount of music to be found in the area ("we had to entertain ourselves") and attributes much of his current ability to this early participation in the all-night dances common to rural Arkansas in the 1930's and 40's ("it's a shame nothing' like that happens there anymore. It all stopped about 1950. I guess it was television that did it.").

While the all-night musical marathons helped Vern to refine his skills at an early age it is the recollection of his mother's singing around the house that probably has much to do with his presentation of a song and the exceptional amount of "feeling" he puts into it. Over a bottle of his "number two" drink, Jack Daniel's (George Dickel holds the loftier position), Vern talked about his mother's unwitting contribution to his singing style:

VERN: "Well, I don't know, but a lot of the old songs that we sing on stage is songs I used to hear my mother sing 'cause she belted them out, I mean, she wasn't bashful. She'd be out milkin' or workin' in the garden and you could hear her singin' "Clinch Mountain Home" or a lot of the old Carter Family stuff. When I sing a lot of these songs on stage I can just go back and remember seeing her out there singin' those songs. It takes me way, way back right when I'm doing it."

BARRY: "You seem to have a special affection for Carter Family material. It appears this also came from your mother."

VERN: "Oh, yes. Not only that, it's great songs, too. We had an old phonograph and some Carter Family records and I'd learn those songs real quick if I liked them. A lot of old Delmore Brothers records, Uncle Dave Macon, too. When I was a teenager I remember listening to Bill Monroe on the 'Opry when Stringbean was playin' the banjo. The first tune I ever heard Bill do was "When the Cactus is in Bloom" and I thought it was so great. I don't know why by from the first his music always did stand way out from everybody else. You'd listen to somebody like Roy Acuff, and they were good, but Bill's music was just a little bit different. It had that crisp, clear sound that I loved. There have been a lot of great ones but to me Bill is still the best. A lot of people I knew wouldn't listen to anybody else on the 'Opry but Bill's portion of the show. He had that wallpaper

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Del Norte Association for Cultural Awareness Presents....

Bluegrass!

in Redwood Country

The Golden Gate Bluegrass Quartet w/Jody Stecher
Marysville Cloggers The Vern Williams Band

Wild Oats Mudhen Village Band Good Ol' Persons

Jam Session, Dance & Music Workshops • 10:00 A.M. - 12:00 P.M.

August 10, 1985 • 10:00 A.M. - 9:00 P.M.

Del Norte County Fairgrounds • Crescent City, California

Advance tickets - 7.50 Adult - 3.00 Under 12 Check or Money Order
self addressed, stamped envelope to: DNACA Bluegrass P.O.B. 1480
Crescent City, CA. 95531 by August 1, 1985 Information: (707) 464-1336

Tickets at Gate - 8.00 Adult • 4.00 Under 12 or over 65

Seating on the grass - bring lawn chairs, blankets, etc. if you wish

SUPPORTED IN PART BY FUNDS FROM THE CALIFORNIA ARTS COUNCIL AND NATIONAL ENDOWMENT FOR THE ARTS

Like a phoenix - KHIP revives old sounds

by KIM ELKINS

Reprinted by permission of the Santa Cruz Bluegrass Society.

Recently, out of the earthquake infested hills of Hollister, a not-so-new radio station has been shakin' up the airwaves. If you live in the Hollister, Gilroy, Santa Cruz area and have tuned into FM radio lately, you may have heard music that brought a smile to your face and memories to mind of the legendary KFAT, Gilroy.

About three months ago, Dave Powell, station manager for KHIP, Hollister, informed Amy Airheart and Uncle Sherman, both former FAT DJ's, that he would be leaving the station. Within three weeks Amy and Sherman gathered together air and engineering staff and on March 4, 1985 the show was back on the air. The result for those of us within signal range has been a lot of great music, comedy and DJ's that make you feel like you are right in the studio with them!

Speaking of being right there, I went down to the station to visit Cuzin' Al during his bluegrass show. (Yes folks, Cuzin' Al is back in his old time slot, Sunday evenings 6-9 p.m.) It was very heartwarming to see the many letters pinned to the bulletin board welcoming everyone back. The letters came from fans, business's, other radio stations and many old friends, everyone glad to hear this unique radio format back on the air. As Cuzin' Al was bringing the area great bluegrass music he would send out a plea to various areas for the purpose of seeing how far the station was reaching and to just say howdy to old friends. In response to the Cuz, calls came in from Santa Cruz, Salinas, Prunedale, So. San Jose and as far away as Turlock. Cuzin' Al will remain on KCSM 91.1 the last Sunday of every month from 12-5 but he will now have more Sundays to share all the great new records he has collected in the past few years. (Get your tape recorders ready folks).

For those of you who can't pick up the signal, there are plans sometime in the future for boosting power and reaching out further, but for now they

are just trying to put out the best quality signal possible with what they have. For the first few months their transmitter was running off a generator with golf cart batteries, and some lucky person was elected twice a day to drive to the top of Fremont's Peak and pour in ten gallons of gas. No gas, No show! As of now, a '76 propane powered Toyota engine is doing the job. Their main objective is to get some real electricity with a plug and everything.

The schedule on the weekdays features Terrell Lynn Thomas 6-10 a.m.; Amy Airheart 10 a.m.-2 p.m., Uncle Sherman 2 p.m.-7 p.m. and Buffalo Bob 7 p.m.-12. On weekends the schedule includes Rocket Man, Felton Pruitt, Cordy, Sister Tiny, Chris Taylor and, of course, Cuzin' Al Sundays 6-9 p.m. Also Travis T. Hipp is back telling

us about everything we don't want to know, right now at 7:50 a.m. & p.m. Terrell Lynn, as of a month ago, has been hosting a live radio on Saturday's from 11 a.m.-12 noon. The live show has already featured such guests as Larry Hosford, John Garcia and Bruce Bowers, Fiddle Dave Stogner, Radar Rangers and on June 22, will feature Sidesaddle.

So in closing, we at the Santa Cruz Bluegrass Society (and CBA) would especially like to welcome back Cuzin' Al to Sunday bluegrass & also all the other DJ's with their special brand of music, (All of the DJ's include bluegrass in their format) and to say "All Right" to a station that has just enough KFAT nostalgia mixed with an exciting format for the new KHIP, radio with hips, 93.5 FM Hollister.

Record Reviews



The Most Dulcimer
Jean Ritchie
Greehays GR 714

SIDE ONE: *Over the River to Feed My Sheep, Pretty Saro, Edward, Killiekrankie, The Haven of Rest, Winter-grace, Locks and Bolts.*

SIDE TWO: *Mourning Tears, Movin' on Down the River, Dabbling in the Dew, Jubilee, Four Marys, Aunt Rhodie R.I.P., and The Parson's Farewell.*

by ANNE POWELL

If you are like most people you will listen to side one of this record first. It is deceptive as the first number is an instrumental.

Sit back and listen to the clear notes of the mountain dulcimer. Then comes the second selection, "Pretty Saro". Now comes the only jolt on this otherwise beautiful record...Jean Ritchie's singing voice. It is somewhat reminiscent of the sound one would make while singing soprano on a rattling train. Now you begin to get the idea, but...

Try to listen above the vocals for a minute. There are some outstanding moments here. For instance, "Edward". It transplants the listener to old England, leading with the chilling sounds of Peter Pickow on the recorder.

"Locks and Bolts" seems perfect for Ritchie as it showcases her unique voice and the sparse accompaniment of the dulcimer is cold and clear.

Ritchie has some talented friends too. The guitar playing of Peter Pickow on "Dabbling in the Dew" lifts the song up and enhances even Ritchie's voice.

Yet here is a voice strangely suited to the mournful quality of traditional songs as in the Scottish ballad "Four Mary's". It is with these songs that she shines as a performer.

This is not Jean Ritchie's first album. She has many to her credit. Her playing ability and unique musical arrangements far surpass the drawbacks of her singing style. Give it a listen...well, maybe several just to get used to it enough to appreciate it.

'You Got To'

Continued from Page 6

show (on the 'Opry), you know, and people would make a point of tuning in for that thirty minute period he had."

BARRY: "Evidently, singing is a very important part of your life. I get the feeling it takes precedence in your approach to Bluegrass."

VERN: "I always loved to sing. There's something about it just makes me feel good inside. If I can sing sometimes when I'm feeling bad it just does me a world of good. It's good to hear some good pickin' but what really counts is when you start to singin' the song. When Ray (Park) did his album ("Fiddletown"), he said, 'You know, Vern, I don't know what I'm gonna do if somebody requests some of the stuff on this album. How in the world am I gonna play some of those fiddle tunes?'. I told him not to worry about that because nobody is going to request anything but the two songs he sang on that album ("Old Dick Potter"; "Bluegrass Music Blues"). I told him, 'I don't care how good they are, you'll probably never have a request to play one of those hot-fiddle tunes. What they'll remember is those two vocals, and that's what they'll want to hear'."

BARRY: Singing has always been a major focus and attraction of your band. I have noticed that you not infrequently have to stand a good foot or two from the microphone so as not to distort it. And your trios are overwhelming. How have you managed to develop such intense delivery both in solos, as well as your duets and trios?

VERN: "Well, you got to put out a lot of energy. You can't stand up there and just expect it to come out, you got to work at it. I was so proud of Delbert and Keith because when we stated playin' together they were both real good pickers but they didn't sing. They said, 'Nan, we'd rather not sing. We'd like to pick but we really don't care about singing'. So I never did try to push them into anything but I did tell them that if they wanted to sing they could sing and I told them how to do it. I said, 'When you go up there to sing don't worry about nothin'. You just literally pour it out'. Like I told a reporter in the Bay area once who asked me how to sing bluegrass and I said, 'You just got to pour your guts out and walk around them' and they put it in the paper! (Laughs). I was just kidding them, but basically that's what you got to do. But with Delbert and Keith it wasn't long until we were singin' together. And it wasn't long until you couldn't shut them boys up - they wanted to sing everything. And they're good, too."

BARRY: "You're the first bluegrass band I know of to delve seriously into the Stephen Foster repertoire for material. On stage you describe him as "the first bluegrass songwriter - although he probably doesn't know it". What prompted you to start singing Stephen Foster songs?"

VERN: "Well, back when we first started singing around the kitchen together, Keith had a Stephen Foster songbook and many of them I had learned when I went to school. We just started to thinkin', 'Why can't we do these songs bluegrass?'. Like "Oh, Susannah", or "Old Folks at Home" ("Suwannee River"), "Old Black Joe", stuff like that. We just cranked up, found the key we wanted to do it in, and we just did it. And it turned out pretty good. It's somethin'

you don't hear the other bands doing. I think "My Old Kentucky Home" is one of the finest bluegrass songs ever written. We just like to do songs that somebody else hasn't wore out, you know what I mean? A lot of people will say, 'Why don't you learn "Rocky Top", or somethin' like that and, frankly, I ain't got no desire to sing "Rocky Top" although it's a good song. I just heard it so much it's not one of the songs I want to learn. In other words, if I don't like it, I won't learn it. (Laughs)."

BARRY: "Well, you have a broad base of material, you obviously love to do all those songs, and that translates to the audience."

VERN: "Yeah, that's what it's got to be. We love what we're doing', and I think that's why we work so hard at it. I think everybody in the band feels the same way. There's nothing anybody suggests to play that we aren't ready to do. We never fuss about which songs to play. If somebody thinks of something to do we're ready to do it if we know it. A lot of times even if we don't know it we'll do it. (Laughs). I feel real fortunate playin' with a group like that, you know 'cause there's no friction whatsoever. Because our minds all run right down the same channel. I don't know how often that happens in a band. I'd say maybe not very often."

BARRY: "It's difficult keeping up with all the good material you want to learn, isn't it?"

VERN: And it seems no matter how long you sing, or how long you play, that song from years ago will creep back in and you wonder why you never thought of it before. For instance, there's that old Louvin Brothers song we do, "Bald Knob, Arkansas". I heard Roy Acuff do that song one time many, many years ago. I remembered about 90% of it and I started asking people around the country if they knew the song. I asked the oldtimers if they'd heard the song and nobody had ever heard of it. Finally, we found it in an old country song 'roundup' book. It works good in bluegrass.

BARRY: The Louvin Brothers have certainly had a tremendous impact on bluegrass music, haven't they. Ira Louvin was perhaps one of the greatest of country songwriters but I don't believe he's ever received his due for it."

VERN: "Yeah, and wasn't he a great tenor singer. Somebody supposedly asked Bill Monroe once who was the best tenor singer around - I don't know how true this story is - and Bill reportedly said 'There ain't but two, and Ira's dead'. I remember listening to the Louvin Bros. on a station out of Chattanooga and Ira and brother Charlie was playin' bluegrass; singing songs like "Travellin Down this Lonesome Road" a lot of Bill Monroe's stuff - and really good, you know. It was just the two of them, but boy, some of the singin' they done, you just couldn't believe it! Man, it was good. Without a doubt they were the best 'brothers' duet. But there were other good ones, too."

After moving to California following a stint in the Marines, Vern started playing bluegrass with Ray Park around San Francisco. In the early 1960's the duo, with the addition of banjo-player Luther Riley, and guitarist Clyde Williamson waxed an extended-play record on the Starday label that is now a prized collector's item. Among the four

Continued on Page 12

First Ann

MIDSUM

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The **FESTIVAL TICKET** includes camping from Friday at 8 a.m. until Monday at 10 a.m. Music will begin on Friday afternoon and continue all day Saturday and Sunday. **CAMPING** is included only with the **FESTIVAL TICKET**. Single day tickets are available for the Saturday and Sunday performances. Camping is **NOT** available with the single day ticket.

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MIDSUMMER BLUEGRASS FESTIVAL

August 2, 3, and 4

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RS • RED KNUCKLES & THE
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W BLUEGRASS BAND •
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To mail-order tickets:

Midsummer Bluegrass Festival
741 East Street No. 198
Woodland, CA 95695-4144
(916) 662-5691/662-2906

Adults	Children
Festival Tickets \$36.00	Festival Tickets \$5.00
Saturday Only 18.00	Saturday Only 3.00
Sunday Only 18.00	Sunday Only 3.00
	(Children under 5 FREE)



Charge by Phone
(415) 762-2277
(408) 998-2277
(916) 395-2277
(707) 762-2277

FOR MORE INFORMATION, CALL (916) 452-8282.



The Vern Williams Band
(circa 1981) at the June
Grass Valley Festival.

'You Got To'

Continued from Page 9

songs recorded was an exceptional version of Williamson's "Cabin on a Mountain" which gained Vern & Ray some notoriety - at least within the bluegrass world - and the song remains standard fare with Vern to this day. In spite of the minor success of the recording Vern & Ray slipped back into relative obscurity after returning to California. They were not to resurface until a critically successful album "Sounds from the Ozarks", was released by Old Homestead in the 1970's. Subsequently, the pair went their own way although they still get together informally and collaborated on the first of two albums Vern has recorded with Rose Maddox. There is also talk of a Vern & Ray reunion album. In any event, the early recordings of the pair served to cement the name "Vern & Ray" in the consciousness of bluegrass aficionados - a fact of life not lost on either of them:

VERN: "Me and Ray's talked about that and we both know that. I don't know how that all happened but me and Ray never did think we was doin' anything at the time. We was just playin' music. We loved it! But it seems like now, for instance, I'll be talking to somebody and introduce myself as Vern Williams; they don't know who Vern Williams is. But if I say, 'Do you remember Vern & Ray?', they say, 'Oh, really!' And Ray's had it happen too. But in Nashville we thought we'd get something started, get some records out, but nobody was interested. We did play some around there, on the local television stations in the early morning, five o'clock wake-up shows with the roosters crowin' and all that."

BARRY: "Vern, I think most people would agree that you have managed to record some real classics over the years, not only with Ray, but also with Rose Maddox and with your current band. Additionally, through various personnel changes you have managed to retain an authentic, old-time sound. It's interesting to note the difficulty many other groups have in trying to recreate that exciting bluegrass sound of the 40's and 50's, something that seems to come so naturally to you. Perhaps it has more to do with the social

circumstances of the period in which so many of the great recordings were made - the so-called 'golden years' - than any other factor. Times have changed and so has the music."

VERN: "I don't know. I can't answer that. But I know what you mean. Technically, the modern stuff is much better than the older stuff. But it don't say as much. It must be, like you say, because people aren't living those songs like they used to. The times have changed so much - everything has got so advanced - and nobody has the time anymore. Back in those days all people had to do was maybe sit around on the front porch and pick all day. They're bound to come up with somethin'! They had to entertain themselves. Like Ed says, 'They didn't have cable yet'. (Laughs) I admire bands like the Johnson Mountain Boys for trying to do the real thing, and play it where I can understand it. I've told everybody in my band time and time again - and they understand what I'm saying - I say, 'Boys, keep it simple, 'cause I'm a simple person, and if you're gonna play "Sally Goodin", for God's sake, let's make it sound like "Sally Goodin".'"

BARRY: "Well, I've known your fiddler, Ed Neff, for many years - too many years - and listening to what you have to say reminds me of similar conversations I have had with him."

VERN: "Well, that's the reason we're playing with Ed. Because he believes in playing the melody. Like Ed told me one time - and if I'd thought of it this is how I would have said it - he said, 'When you walk up to a stage and there's a band playing, you should be able to recognize right away just what song they're playing'. But with a lot of bands you can't. You might have to wait until they sing a verse or two before you know what they're playing."

BARRY: "That's a good point. Really, all those songs have a distinctive character of their own - no matter how much

Continued on Page 14

July/August 1985

Peter Britt

Music Festival

Thursday, July 18

World Music Night

Boys in the Lough

Visonto (from Hungary)

John McCutcheon

Sukay (Latin American Music)

Saturday, July 20

Bluegrass & Country Night

The Whites

Country Gazette

Rose Maddox & Foxfire

Friday, July 19

Bluegrass and Cowboy Night

Riders in the Sky

Berline, Crary & Hickman

Rogue Valley Bluegrass Boys

Sunday, July 21

Folk Music Night

Mike Seegar with D. Ray White

Kate Wolf Trio

Peter Rowan

John Fahey

**Each evenings performance begins at 6:30 p.m.,
with free workshops with the artists in the
afternoon - prior to the performance**

Tickets: Adults \$9.50 per performance

Children (8-12) \$5.00 per performance

MAIL: Britt Festivals

P.O. Box 1124

Medford, OR 97501

Mastercard/Visa: (503) 773-6077

Include a self-addressed, stamped envelope

There is no camping & No Dogs.

'You Got To'

Continued from Page 12

they may sound alike superficially - and it's the good bands that are able to draw that out."

VERN: "Yeah, I know that I've had people say the same thing - you know, that it starts to sound the same. But maybe they're not listening quite close enough. There is a difference if the band knows what they're doing. One thing we try to do is not play too many songs in the same key."

BARRY: "It is evident that much of your approach to bluegrass comes from your respect and appreciation of Bill Monroe. What specific aspects of his music appeal to you?"

VERN: "In addition to Bill being a great performer - and I think he's just the greatest - he wrote so many of the real good - as far as I'm concerned, the best - bluegrass. And the fact that he didn't let them (the recording industry) get him off into all that other commercial nonsense. I guess he was just too stubborn. He wanted it his way, and you got to admire the guy for doing that."

BARRY: "You have made some successful recordings with Rose Maddox and it is interesting that you've managed to fuse her country-oriented style with bluegrass."

VERN: "Well, don't tell Rose this but when Rose asked us to back her up on those albums we ended up turning them into bluegrass albums! (Laughs) Originally, we were asked to back her up at a folk festival in San Francisco. I'd heard that she was real hard to work with. The band was kind of dreading it, so I told the guys, 'I tell you what we'll do. We'll just go out and do the best we can, and if Rose gives us any lip we'll just let her do it by herself. We'll just walk off the stage'. So the first thing happens is we get up on stage and she kicked-off with "Rocky Top" and before we'd done three or four songs I could see Delbert and Keith was just dyin' to join her on the chorus. Pretty soon she noticed, too, and she motioned them in and you'd think they'd been singing together for months or years. Boy, she just lit up. The main thing Rose liked about us was we wasn't bashful. We've laughed a lot about his, Rose and I, and we've been great friends ever since."

BARRY: "Not only do you present some of the best bluegrass around, Vern, but you entertain as well. And it doesn't seem planned or staged."

VERN: "We definitely - and I'm not lying - do not know what we're gonna do when we walk out on that stage except for maybe the first few tunes. I just tell everybody in the band, 'You be thinking of something to do 'cause I can't do it all by myself'. I think if you're an entertainer and have got to make notes about what you're gonna do before you go out there and do it, well, then you're not ready to go out there."

BARRY: "One thing that adds to the stage presentation of your band is the constant and spontaneous humor, generally in the form of personal quips and jibes between band members. This is something that seems to have evolved over the years, and, knowing Ed, I suspect he has had something to do with that."

VERN: "Well, you're probably right. When Ed joined the band he had just quit playing with High Country and he wasn't doing much of anything. As usual. Still ain't.

(Laughs) You can put that in the article. Ed will love it. One of the funniest things that ever happened to me on stage was one night at the Freight & Salvage in Berkeley. We'd been doing duets and trios for most of one set and I walked up to the mike and said, 'Well, I'd like to do you a solo now', and Ed looked at me and he put his fiddle under his arm, started to walk off stage, and said, 'Well, Vern, call me when you're through'. I sing a lot of songs and sometimes I can't remember a title or something, and Ed or Keith will always throw something at me like, 'Well, Vern, memory is the first thing to go, you know.' But that don't bother me 'cause the more things they can do to me like that, the more I like it. And the audience loves it."

Reprinted in part with permission of the Washington Bluegrass Association and the author.)

Additional Summer Festival Information

Four outstanding events coming up in July and early August in Northern California. The Second annual La Honda festival will be held on July 13-14. This was a solid festival last year and will feature Vern Williams, 8th Avenue String Band, Gryphon Quintet, Heartland, High Country and Sidesaddle. Tickets are available from ticketron.

Coming up on July 20-21 is the Third annual Pickin' & Campin' in the Redwoods sponsored by the Santa Cruz Bluegrass Society. This is an interesting concept and has proven to be extremely popular. RV's are welcome to the affair but there are no hookups and a "very" rough road. Small RV's should have no problem, but look out for the big ones. NO DOGS. (pets that is).

Coming up on August 2-3-4 is the BIG one of the summer. The Midsummer Bluegrass Festival has added High Country and Grant Street to their line-up (the later tentative as they must find a bass player for that date only). Tickets are selling fast and the festival ticket (3-day pass with camping privileges) are limited in number. There will be plenty of Saturday and Sunday only tickets available. The festival ticket is a deal as it includes an extra day of music (starting at 4 p.m. Friday to 11:30 p.m. No Friday only tickets will be sold. This festival also features a special children's program that will run for approximately 6 hours on Saturday and Sunday.

August 10-11 will see the 6th annual Coulterville Mountain Music Festival. Saturday will feature Rose Maddox and country and bluegrass bands. Admission is \$3.00 for the event. Sunday is an old west shootout and Mountain Crafts Market.

Special Events

Continued from Page 3

September 7 - Bluegrass Under The Stars at Rogue Community College in Grants Pass, OR. with Rose Maddox Foxfire, and Second Fiddle Band, plus others. Info: (503) 479-5541. There will also be open mike time prior to the evenings entertainment. Call Larry Buleich (503) 479-6789 for getting in on the open mike entertainment.



July 13th - 14th

Sat. 11-9 Sun. 10-9

Vern Williams Band
8th Avenue String Band
Gryphon Quintet
Heartland
High Country
Sidesaddle

TICKETS-

Available through all
Ticketron outlets

Mail-order advance tickets
payable to La Honda Fire Brigade:

P.O. Box D221

La Honda, CA 94020

\$12 at gate/day

\$10 advance/day

\$7 senior citizen/day

\$5 a day-La Honda Volunteer
fire Brigade members

Sun. morning Gospel Hour

Home-cooked food, beer, and
drink, available.

Children 10yrs.
and under, free
with parent.

Camping reservations
available through Ticketron

No dogs, drugs, or
alcohol; no large coolers.

Who is playing where -

FIELD GUIDE TO WESTERN BANDS

A Reminder

All bands listed are here because they sent in a note to the editor to insure that the musical group is actually still operational. Last issue contained over 12 listings for groups that no longer are together. If you wish to be listed in the next Bluegrass Breakdown, you must send in your bands name, address, and phone number, along with any engagements you have upcoming, plus any continuing performances, to be listed. Send to: Editor, Bluegrass Breakdown, 735 College Street, Woodland, CA 95695.

Continuing Gigs

Wednesday

Grizzly Peak String Band, 7-9 p.m. at Pizza Magic, 208 Parker Avenue, Rodeo, CA.

High Country, Paul's Saloon, San Francisco

Friday

Heartland, 8 p.m.-11 p.m., Red Vest Pizza, El Cerrito

High Country, Paul's Saloon, San Francisco

Bluegrass Monarchs, Kalisa's, Cannery Row, Monterey

Sidesaddle, The Loft, San Jose (except for May 24 & June 14)

Saturday

Heartland, 7 p.m. - 10 p.m., Red Vest Pizza, Walnut Creek

Bluegrass Monarchs, 1 - 6 p.m., River Inn, Big Sur

Band Listings

BLUEGRASS CROSSROADS, (503) 647-2878 [Hillsboro, OR]

BLUEGRASS MONARCHS (408) 373-0515 [Pacific Grove]

Fridays - Kalisa's, Cannery Row, Monterey

Saturdays - River Inn, at Big Sur, 1 - 6 p.m.

CHARLIE'S BAND (Sawplayer Charlie Blacklock) (415) 523-4649 [Alameda]

8th AVENUE STRING BAND, (916) 343-8173 [Chico]

July 5 - Sand Harbor State Park, Lake Tahoe (Opening for David Grisman). On Nevada side of lake.

July 13 & 14 - La Honda Bluegrass Festival, La Honda

July 20 & 21 - Twain Harte Crafts Festival, Twain Harte.

July 24 - Anderson Park Evening Concert, Anderson

July 25 - Concert at Bedrock Park, Oroville

August 2-3-4 - Midsummer Bluegrass Festival, Grass Valley with Seldom Scene, Country Gazette, J.D. Crowe, Tony Rice and MORE 447-8282

August 16 - DCBA Downtown Concert, Chico

August 17 - Freight & Salvage, Berkeley

August 21 - Nevada County Fair, Grass Valley

FIDDLEDUSTERS (707) 429-3193 [Fairfield]

GRIZZLY PEAK STRING BAND (415) 724-0232 [East Bay]

HEARTLAND (415) 935-9295 [Walnut Creek]

THE PHIL SALAZAR BAND (805) 653-2380 [Ventura]

SAWDUST, (408) 446-1105 or (916) 626-1937 [South Bay] & [Coloma]

SAWTOOTH MOUNTAIN BOYS (503) 838-4095 [Monmouth, OR]

Aug. 30-Sept. 1 - Labor Day Festival, Grass Valley

SANDY ROTHMAN, ALAN SENANKE & THE BAY RAMBLERS, Box 20451, Oakland 94620 [Bay Area]

SIDESADDLE (408-353-4408 [San Jose]

July 6 - Paul's Saloon, SF 9:30-1:30 a.m.

July 7 - Record Release Party at the Club Alamedan, San Jose 3 - 6 p.m.

July 10 - Old City Hall Festival, Gilroy

July 13-14 - La Honda Bluegrass Festival, La Honda

Saturday, July 13, Down Under Saloon, Club Alameda, San Jose, 8 p.m. - 12 a.m.

July 26 - Garlic Festival, Gilroy

July 27 - Aug. 2 - Haystack Series, Portland State University, Portland, OR

August 2-3-4 - Midsummer Bluegrass Festival, Grass Valley

August 10 - Apple Festival, Sebastopol

August 17 - Paul's Saloon, SF

August 30-31, Sept. 1 - Labor Day Grass Valley Festival, Grass Valley

SMOKEWOOD, (213) 254-3848 [San Gabriel, CA]

SPRING MOUNTAIN HARMONY(209) 784-8268 [Porterville]

BILL WHITE (415) 782-3203, [Oakland] 2877 MacArthur Blvd., Oakland 94602

WILDROSE, (916) 444-8318 [Sacramento]

July 26, Fox & Goose, 10th & R, Sacramento

August 9 - Fox & Goose, 10th & R, Sacramento

WILD OATS (707) 822-6264 [Arcata, CA]

WILD OATS BAND (714) 538-3724 [Orange, CA]

Bill White Recording Fund Receives major donations

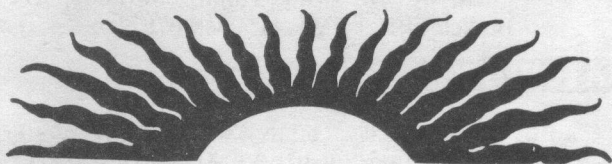
Thanks to the efforts of the Bethel Island Festival, headed by Jim Keltner, approximately \$2,000 has been added to the Bill White Recording Fund. This along with the \$450 currently in the fund, plus the donation of their volunteer work check by Bill and Pat Coulombe and a check from John and Carol Barrett have taken the fund to over \$2,500. That is close to the amount needed to get the record of Bill's harmonica playing produced.

Some donations are still needed and can be sent to the Treasurer, California Bluegrass Association, 735 College Street, Woodland, CA 95695. Be sure to mark them for the White Recording Fund.

Fiddler's Almanac released

Ryan J. Thompson has released a book full of most of the sources one would be looking for to learn more about the Fiddle.

Cost of the 138 page 8½x11 paperback is \$9.95 and can be secured from: Captain Fiddle Publications, 4 Elm Court, Newmarket, New Hampshire 03857.



'Hot' June GV

Continued from Page 5

Clogging was different, yet unique this year. Now - how can that happen - Long time festival favorites the Foggy Mountain Cloggers are taking a break, so the CBA added the Cornmashers. They are a flatfoot clogging group, yet they put on a sensational show for the audience. What an age range - teenage to seventies.

High Country could not have been in better form - traditional at its best. They looked and sounded outstanding.

Good Ol' Persons provided some real sparkle to the festival with some polished, well received sets. Kathy Kallick's voice only gets better with every performance!

Spring Mountain Harmony was a visual and musical delight. Susanne Reynolds looks so good in white ringed by the neat, suited band. They just look professional - and they sound the same. It has been fun watching this band pay its dues over the years and improve. They were a welcome addition to the Grass Valley lineup.

Other bands are due credits for their performances. Not to take away from anyone - perhaps it was the fierce competition and quality of each group that brought out the best in each group. For those who missed June - I can't feel sorry for you - only sad that you missed one of the best festivals ever in terms of musical quality. It was hot - and so was the weather - perhaps it helped to make the music better.

CBA Elections Soon; Candidates Should Secure Petitions

The annual elections for the Board of Directors will be held in either September or October. All current members of the Board will be running, unless they remove their name. Members of CBA interested in running for the Board should get together a petition of 10 CBA member signatures asking them to run for the Board and submit it with your name to the Chairman of the Board Carl Pagter.

This should be done prior to August 1 as the membership must be notified of those running at least 2 weeks prior to the election.

Bluegrass Directory 85-86 Now On Sale - the Definite Sourcebook

You get to the point that you look forward to this book coming out. It contains almost - not quite - but darn near, of all the sources, shops, supplies, services, products connected with Bluegrass.

If you have only a limited amount of \$\$\$ or a lot - order a copy of this publication. BD Products, P.O. Box 412, Murphys, CA 95247, (209) 728-3379.

You will find that this book will answer a number of questions and give you hours of enjoyment finding the supplies you need.

Advertising Rates

Current rates for placing an advertisement in the **Bluegrass Breakdown** are as follows:

Full Page -- \$80.00

Half Page -- \$50.00

Quarter Page -- \$30.00

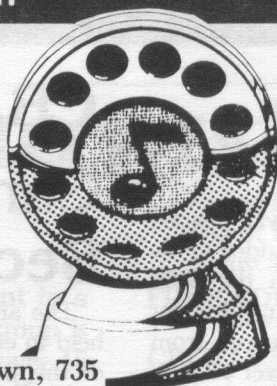
Business Card -- \$15.00

The size of the image area for a full page ad is 7¼ by 9¾; half page - 5 by 7½; quarter page 3½ by 5. Art work should be very clear black and white layout and all photos should be screened.

The current rates for classified ads are based on 3½ inches of typed copy and are as follows: \$3.00 for the first three lines and 50¢ for each additional line. Make checks payable to the California Bluegrass Association and send check and ad to:

Don Powell
Bluegrass Breakdown Editor
735 College Street
Woodland, CA 95695

Turn Your Radio On



Please send to the Editor, Bluegrass Breakdown, 735 College Street, Woodland, CA 95695.

SUNDAY

- 9:45 a.m. - All Gospel Show with host Ed Bird, KCVR, Lodi, (1570 AM) [209] 368-0626
- 12 noon - 5 p.m. - Bay Area Bluegrass, KCSM, San Mateo, (91 FM), Featuring all types of Bluegrass Music, alternating hosts Pete Lude, Karyn Cap, Barbara Whitaker and Cuzin Al Knoth on last Sunday of the month. [415-574-6427]
- 2 - 4 p.m. - The Bluegrass Show with Ron Stanley, KERG, Garberville [104.7 FM] (707) 923-2052
- 2 - 5 p.m. - Bluegrass Express hosted by Marty Warburton, Don Mitchell, Bill Ray and Don Lanning, KNPR, Las Vegas [89.5 FM] (702) 456-6695.
- 3 - 5 p.m. - Home Brothers Radio Show, KUNR, Reno, [88.7 FM] (702) 784-6591
- 3 - 5 p.m. - Down on the Pataphysical Farm with Leigh Hill, KUSP, Santa Cruz, [89 FM] (408) 476-2800
- 5 - 7 p.m. - The Lost Highway [bluebilly music] with Johnny Simmons and Amy Airhart, KUSP, Santa Cruz, [89 FM] (408) 476-2800
- 6 - 9 p.m. - Cuzin' Al and his bluegrass show, KHIP 93.5 FM, Hollister (408) 637-7600.
- 9 - 12 p.m. - Cupertino Barn Dance with Stompin' Steve Hathaway [cowboy & country music] KKUP, Cupertino [91.5 FM] (408) 253-0303

MONDAY

- 2 - 4 p.m. - Trail Mix with Carri Gicker and Jody Fenimore [country & folk] KVMR, Nevada City, [89.5 FM] (916) 265-9073
- 6 - 9 p.m. - Alternating Mondays - The Quickstep with Karen Quick and Brother Glenn's Mostly Bluegrass Show with Glenn Christensen, KKUP, Cupertino [91.5 FM] (408) 253-0303

TUESDAY

- 8 - 9 p.m. - Bluegrass with Lee Jenks, KYDS, Sacramento, [91.5 FM] (916) 447-2346

WEDNESDAY

- 9:30 p.m. - 1 a.m. - Music from the True Vine, alternating hosts Dave Elliott, Gareth Jenkins, Meryle Korn and Jim Seafeldt. [traditional & contemporary bluegrass] KBOO, Portland, [90.7 FM] (503) 231-8032.

RADIO LISTING

THURSDAY

- 10 a.m. - Noon - Hard Country with Richard Snelson, KVMR, Nevada City [89.5 FM] (916) 265-9073
- 7 - 10 p.m. - Just Jean Radio Show with Jean Philben [folk & country] KKUP, Cupertino [91.5 FM] (408) 253-0303
- 8 - 10 p.m. - Basically Bluegrass with Duane English, KCBX, San Luis Obispo [90.1 FM], Santa Barbara [89.9 FM] (805) 544-KCBX

FRIDAY

- 2:30 - 4:30 p.m. - Alternating: Pig In A Pen with Ray Edlund [bluegrass & old-time]; Panhandle Country with Tom Diamant [country, bluegrass, western swing, cajun, old-timey] KPFA, Berkeley [94.1 FM] (415) 848-6767

SATURDAY

- 3 - 6 a.m. - Saddle Seat - country with Johnny Western, KKUP, Cupertino [91.5 FM] (408) 253-0303
- 6 - 8 a.m. [2nd & 4th Saturdays] Capt. Nashville and the Sterling Sliver Express bring country & bluegrass to the *Worlds Folk Music Show*, KKUP, Cupertino [91.5 FM] (408) 253-0303
- 6 a.m. - 5 p.m. - Prairie Fires and Paper Moons with Mitch and Jerri Third, includes Prairie Home Companion from 3-5, KUOP, Stockton [91.3 FM] (209) 946-2582
- 10 a.m. - Noon - The Bluegrass Show with Ken Crow, KVMR, Nevada City, [89.5 FM], (916) 265-9073
- Noon - 2 p.m. - Hillbilly Jukebox with T.J. Meekins, KVMR, Nevada City, [89.5 FM] (916) 265-9073
- 3 - 6 p.m. - Life's Other Side with Mike Reed, KUNR, Reno, [88.7 FM] (702) 784-6591
- 3 - 6 p.m. - High & Lonesome, bluegrass with Rick Nagle; alternating with Dave Barnett's Swing Boogie, western swing & bluegrass, KKUP, Cupertino, [91.5 FM] (408) 253-0303
- 6 - 8 p.m. - A Prairie Home Companion, KUNR, Reno, [88.7 FM], (702) 784-6591
- 6 - 7 p.m. - 'The Bluegrass Connection', Every Saturday night bluegrass with Brad Johnson, KVML, 1450 AM, Sonora. P.O. Box 578, Sonora 95370, (209) 532-7426.

Record Reviews

Bill Monroe

Classic Bluegrass Instrumentals

(Rebel Records of Canada REB-850)

SIDE ONE: *Bluegrass Ramble, Devil's Dream, Virginia Darlin', Tallahassee, Pike County Breakdown, Shanendoah (sic) Breakdown.*

SIDE TWO: *Roanoake, Salt Creek, McKinley's March, Lonesome Moonlight Waltz, Louisville Breakdown, Paddy on the Turnpike.*

Personnel: Bill Monroe, mandolin, The Bluegrass Boys, everything else.

by GLENN CHRISTENSEN

What is left to say about Bill Monroe? The grand old gentleman, the man responsible for it all, now in his seventies and recently married, still puts on as good as show as ever (I was there in Santa Cruz in May) and still gives me goosebumps when the notes only Monroe can get out of a mandolin caress my ears.

Now, thanks to Rebel of Canada, we have a fine collection of great moments in instrumental music by the Bluegrass Boys from the years 1950 through 1970, including two (A-5 and B-6) that have never been released in the United States or Canada. This entire album makes for great listening pleasure, as you can well imagine.

The packaging deserves a big plus, starting with the somewhat dated photograph of Mr. Monroe ("Gibson" is still missing from his famous mandolin, and he looks a bit heftier than he looks these days, though he is dressed, as always, to the teeth) on the cover, to the always appreciated extensive liner notes on the back. There is not only a brief history of Bill and the Boys, but the tunes are described along with the always loved brief quotes of Bill's, such as this for "Roanoke": "I was having some tooth problems and I didn't feel like going out to eat, so I just stayed there and wrote that number."

Anyone with even the slightest interest in bluegrass should have this very fine album in their collection.

Letters - Enjoyed Festival

Dear Editor,

For the last three years we have been attending for three days the Grass Valley Bluegrass Festival.

Each year our group from Reno gets larger. This year friends from San Diego flew in to enjoy the weekend with us.

We all rave to each other and our friends about the wonderful people we meet each year and how clean everything is and how safe we feel leaving our possessions out and unlocked, the wonderful food concessions, and the reasonable cost and, oh yes, the outstanding music. This year I thought I'd let you know that we count last weekend the best yet!

Kay Jernberg
Reno, Nevada

California Bluegrass Association Membership Application

FOR OFFICE USE ONLY

Membership Number

No. of votes

Expiration Date

No. of Tickets

Last Name First Name

Address

City State ZIP

Telephone (include area code)

Spouse's Name

SINGLE - \$10.00

Children (Name & Birthday)

SPOUSE - \$2.50

AGE 16-18 (voting privilege)

CHILDREN-
Non-Voting 12-18
(each) - \$1.00

AGES 12-18 (Non-voting)

Voting
12-18 - \$10.00
(each)

CHECK IF:

New ☐ Renewal ☐
Foreign ☐

Subscription ONLY ☐

SUBSCRIPTIONS
ONLY -

\$12.00 - Foreign boat
\$18.00 - Foreign-Air

Bands of 3 to 7 members may join for \$25.00 a year
Write for more information to the address below.

Send check or money order for membership to:

Treasurer

California Bluegrass Association

P.O. Box 11287

San Francisco, CA 94101-7287

If a senior(s), OVER 65, list
birth date(s):

Instruments Played

Any Help you can offer the CBA
(artwork, typing, writing, promotion, etc.)

ENTER AMOUNT
ENCLOSED HERE:

BLUEGRASS BREAKDOWN
P.O. BOX 11287
SAN FRANCISCO, CA. 94101-7287



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