

BLUEGRASS BREAKDOWN

Volume 14, Number 2

Winter Quarterly 1988



CBA Co-founder Honored

Next Quarterly Deadlines

The next issue of the Quarterly will be coming out in late March, with a mailing deadline of early April. It will contain all the information about the June Grass Valley Bluegrass Festival. The deadline for information, band gigs, coming events, radio show changes, etc., will be March 18.

Send all information to the Woodland Post Office box listed elsewhere on the cover or to the editor at 36 Second Street, Woodland, CA 95695.

Gate workers needed for the 1988 festival

First call to all of those who worked on the gate for the 1987 Grass Valley festival. If you would like to work the gate for the 1988 show, please contact Judey Powell at (916) 662-5691 or Don Powell at (916) 662-2906.

We will be needed some additional people, and can use volunteers who would like to get a "bright" gate crew shirt and a refund on their ticket. We especially need volunteers for Thursday afternoon, evening and all day on Friday.

In addition Mark Hogan needs help on the ground crew and garbage crews. If you are interested, please contact Mark at (707) 792-2708.

Thanks

Many thanks to those who helped with this issue, Barry Brower, Burney Garlick, Enid Deibert and Anne-Elizabeth Powell. Special thanks to my students.

California Bluegrass Association

Bluegrass Breakdown is published monthly as a newsletter and quarterly as a magazine at 36 Second 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. Third class postage is paid at Woodland, California. **Bluegrass Breakdown** (USPS 315-350). Postmaster, please send address changes to:

BLUEGRASS BREAKDOWN
741 East Street, Box 198
Woodland, CA 95695-4144

CBA Board meetings are usually held the second Sunday of each month and all members are invited and encouraged to attend. The meetings are normally held at Carl Pagter's home in Walnut Creek at 1:30 p.m. Call (415) 938-4221 to be sure of date and location.

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Special Events

February 27 - 8th Avenue String Band, Palms Playhouse, 726 Rd. 103, Davis, (916) 756-9901. 8 p.m. \$6.50, Tickets at Barney's in Davis, BASS or at door.

Feb. 27 - Slasdair Fraser with Paul Machlis, San Francisco concert, info: (415) 282-2317.

March 6 - Alasdair Fraser, performing at the Sonoma County Folk Festival, Info: (707) 527-7006.

March 26 - Alasdair Fraser, concert with Paul Machlis, Julie's Place, Berkeley, Info: (415) 526-8470

May 26-30 - Strawberry Spring Music Festival, Camp Mather, Yosemite. Info: Strawberry, P.O. Box 3097, Sonora, CA 95370, (209) 586-1061. Tentative (More to be added) Riders in the Sky, Rosanne Cash, Rodney Crowell & Guy Clark, Asleep at the Wheel, Leo Kottke, Mike Cross, Red Clay Ramblers. Tickets 4-day: \$61, 3-day: \$54, 2-day: \$48; Child (5-12) \$28, under 5 - free.

June 17-18-19 - Telluride Bluegrass Festival, Info: Box 7212, Boulder, CO 80306. Weekend ticket: \$58 Thursday concert (not included in weekend ticket) \$16.

Paul Shelasky joins a band with a mouse

If you haven't heard, Paul Shelasky, one of California's best fiddle players has taken up residence at the park that a mouse built - Disneyland.

Paul has been playing at the park since early December and will find out in early March if he is to be a permanent member of the cast. Currently Paul is playing bluegrass during the day and early evening in Frontierland and on Saturday and Sunday nights he is part of the cast of a new show being performed in the Golden Horseshoe Saloon. This show is given in the evenings, and is a supplement to the day-time review that is based on western themes. The new show is set in the 1920's and 30's and features a Betty Boop female lead. The show is funny, fast and filled with lots of gags, fascinating songs and other material to appeal to the family audience.

Paul plays fiddle, guitar and ukulele during the 45 minute show, as well as taking part in several skits and singing with the band.

Paul looks good, having done some workouts to get in "shape" for the job and now appears clean-shaven (face only - he still has his beautiful head of hair girls).

Your editor and family were fortunate enough to see him

June 17-18-19 - CBA Grass Valley Bluegrass Festival, Virginia Squires, Rice Brothers, Vern Williams, Rose Maddox, Friends of Sally Johnson, Front Range, Bluegrass Patriots, Phil Salazar, Rick Abrams and Wild Goose, Surf City, Home Fire, and California Quickstep. (More to be added) Early Bird Tickets on sale NOW until March 15, 1988. 3-day member tickets - \$24, 3-day non-member - \$29. Send a self-addressed, stamped envelope with order to California Bluegrass Tickets, 36 Second Street, Woodland, CA 95695. Senior members \$12 for 3-day ticket. No tickets needed for child ages 11 and under. Price for three day ticket at the gate - \$40.00. Friday ticket - \$12, Saturday - \$17, Sunday - \$14.

July 29-30-31 - Midsummer Bluegrass Festival, Larry Sparks, Doyle Lawson, Tony Rice, Seldom Scene, Nancy Griffith, Bryon Bowers. 3-day - \$35 through March 31, after March 31 - \$42, at gate - \$49. Friday - \$15, Saturday - \$20, Sunday - \$20. Info: P.O. Box 19876, Sacramento 95819-0876, (916) 965-8089.

Grass Valley Sportsmens Club invites CBA festival attendees to their annual BBQ/Dance

For several years members of CBA and others in the audience on Friday night of the festival have purchased tickets and attended the Grass Valley Sportsmen's Club annual Steak Barbecue and Dance.

The have again extended an open invitation to all attending who would like to get in on their BBQ and dance to do so. The steak dinner is served at 7 p.m., with dancing following with music by "Harmony Ridge", a popular Grass Valley group. Refreshments are available from 6 p.m. throughout the evening. Fee for the dinner/dance is \$10 per person. Tickets and additional information can be secured from R. Peter Ingram, (916) 273-9282 or by writing to P.O. Box 1953, Grass Valley, CA 95945.

in late January at Disneyland. Paul was full of questions about everything "up north" and it was fun to watch him in a new endeavor.

So ... if you are headed for the southland, and itching to see Disneyland, don't pass up a chance to visit with Paul.

As an aside, the new Thunder Mt. Ranch area has meant work for two Bluegrass bands and for Farley the fiddler. His act is great. A single, he plays lone fiddle on the porch of the ranch house. Gets folks and kids to sing along and just adds a "homey" touch to the whole thing.

CARL PAGTER

Remembrance of Things Past

Along with Jim McReynolds and Charlie Moore, Carl and I share the same birthday - February 13 - although there is perhaps a decade between us. I have known Carl for at least 15 years. When David and I became involved with fiddle contests in Oroville, Fiddletown, Sacramento and Madera, Carl Pagter was a ubiquitous presence, eager to jam with fiddlers and guitarists at any event. Most likely, Carl and friends became the highlight of many a contest. His expertise on the clawhammer banjo, his extensive vocal repertoire, his sense of humor and his engaging vitality made Carl a popular, memorable and favorite personality and performer.

Carl's signature - the crushed leather hat - has become legion throughout the lower forty-eight. For example, Kittse Kuykendall, wife of the editor of **Bluegrass Unlimited**, exclaimed at a November 1987 festival in southern California, "There's Carl's hat!" Carl and his hat are nationally known; his band, Country Ham, has performed at festivals throughout the country. It's a long way from those fiddle jam sessions in Oroville.

Fifteen years ago in northern California there were no formal bluegrass events. While Carl enjoyed jamming at fiddle contests, he also enjoyed bluegrass music. Unfortunately, bluegrass enjoyed a small venue, although country radio used bluegrass frequently in commercials. Carl questioned that and determined to do something about it. Carl was and is a corporate attorney and a published author (*Urban Folklore from the Paperwork Empire*, with U.C. Berkeley professor Alan Dundes). Carl's library of folk, bluegrass and country material, both printed and recorded, is extensive. The time was right to take a stand.

With his close friend, Jay Quesenberry, guitarist, singer and songwriter, native of Kentucky, Carl began the California Bluegrass Association. In 1974 Carl, Jay, Jack Sadler, Carol Masters, Steve de Haas, Ed Pagter (Carl's brother), and a handful of others formed this organization. It was built of love and appreciation of the music and of friendship, and that is its eternal aspiration.

I had been producing a newsletter for the California State Old Time Fiddlers Association when Jack Sadler asked me to do a bluegrass newsletter. For a year or so I did both, finally relinquishing the fiddle paper for the bluegrass. Early in 1979 I gave up the then burgeoning Bluegrass Breakdown, the CBA newsletter, to relocate to southern California where I edited Golden West Bluegrass magazine followed by my own Bluegrass Alternative magazine, terminated in October 1983.

My friendship with Carl has continued. It has been my great pleasure to see a multitude of fine albums by Country Ham, the great old-time string band of Carl and Judie Pagter. It has also been my pleasure to see Carl's dream, the CBA, become an organization of national prominence.

Every bluegrass band in the country looks forward to performing at the Grass Valley Summer Festival! Thank you, Carl, for your dedication and perseverance in preserving and perpetuating bluegrass and old-time music in California. Most of all, Carl, thank you for the pleasure of your company all these years.

Burney Garelick
January 1988, Vista, CA.

Breakdown honors Carl

(Editors Note: If you haven't caught on yet, part of this issue is devoted to Carl Pagter, honored as the fourth honorary life member of the Association.)

The award was presented at the membership meeting in October. This is a long overdue thank you to the man who has founded and devoted 13 plus years to CBA. Carl is still working for Kaiser Cement, but recently moved his office to Walnut Creek. Judie Cox Pagter is now living at the couple's farm in Virginia, counting the time before Carl retires and moves to that "Cabin in the Hills."

There are many stories about Carl, and your editor asked a former editor of the Breakdown to share some of those with the membership.)

Carl's definition of bluegrass & his reason for starting CBA

In the May/June 1978 issue of Bluegrass Breakdown there is a transcription of Carl's definition of bluegrass and his reason for helping start the CBA. The text of that article is reprinted and bears reading.

I would like to say you're on the most difficult area of discussion I can think of - an area of philosophy. It's Socratic or platonic or something. You are trying to decide how to define bluegrass.

It is a very difficult thing. You know I wrestled with this. I didn't want to be so restrictive that only Bill Monroe would qualify. It seems there are antecedents to bluegrass. This organization (CBA) should encompass something broader than the definition of three-finger-style banjo because, really, Charlie Poole played a 3-finger-style banjo that wasn't technically bluegrass way back in the 20's.

The Carter Family were antecedents to bluegrass. You could sit and argue as to what is bluegrass - whether an autoharp should be in or out - whether it required a mandolin - or whether dobro is technically within bluegrass - whether electric bass should be permitted - What I had in mind was something that would encompass not only what you typically think of as bluegrass, the three or four in-



struments - guitar, bass, banjo (always a lead banjo), and vocal music - but something that went a little bit beyond to encompass groups like the Blue Sky Boys, groups like the Lewis Family who even though they've thrown in a piano are essentially a bluegrass gospel group. This is difficult. You draw the lines too narrowly or too broadly. But I think if we go back to the bylaws, unless there is an absolute groundswell, a unanimous opinion or at least a majority opinion to change, I think we ought to stick to them. I think they are pretty good.

The name I selected in my mind was primarily to promote bluegrass music, but I wanted to have the organization broad enough to incorporate old-time and traditional and gospel music - unamplified - that you didn't have drums, (when the Osborne Borthers used drums I think that is inappropriate - you may make an exception once or twice in your life, but I just don't like drums) when

you have a lot of amplified music such as Byron Berline played not long ago in southern California - that ceases to be bluegrass. I know when the line has been transgressed tremendously; I don't know when somebody leans over it and I'm willing to give them the benefit of the doubt.

That is what this organization was meant for. To preserve unamplified, basically string music, vocal music of the United States and I hope we're broad enough that we shouldn't kick out a Kenny Hall because he doesn't sound like bluegrass. I admit the primary thrust is bluegrass. Bluegrass has been a great part of my life, and I don't even play a three-finger-style banjo as anyone here knows. I play a frailing-style banjo. But bluegrass has been where it's at for me, bluegrass festivals are where it's at. At festivals, at least back East, I've never been kicked out because I wasn't a bluegrass player. But I think we ought to have a broad enough definition that we aren't so restrictive that we cut off



- like the old-time fiddlers - I love fiddle but everybody knows that nobody gets recognized but the fiddle player. Frank Hicks doesn't get any recognition! We should be broad enough and broad-minded enough to promote this damn music - which is the best music we have - it's our traditional music - whether it's fiddle music or gospel music, whatever it is, this is the traditional, original music of the United States. That word is the key word - traditional - music. And I don't mean the folk music where they sing Bob Dylan and recently composed tunes - that's not folk music. I mean the real traditional music, the fiddle tunes that go back 200-300 years. Many progressive bluegrass bands go beyond what I like in music, but they're within bluegrass.

We have to progress, and some innovations I don't like, but just by our feelings we'll keep it within the limits. This is hard to define. You try to put this in words, it's difficult to do. That's what - these are somewhat vague and subjective areas, but that's what I have to say.

Is Carl a 'Festival Character' or not?

by BURNEY GARLICK

Some years ago Carl wrote an article for Bluegrass Unlimited on festival characters, those faithful personalities who frequent bluegrass festivals, whether pickers or fans.

Of course I had to respond because Carl seemed the ultimate festival character. I sent the following piece to Bluegrass Unlimited; although they responded favorably they did not have the occasion to publish it. This retrospective seems an appropriate place for it.

After reading Carl Pagter's excellent article on "festival characters," I was puzzled by some missing factor. After a while it occurred to me: one of those characters, perhaps the most inimitable, was missing - and this was the author himself. Naturally, Carl would not see himself this way - but a great many of his fans, West to East, would immediately recognize him as a "festival character." Therefore, I decided that he ought to be described in this context.

First of all, it should be noted that Carl is one of the few non-professional old-time musicians who is known on both West and East coasts. In 1974 Carl's legal expertise (he is a lawyer by profession) established the California Bluegrass Association, a non-profit corporation. Although his job took him to Washington, D.C., almost immediately after this action, Carl's ideas and advice have been followed by the directors and officers of the CBA, and that organization looks forward to promoting and preserving bluegrass and old-time music throughout California. At the end of 1976, Carl was transferred back to California, but many of his loyalties remain in the East with three-fifths of the Country Ham, the popular old-time string band he formed. He and Judie Cox, the remaining two-fifths of the group, plan to return to the East to play some festivals and to record their second album. (Editors note: you can see from the discography included with these stories that they have recorded many more great albums since this was written.)

My first impression of Carl goes back several years to California fiddle contests in Madera, Oroville, and Fiddletown, and the impression renews itself each time I see him. Somewhere in the parking lot there is a cheering, foot-stomping crowd; among the applause and laughter resounds a loud, clas-hammering banjo and a loud, strong, driving voice: "I'm a going down, down, down" for example. Wedging closer into the crowd, a tall, brown, crushed leather hat covered in buttons tries unsuccessfully to keep the lid on the sound. Closer still, a person becomes visible: a husky man in a wide-striped T-shirt perched on the back fender of a car frailing a banjo without mercy and singing with an intensity as tight as the banjo's head. His face is particularly mobile - its flesh seems to stretch with every chord and word, exaggerating and parodying the humorous songs, amplifying and energizing the gospel songs. One cannot help becoming immersed in the exuberance of Carl's parking lot performances.

After one contest, the Madera Valley Inn, a local motel that headquartered the fiddlers, turned over its lobby for a

Country Ham Discography

Old Time Mountain Music (Vetco 510)

Down, Down, Down; When I Get Home; Clinch Mountain Home; Love I Cannot Hide; Whiskey Before Breakfast; Maple Sugar Sweetheart; Lorena; Huntin's Over For Tonight; Gathering Flowers from the Hillside; More Pretty Girls; My Little Mountain Home; Titanic; Satan's Jewelled Crown; On My Way; Lamplighting Time.

Country Ham (Vetco 512)

Pony Ride; Pick Pretty Flowers; Tom & Jerry; Let Me Go Too; Hogs Et Em; Come and Dine; Blue Ridge Cabin Home; Reuben's Train; Soon the Snowflakes Will be Falling; Morpeth Rant; Liberty; Miss Me When I'm Gone; Little Country Preacher; Blue Eyed Darlin'; Log Cabin in the Lane.

Where the Mountain Laurel Blooms (Vetco 515)

Where the Mountain Laurel Blooms; Love Somebody; When the Wagon Was New; Is It Time; Talk it all Over; Santa Claus; Hang on the Bell; Cricket on the Hearth; Your Love is Like a Flower; Autoharp Medley; Blackberry Blossom; Rattler's Pup; Old Union Church; I Heard the Bluebirds Sing; Mississippi Sawyer.

My Old Paint Mare (Vetco 517)

Rosalee, Down to the Gate; California Bound; Wildwood Flower; Sourwood Mountain; The Lord's Last Supper; My Home's Across the Blue Ridge Mountains; My Old Paint Mare; There's Better Times a Comin'; Lula Walls; Close the Door Lightly When You Go; Boatman; I Have No Mother Now; Nancy Brown; Uncle Herm's Hornpipe.

The Old Country Church (Vetco 519)

The Old Country Church; The Arm of God; Trials, Troubles, Tribulations; Four Books of the Bible; A Beautiful Life; Gathering Flowers for the Master's Bouquet; There's A Higher Power; The Baptism of Jesse Taylor; Church in the Mountains; Tell Me; Angel Band; Gospel Way; Near the Cross; Shoutin' On the Hills of Glory.

jam session. All night long Carl reigned supreme over a variety of pickers, never running out of material or energy as one flatpicker or fiddler was replaced by another. Very few had the stamina to keep up with him. Many of us marveled at Carl's capacity to play and drink beer continuously, hour after hour, without so much as normal human relief! However, at dawn on the morning following that particular jam session, some early riser passing through the lobby happened to notice a man with a hat over his face and a banjo on his knees slumped into a chair, sound asleep. Even Carl had his limits.

As I have said, Carl's presence also pervades the East. At Independence, Virginia, in June 1975, that brown crushed bottom-covered hat was instantly recognizable among the huge crowd, and that banjo picking and singing stood out among the many, many old-time string band contestants. In fact, Carl won the clawhammer contest at that event. That same year Carl was discovered picking and singing under his favorite tree near the Lincoln Memorial in Washington, D.C. at the Smithsonian Folklife Festival. This, he explained, has become as annual a tradition as the festival itself.

Whether he is picking in California with Judie Cox, a guitarists and autoharpist whose voice is as strong and enduring as his own, or whether he is in Virginia, Washington, or Pennsylvania picking with the entire Country Ham, Carl Pagter will always be recognized as one unique and outstanding "Festival character."

Music for Cloggin (Vetco PL-210)

Katydid - Back up and Push; Liberty - Soldier's Joy - 8th of January; Cotton Eyed Joe - June Apple; Fire on the Mountain - Up Jumped the Devil; Sleepy Eyed John; Rabbit in the Woodpile - Flop Eared Mule; New Money - Union Train; East Tennessee Blues - Billy in the Lowground; Leather Britches - Walking in My Sleep; Say Old Man.

Songs of Yesterday (Vetco 522)

Rolling Hills and Cedar Fences; You Are My Flower; Sugar in the Gourd; Sweeter Than the Flowers; Little Annie; The Pain He's Caused; Shoo Fly; I'll Never Be Happy; Sunny Side of Life; Heel and Toe Polka; A Flower Blooming in the Wildwood; Love Me Now; The Little Rosewood Casket; I Would Not be Denied; Sail Away Ladies.

Songs of Mother and Home (Vetco 526)

Pennsylvania; Cabin on the Hill; Tell Mother I'll be There; Maple on the Hill; I have an Aged Mother; Dreaming of a Little Cabin; Sweet Mother of the Hills; Hold Fast to the Right; Sunbonnet Mother; Sweet Kitty Wells; Little Whitewashed Chimney; The Sweetest Gift; The Old Home Town; I'm Going Back to the Old Home.

Untitled Album (To be released in summer 1988)

Washed My Face in the Morning Dew; You Give Me Your Love; Are You Tired of Me My Darling; The Wolf Is At the Door; Supper Time; When It's Time for the Whippoorwills to Sing; The Violet and the Rose; Uncle Jim; Peaceful Valley; Anchored in Love; Old Molly Hare; Big Rock Candy Mountain.

Gospel Album (To be released in 1988-89)

Going Up; Don't Be Ashamed of Jesus; We Shall Rise; Daddy's Making Payments on a Mansion; Over in the Glory Land; Farther Along; Soul of Man; Leave Behind; Sweeping Through the Gate; Leaning on the Everlasting Arms; Little White Church; Sweet Hour of Prayer/The Bells of St. Mary.

Additional Discography (Individual)

Judie Pagter

45 RPM EP Record No. 1015 Recorded Circa 1968

"I'll Never Be Happy" & "I Cried Again"

by Judie Follmar & The Laurel Mountain Boys
Bittner's Recording Co., R.D. 5, Somerset, PA

Fifty Miles of Elbow Room (WEBCO Custom - 1987)

Fifty Miles of Elbow Room; Home of Greene; Roses in the Snow; Gold Watch and Chain; Old Log Cabin For Sale; Southern Medley; School House on the Hill; Book of Life; Love's Sweet Song; Beneath the Sweet Magnolia; Poplar Log House on a Hill; Moringtown Ride.

Record is with Joe Boucher, James Bailey and Rich Whitacre

Carl

"Songs of the Drinking Gourd"

33 RPM LP Circa 1962 - San Francisco

"There's More Pretty Girls Than One" & "Kicking Mule"

(Carl on Banjo and vocals, Bob Steger on guitar)

Eddie Adcock great at Rockville Inn

If you missed the mini-concert at the Rockville Inn in January, you missed on the finest concerts to date. Eddie Adcock and Talk of the Town were smooth and offered up some of the finest music.

You really don't know what a guitar can do until you listen to the playing of Eddie Adcock. The same is true of his playing on his Stelling banjo. It was one surprise after another. Plan to attend any other CBA functions coming up this spring.

6th Annual Georgetown Fiddle Contest a winner

Recently we moved to Garden Valley from San Jose. It worried me a bit in that I had just begun to discover the music the South Bay had to offer and was worried there might not be much happening up here.

Garden Valley is a small mountain community about 6 miles from Georgetown and Georgetown is roughly between Auburn and Placerville in the Sierra foothills. The Georgetown Fiddle Contest was a great introduction for me to the musical wealth of this area. It began as the brain-storm of the town optometrist - Dr. Alan Lubanes - initially it was a two-hour event held on the back of a truck as part of Georgetown's Founder's Day (an annual town party). It grew into an event itself and was given its own day. Red Murrell is the master of ceremonies and sprinkles the event with interesting stories - he roomed with Merle Travis for a while in Los Angeles. I arrived late and missed the Tiny Tots and Beginner's Fiddle Contest as well as a performance by the Perennial Ryegrass Bluegrass Band.

We arrived in time for the old time banjo competition, for which there were five contestants. Third prize went to Thom Bentley (who plays guitar with California Quickstep and was sporting a Mother Logo T-shirt. I asked him about the shirt - California Quickstep had performed at a bluegrass festival in the LA area and had met up with Mother Logo.) Second prize went to Jim Boland out of Portland, Oregon. First prize went to Alan Lubanes.

The Georgetownes played next - an amalgam of bluegrass and old time musicians from the area including two fiddles, banjo, bass, two guitars, mandolin, harmonica and hammered dulcimer (!). I especially enjoyed their renditions of "Hot Corn, Cold Corn" and "Mississippi Sawyer." They were followed by Tommy and Margaret, who played a bit of folk music with vocals, 12-string guitar and harmonica.

Lunch intermission provided an opportunity to visit concession stands so I could get fiddle contest T-shirts! Food and beverages were available or you could bring your own. Lost Rabbit played after the intermission. This group is composed of Dan Little (the mayor of Kelsey - a little berg about 8 miles down the road from Georgetown) playing some hot fiddle, Tanya on hammered dulcimer and another Dan on guitar. They played Irish tunes including

items like "Morpeth Rant" and some original tunes.

The Open Fiddle Contest commenced after this. Contestants could use their choice of accompaniment which ranged from one or two guitars to guitars plus mandolins. Several excellent rhythm guitarists were available for those who hadn't brought their own back-up. The judges had each contestant play three tunes: a hoedown, a waltz, and a tune of the contestant's choice. After five fiddlers had performed, California Quickstep, came on with Red Murrell. California Quickstep is a hot bluegrass group with regular gigs in Sacramento and the environs and includes Ted Smith on fiddle, Thom Bentley on guitar, Allen Hendricks on 5-string banjo and, as their bass player wasn't able to be there, Red Murrell stood in for him and did a good job, although complaining of blisters later (Karen Quack of Sidesaddle knows all about those things).

After California Quickstep five more fiddle contestants came on including one fellow, Oak Gibson, who was in his 70's and had made his fiddle - a beautiful instrument plus a great fiddler! The last five fiddle contestants performed -- making a total of 15 in open fiddle, and then the Slate Mountain Bluegrass Band performed - another Sierra foothill band composed of fiddle, bass, banjo and two guitars.

Contests continued with the bluegrass banjo competition. The five contestants included Monte Hendricks (who works with his brother Allen building Hendricks Banjos - these instruments are beautiful and sound fantastic), Ted Smith (of California Quickstep), John Persenini (Slate Mt. Bluegrass), Thom Bentley (Ca. Quickstep), Allen Hendricks (Ca. Quickstep). Winners were: 3rd - Monte Hendricks, 2nd - Thom Bentley, and 1st - Allen Hendricks.

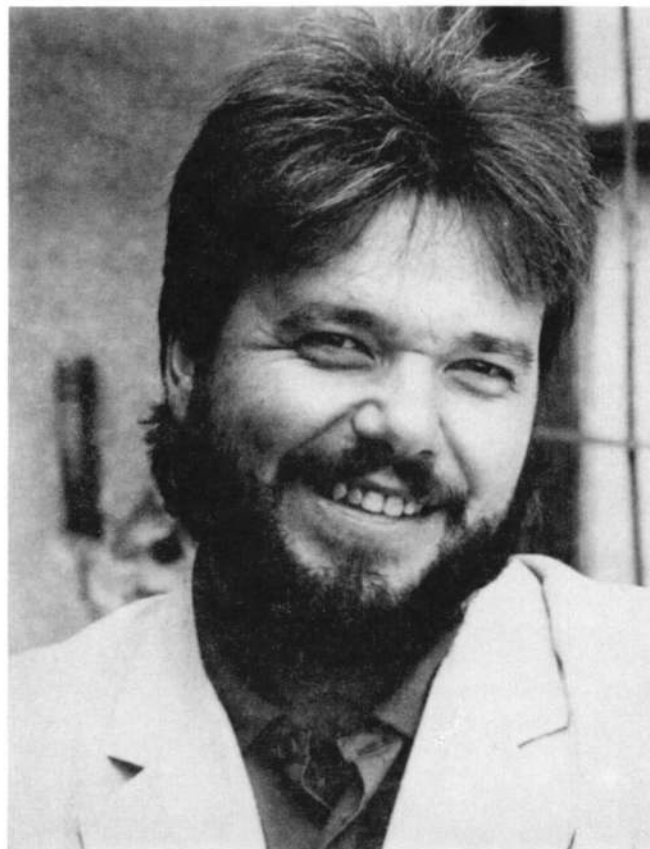
Things continued to get hotter and heavier when five finalists for open fiddle were chosen: Oak Gibson, Wayne Hodges, Dave Rainwater, Eric Anderson and Karen Dahlstrom. Dave Rainwater won third, Second went to Karen Dahlstrom and Eric Anderson took first. Eric is around 17 years old and is also the California State Fiddle Champion.

I heartily recommend this day-long event for fans and players of bluegrass and old-time music. Mark your calendar for June 27, 1988. It is a beautiful setting and well-worth the drive!

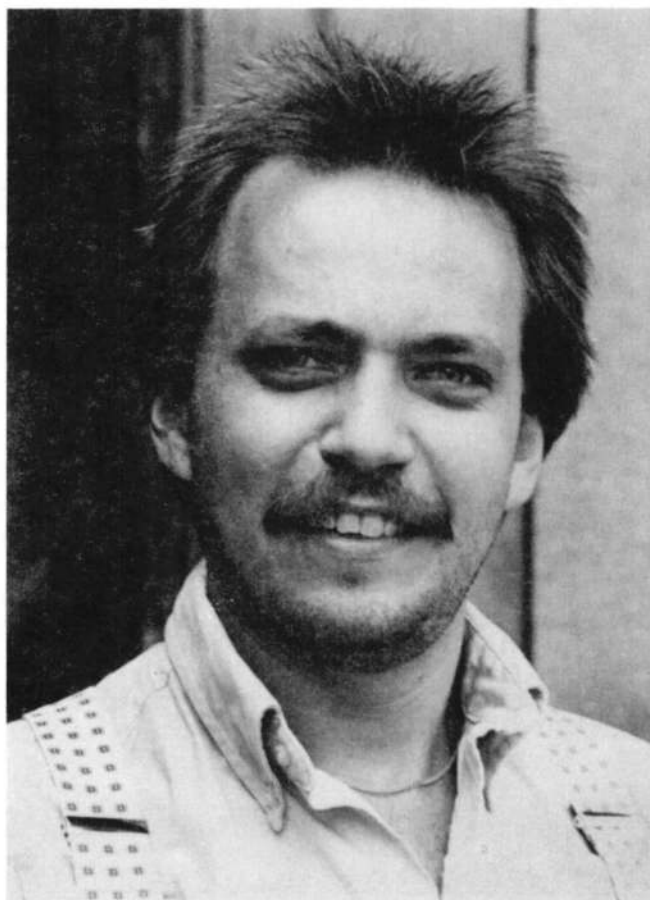
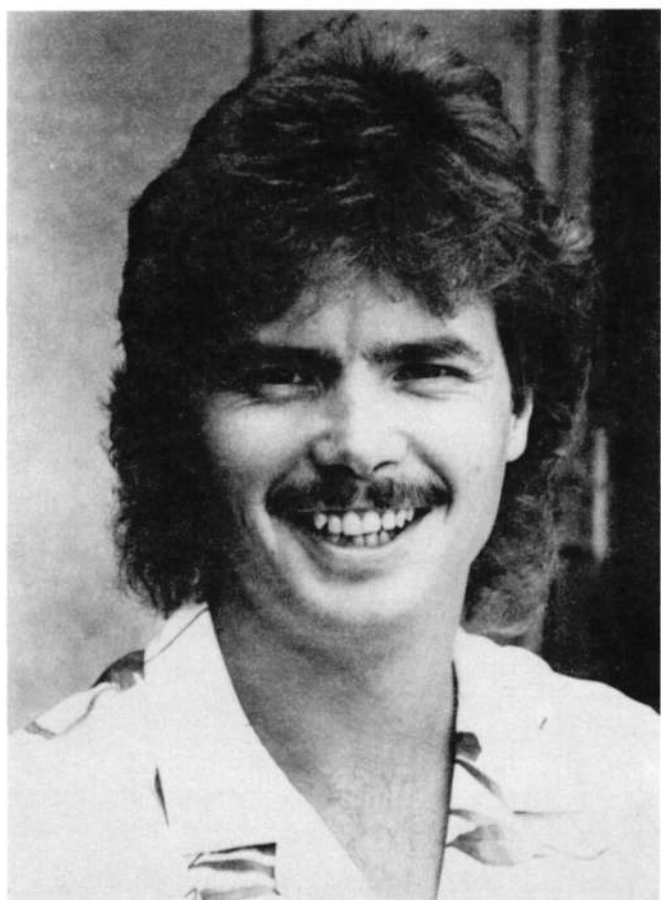
by Enid Deibert



Mark Hogan and his wife Wendy, the new CBA treasurer, enjoy a little BBQ lunch at the Rockville Inn during the Johnson Mt. Boys concert. Sandwiched in-between is their son.



The Virginia Squires



California Bluegrass Grass Valley Bluegrass

featuring

Virginia Squires

Vern Williams,

with

Friends of Sally Johnson (Seattle)

Bluegrass Patriots (Boulder, CO)

Rick Abrams with Wild Goose, Surf

and Cornmashers and Sutterville

TICKET INFO

Early Bird Tickets are available only by mail until March 15, 1988. Any ticket requests received in Woodland after that date will be returned for the correct amount of the ticket price.

Tickets are only for the three day festival. Individual day tickets will go on sale after March 15, 1988.

Check or money order should be made out to the California

Bluegrass Association and should be sent with a Self-Addressed, Stamped Envelope to: California Bluegrass Association Tickets, 36 Second Street, Woodland, CA 95695.

A reminder: No dogs allowed at the festival. Thursday night camping is \$7.00 extra, payable upon arrival on Thursday. Gates will open at 4 p.m., please DO NOT arrive before that time.

Come experience one of A

ass Association's

uegrass Festival

ring

, *Rice Brothers,*

Rose Maddox

th

e), Front Range (Denver, Colorado),

, Phil Salazar, (Southern California)

City, Home Fire, California Quickstep

Stompers *with* More to be added.

FORMATION

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merica's Musical Treasures

BILL GRANT & DELIA BELL:

Living Life the First Time Around

by BARRY BROWER

"...Thus it is that Delia and Bill are the sole surviving practitioners of their particular musical tradition. As duet partners who have spent close to twenty years singing together they have kept alive a type of country music which began its commercial run with Lulu Belle and Scotty, progressed through Wilma Lee and Stoney Cooper, and ended the day Dolly Parton left Porter Wagoner in her dust. Modern male/female country duets are one night stands, brief encounters, marriages of convenience, or lately arranged unions between royal and magnificent houses. Nobody hangs in there long enough to develop the mutual feeling and respect and communication you hear when Delia and Bill sing together and likely as not nobody ever will. There is just no need for it.

-Liner notes from a Delia Bell and Bill Grant album.

Glancing up, with reading glasses slipped forward on the bridge of his nose, Bill Grant's soft, wry chuckle accentuates his reaction to the album jacket commentary. It is laughter pricked with irony, however, for the remarks flatter but the message disturbs. Why, he wonders, is there "no need" among audiences for "mutual respect and feeling" in duet singing? Is this not a large measure of what good Country and Bluegrass singing is all about?

Bill Grant should know. A master of a variety of Bluegrass and Country singing styles, Bill has taken the larger and more difficult step of the exceptional singer, forging and blending each into a recognizable style of his own. Marty Robbins, Charley Moore; George Jones; the Stanley Brothers - traces of each can be found in Bill's lonesome, Oklahoma tenor. Unlike so many "clone" vocalists, however, it is the hint of influence from others - not their domination - That marks the singing of Bill Grant.

Achieving this mixture is no easy task for any singer. On paper, the two musical cousins - Country and Bluegrass - share much in common but Bill's longtime singing partner, Delia Bell, will tell you that there are few Country singers, in particular, who can make the transition to Bluegrass: "It's hard," she notes. "I don't know why. I've seen lots of good Country singers who can't do it." Bill Grant is one who can, sliding back and forth between Bluegrass and Country with facile gracefulness.

In spite of Bill's versatility as a singer it is Delia, with her dramatic, emotive, distinctively "pure" southern voice who has received most of the notoriety since her discovery by Country music star Emmy Lou Harris at the beginning of the decade. A resulting major-label album brought Delia a measure of success but also had the effect of overshadowing Bill's talents. Now coming into his own as a singer and songwriter, Bill accepted the supportive role graciously, however, and Delia is the first to credit him with much of her own success: "Looking back over the years,"

she says, "I used to be so shy. When I met Bill (in the late 1950's) I couldn't hardly get up in front of people and open my mouth. He just kept pushing me out there. If it hadn't been for him I never would have done it publicly like I have." "She needed to be heard," Bill adds in his characteristic soft-spoken, understated manner.

It is clear from hours of discussion with these two outstanding singers that the concept of "mutual feeling and respect" is sincerely felt and a prime reason for their success as a singing team. It is not simply restricted to their compatible musical styles but appears to be a practical aspect of their overall relationship as singers, musicians, business partners, and friends. It is why they are still together after thirty years of professional and semi-professional musical activity.

While their early musical association began like so many others - they were introduced at a jam session in Hugo, Oklahoma where they have both lived all their life - it was a trip to Bill Monroe's Bean Blossom festival in 1968 that kindled a serious interest in performing. "When we got to Bean Blossom we thought we were one step from Heaven," Delia recalls. In addition to the musical experiences, the trip to Bean Blossom also provided the stimulus for Bill's annual Hugo Festival, now one of the oldest Bluegrass events in the country.

Bill started playing the mandolin about 1965 and began writing songs during this period. Delia grew up listening to female Country singers Kitty Wells, Loretta Lynn, Wilma Lee Cooper, and Rose Maddox while learning a thumb-style method of acoustic guitar. But, as was common to many other women of the era, singing was something to be done around the house, or at church, and Delia never seriously considered a professional musical career: "Our parents liked to hear us sing, and friends and family. But I never thought about singing anywhere else. I just liked to sing. I knew I could sing but that's as far as I thought. Bill just kept pushing me and then Bill Monroe came to town. That night Bill (Grant) told Bill Monroe to call me up to sing. I thought I was going to die. The first song I learned was 'I Hear A Sweet Voice Calling' and I went up there and did that and when I got through I was shaking like a leaf. He (Monroe) turned around and said, 'She can sing that better than I can'."

In the late 1960's Bill and Delia recorded a 45 record of Bill's songs backed by a group from Dallas. Reviewing the record **Bluegrass Unlimited** compared Delia's singing to Molly O'Day. "I sang on one side of the record," Bill recalls with a laugh, "and they gave it four stars (on a scale of five). They said if she had sung on both sides it would have got five stars."

After a number of albums Bill and Delia produced on the Kiamichi label, County records released an album featuring Delia titled "Bluer Than Midnight" (from one of Bill's songs on the album) in 1978. The album got good reviews and

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Bill Grant and Delia Bell

caught, fortuitously, the attention of Emmy Lou Harris. "She had never heard of me," Delia recalls. "She started telling people that she wanted to record with me. Instead, Warner Brothers asked her to produce an album for me."

The result of this collaboration was an album entitled, simple, "Delia Bell". It was a relative commercial success reaching number 35 on the **Billboard** Country music chart, and a single from the album, "Flame In My Heart," recorded with John Anderson, was released and climbed to number 41.

This was a strong entry for an unknown singer from Hugo, Oklahoma, but the break Delia had with this album was short-lived. As often happens with successful first efforts the quick notoriety caught Delia offguard. Critics began referring to her as the "female Ricky Skaggs"; agencies vied to promote her; Warner executives encouraged her to move to Nashville; a touring band was needed. "All of this scared me to death," she remembers. "I didn't know what

was happening. Bill can tell you. He'd come over to visit me and I'd be so depressed. It scared me to death if the record went up the charts and it scared me if it didn't!" Confused and uncertain about their next step, Delia and Bill elected, with the advice of others, to take a conservative approach and wait to see what would happen next.

Based on the relative success of "Flame In My Heart," Warner Brothers decided to release another song from the album, "The Coyote Song" ("Montana Cowboy"), which Delia and Bill did not want them to do. "We thought the Country stations wouldn't play it," Delia remarks. "We wanted them to come out with 'Don't Cheat In Our Hometown' (later a hit, ironically, for Ricky Skaggs). 'The Coyote Song' came in on **Billboard** at 68 and fell off the next week."

Delia, who had signed a contract for a number of albums, waited patiently for further direction from Warner Brothers. It never came. The label merged with Electra and, as a result of subsequent cost-cutting moves, many of the



Bill Grant & Delia Bell play at an early 1980's Grass Valley Festival. They were backed by some of our best local musicians.

label's newer artists were dropped, including Delia.

While Delia was hurt by the sudden change of events ("It made me feel like I wasn't good enough") it seems unlikely that it had anything to do with her personal talents. Emmy Lou Harris assured her of this, and appears to have been as upset as Delia with Warner's decision. Additionally, Delia benefitted from the commercial exposure of the album and two singles as well as the knowledge gained from the experience. Her association with Emmy Lou she feels was particularly rewarding: "She's so full of energy," Delia says enthusiastically. "When we were in the process of recording the album we stayed with her. She sat on the floor with her guitar and sang songs and you wouldn't believe what it sounds like. It's just beautiful. And the kind of person she is. She treated me so well. It was really a big thrill to work with her."

The Warner Brothers album also had the effect of reinforcing Delia's growing stature within the Bluegrass Community. She and Bill now maintain a busy schedule of appearances around the country and a recording contract with Rounder records. Many fans consider Delia to be the premier female Bluegrass singer and Bill's singing and songwriting abilities are finally receiving the attention they deserve.

Placed in context, the relative disappointments of the Warner album appear to be more a result of the general economic malaise of the time it was released (1983) than any other single factor. Additionally, the trend toward more "honest" Country music can only work in Delia's favor in the future.

Bill Grant's skills as a songwriter reflect much of his emphasis on the "message", or story of a song, and its "feeling". He has studied the ballad form closely, and anyone who has attended a Bill Grant/Delia Bell concert is aware of his fascination with anecdotal jokes and stories of the Old West. This is evidenced in his emcee work and is a characteristic feature of some of the original material he has written, particularly "The Cheer of the Home Fires," a song based on the autobiography of novelist Will James:

From up her on this rock I see the valley far below

**And the housetops glisten in the new fallen snow
There's happiness and laughter behind each window bright**

And the spirit of contentment hangs in the air tonight.

But the cheer of the home fires ain't for no wanted man

That a path of crime has followed and plagued throughout the land

No kisses here to thrill me, no arms to hold me tight

Oh, the cheer of the home fires is not for me tonight.

The whisper of this northern makes me shiver in the cold.

And a few words of kindness would mean much more than gold

My pockets they are heavy with the things I stole away.

But they won't find the happiness I'm longing for today.

The clear sentiment of this outstanding piece - Bill's sympathetic identification with those on the margins of society - is reflective of his gentle personality and his attraction to that most enduring of literary forms - The Cowboy: "I've always loved cowboy life," he notes. "I read Zane Grey and others, but when I ran onto Will James books I could see something in there that was real. In his autobiography he talks about being out in a snowstorm (James was wanted by the law for rustling cattle). He had been by an old broke down wagon earlier in the night and ripped some canvas off for a coat. He had a couple of pack horses and was looking down the valley. He drew this picture of himself and called it 'The Cheer of Home Fires Are Not For The Wanted'. That phrase always struck in my mind."

In refining his songwriting talents Bill has developed a keen sense of the critical interplay between lyrics and melody. In preparing his material, and studying that of others, he says he is after "something with a strong feeling...that will leave something in your mind that won't

go away. I think George Jones has a knack for recording songs that have a special happening that sticks in your mind. Like, 'He Stopped Loving Her Today'."

Bill feels that many younger musicians may be neglecting this aspect of Bluegrass: "There's young people learning to pick, and I think that's great," he says. "What I am concerned about is if enough of them are learning to listen to the song." To him, "an ideal band is one that is strong vocally and instrumentally. The band can put an idea across two ways. We're more singers than we are instrumentalists but we feel we can get our part of the show across."

In the past many aspiring female singers have had to contend with resistance from some listeners who don't believe women can sing Bluegrass properly. While this attitude appears now to be reversing itself, there are probably at least two main reasons for the slow acceptance of females in Bluegrass: One relates to historical cultural beliefs about the "role" of women in society; the other reflects male-dominated Bluegrass traditions.

Delia feels she has been relatively lucky in this regard. "I never did have a problem with it. When I started there wasn't any women in Bluegrass, at least around where we lived. There wasn't even women, you know, who played bass in a Bluegrass band. But now you see women in a lot of bands. I think it was always a man's music because they wrote songs for men. But they accepted me right from the start. I really don't know why. I guess I had a good singing partner."

Bill suggests that part of the problem may relate to the practical difficulties of co-habitation in a professional Bluegrass band. "In some cases it's been hard for a woman

to travel with a bunch of men unless she's had a boyfriend or husband there. Women are getting to be more independent and do their own thing regardless of all this. They're deciding they can get out regardless of what people say."

"Women haven't had the opportunity men do," Delia points out. "Men can just pick up and stay out a week, go to a festival, while women stay at home, take care of the kids, keep house, and all of that. They don't have the opportunity to get out and learn."

Now that these attitudes are changing Delia encourages females to take advantage of it. A good strat, she believes, is to listen to the pioneering efforts of other female vocalists such as Kitty Wells and Loretta Lynn, but she adds a word of caution: "I would never tell anyone to sing like someone else. But you can learn some of the techniques by listening to others." Once it is accomplished, Delia advises females to be more aggressive about performing publicly. "Just get out and do it," she says.

Through most of this discussion of females in Bluegrass, Bill Grant has been quietly pondering the issue. Delia's last remark appears to stimulate a thought, and now, pushing a hand through his hair, he adds a postscript, "I've often said that people live their lives with an unconscious attitude that they're going to live it again. They think, 'I'm going to do this after awhile. Not today, but after awhile'. But they aren't going to come through here but one time."

(Editor's Note: Barry Brower has written several articles for the Bluegrass Breakdown. He is from Langley, Washington and plays in the band **Friends of Sally Johnson**, who are playing at the Grass Valley Festival in June.)

Volunteer security big success; more volunteers needed

A very successful innovation was tried at the 1987 Grass Valley Festival - the establishing of a Volunteer Security Crew to assist the Professional Security personnel.

Sixteen members of the CBA contributed to this effort and deserve a round of applause from all of us. Our first volunteer crew consisted of both men and women, ranging in age from teenagers to retired folks. They each worked at least three hours a day to assist the professionals by controlling traffic at the gate; guiding people to parking areas; finding lost children; and watching over musicians' instruments. The volunteers accompanied the professionals on their rounds through the park and contributed to making the festival the enjoyable, neighborly event we have all come to expect of Grass Valley.

Many of the volunteers from 1987 expressed their desire to return again in 1988, but we need more volunteers as well. The Volunteer Security Crew was such a success that we need more people to help out. If you would like to help the CBA keep the Grass Valley spirit alive by donating a bit of time during the festival, we would like to talk with you. In return for your help, you will receive a special security t-shirt and a refund on your ticket purchase for each day that you work. For further information, please call Dave Magram at (408) 294-0630 as far in advance as possible for the best chance of joining the 1988 Volunteer Security Crew.

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Bluegrass Cookin' with J.D.

by J.D. RHYNES

CHILI

A lot of folks think of chili as a Mexican dish, when actually its as American as ice cream and apple pie. Real Chili was born on the large cattle ranches of Texas and New Mexico by the chuckwagon cooks or "Cocinero's" in the mid-1800's. It was originally known as Chili con Carne which means chili with meat. Real chili, made right, no more resembles this modern day road patching compound that is foisted off on the public as canned chili, than does heavy metal rock music (?) resemble our beloved bluegrass! Put simply there is just no comparing the two, once you've had a taste of the real McCoy! Good homemade chili, like good bluegrass will put a song in your heart and give you a warm deep down feeling in your tummy.

One of the greatest chili cooks that I know is Mr. Lance Gordon of San Jose. To have the privilege to sit down to a big bowl of lance's superlative chili is truly one of life's great pleasures. One of my treasured recipes, is one that Lance gave me. He calls it "Sheep Pasture Commemorative Chili."

Chili is not only good to eat, but also cures snakebites, sore throats, gout, warts and ingrown toenails!

One of the finest volumes about cooking good chili is a book called "A Bowl of Red," by Frank X. Tolbert. As well as being chock full of good recipes, this book has the best history of how chili evolved and is full of stories that will make you read this book again and again.

To start with you want to use the toughest, cheapest cut of beef you can buy. Don't use tender meat, or all you'll end up with is a pot of mush! Good tough chili meat doesn't cook all to pieces.

- 3 lbs. lean chuck, no fat or gristle
- 1/8 lb. beef suet (fat from around beef kidneys)
- 1 tbsp. whole oregano
- 1 tbsp. whole Cumin, parched and ground
- 1 tsp. salt
- 2 or 3 cloves garlic, minced.
- 1 tbsp. masa harina (corn flour)

8 to 10 chili peppers per pound of meat.

(More or less according to the heat of the peppers and your taste. If you don't have peppers and are using chili powder start with one tbsp. per lb of meat and go from there.)

Fixin' It

If you're using chili peppers, either dry or fresh, cut the stems off, and either shake or scrape the seeds out. Boil the peppers for an hour or so, until you can scrape the flesh out of the skin with a spoon. The skins are bitter and are discarded. Save the water that you boil the peppers in, as it has all the chili flavor. While the peppers are boiling, take a dry cast iron skillet and heat it over medium flame, pour the Comino in and parch it good. This only takes a minute or so. Shake the Comino back and forth constantly while parching and watch closely as it burns easily. Pour into a mortar to cool. When cool, crush real fine. Comino prepared like this gives off a real pungent aroma and flavor that you can't get any other way. Now, take a large skillet and melt the suet over a low flame. When melted, turn up heat and

sear the beef real good. Pour into a good heavy pot. Pour chili water in until it covers the meat by about an inch. Ad everything but the masa and bring to a boil, reduce to a simmer and cook for an hour. Take the Masa, put in bowl and add enough water to make it soupy. Bring chili back to a boil and stir in the masa mixture to thicken. Reduce to a simmer and cook for another 45 minutes. (Now taste the chili for temperature. If not hot enough, add more chili powder. If it's too hot - that's the way it goes.)

After the chili has simmered, covered for 45 minutes, serve with crackers, or better yet a loaf of fresh sourdough bread and your favorite beverage.

One word of caution though, this stuff is habit forming and will win you all kinds of new friends, whether you need 'em or not! On the serious side you should **always** wear rubber gloves when preparing fresh peppers, as the oils tend to linger in the pores of the skin on your hands for up to two or three days and you will invariably rub your eyes with disastrous results. I know, believe me. I stood with my head under the cold water faucet for about two hours while waiting for the burning sensation of pure stupidity to leave my eyes.

Here's a companion recipe that always goes good with chili. My family has always called these tasty morsels corn flitters, and they go good with soup, stew, chili, etc. These are corn cakes that resemble small hotcakes and are served with butter hot off the griddle. I'm sure that these have been named many different ways over the years, but for lack of a proper name other than just "Corn Flitters", at this time, I am going to keep a promise I made to Mr. Del McCoury at the June festival and officially give this recipe the name of:

- Della's Corn Flitters
- 1 cup corn meal
- 1 cup natural flour
- 1 tsp. salt
- 4 tsp. baking powder
- 1/4 cup shortening, melted
- 1 egg well beaten
- 2 1/2 cups milk

Mix dry ingredients, combine egg and milk and stir into dry ingredients. Stir in shortening and add more milk if necessary to make a thin batter. Bake on both sides on ungreased hot griddle. Makes about 18 cakes.

During the June festival of 1987, I was talking with Del McCoury backstage after the Saturday evening performance. He made the remark that all of the eastern bluegrass bands would probably "ride a bicycle" to California to play Grass Valley. I asked if I could use that line in my writings for you folks. He asked what column, in what publication?

When I told him "The Bluegrass Kitchen" in the CBA's Breakdown, boy was I in for a surprise! He let out a whoop and a shout and said, "Boy, that's my wife Della's favorite part!"

After assuring him that I was indeed the one that wrote all of this, he said it was a pleasure to meet me, although I assured him that it was without a doubt the other way around. Del said that his lovely wife Della has tried all of my recipes and would I do one special just for her?

RECORD REVIEW

In The Pines

Rebel Records

SELECTIONS: New Mule Skinner Blues, Sittin' Alone in the Moonlight, Uncle Pen, Footprints In The Snow, Cabin of Love, Close By, Blue Moon of Kentucky, In the Pines, My Little Georgia Rose, The First Whippoorwill, Plant Some Flowers By My Graveside, Used To Be.

by TED MILLER

Ok you traditional bluegrass music lovers, this album is for you. And, if the above titles aren't enough to get you to buy this album for someone you love, just buy it for yourself because it is a re-release of songs by the "Father of Bluegrass" himself, Bill Monroe.

They were all recorded originally in the period from 1950 to 1955. This was a time of great unhappiness for Monroe, he had just lost three of the best of his band, Lester Flatt, Earl Scruggs and Cedric Rainwater (Howard Watts). To top that all off, the Foggy Mountain Boys, with Flatt singing lead, were achieving gradual but mounting success playing the style of music that Monroe considered uniquely his own personal property.

But, a listen to this record tells us, in retrospect, that Monroe was to cut some of the most powerful (and often repeated "standard") songs of his career. Monroe had little trouble surrounding himself with good musicians and a quick resume of the sidemen on this album reveal some of those destined to be greats in bluegrass: Jimmy Martin, Rudy Lyle, Vassar Clements, Carter Stanley, Ed Mayfield, Sonny Osborne, Charlie Cline, Grady Martin, Bobby Hicks, and last but not least, a fellow that in time played every instrument in Monroe's band except mandolin, Joe Stuart.

The recording of "Blue Moon of Kentucky" is the first where Monroe switched from $\frac{3}{4}$ time to $\frac{4}{4}$ time. This was in response to the popularity of a recording of the tune by a young upstart

musician, Elvis Presley. As we all know today, no one would think of performing this song and not change time in the middle, just like Bill Monroe.

This is a fine recording that has obviously had much work by **Rebel Records** to provide as clean and true representation of the original sound as is possible with technology. Bill's "high lonesome" tenor is superbly clear and, although it is apparent that the original recordings were done some time ago, only the best of today would surpass it.

If you wonder what it was that caused Bill Monroe to establish a new style of music, or just want an excellent copy of "the master at work" during the prime of his musical influence, then this record is for you.

If you can't find a copy at your local record store, write to County Sales, Dept. 3, Box 191, Floyd, VA 24091, and ask Dave Freeman to send a copy of REB-853, "Bill Monroe and his Bluegrass Boys," **In The Pines**. If you



need a rush or want to know the price and specials that cover postage, call Dave at (703) 745-2001. Also tell him where you read about this review as it helps Dave know how the word gets out about the new releases.

(Editor's Note: Thanks to Ted Miller, former writer with the Bluegrass Newsletter. The Newsletter just ceased publication and we are lucky to have Ted send along some fine material.)



Some are worried about the future of the music, but as long as the older generation teaches the younger - bluegrass and fiddle playing will be around.

You got it Del. Not only is Del McCoury a great performer, but I'm here to tell you folks that NOT only is he a "Good Ol Boy" but a gentleman to boot. Is it any wonder that bluegrass is the greatest music in the world? With folks like you Del, there will never be any doubts!

Here's hoping that the coming year proves to be a good one for all of you folks that I call my "Great Bluegrass Family." Thank you for all the kind comments on the

column and may God grant you all peace and health in the coming year.

I look forward to seeing you all at the coming events and festivals, so please just stop and say howdy and maybe shake hands. And if you've got a favorite lip smackin' recipe that I can sample a bite or two of, (sneaky, hun!) maybe we'll include it here for the folks.

LETTERS

Special Thanks to Steve Hogle for help

To All CBA Members,

My name is Steve Kemp, membership No. 3277.

I have something to say to all the CBA members that is long overdue. I am a first year member and my wife and I were at the "87" Grass Valley Bluegrass Festival when my wife started getting a bad toothache Thursday afternoon. We are from Orange County, so we didn't know a dentist to go to. We were at the pay phones trying to locate a dentist or emergency service I could take her to. Steve Hogle was also at the pay phones making a call. He overheard us trying to locate a dentist.

Steve Hogle tried with no avail to help us locate a dentist by

making four or five calls to people he knew. I would like to take this opportunity to thank "Steve Hogle" for his time, expense on phone calls and efforts he had made to help us make that weekend more pleasurable than it started.

"Thank You Steve Hogle"

Sincerely,
Steve Kemp



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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
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FOR OFFICE USE ONLY

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Expiration Date

No. of Tickets

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Children-Voting (12-18): \$10.00 each

Children's Name & Birthday

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:

**Membership Secretary
California Bluegrass Association
215 Grant Avenue
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