VOL. IV, No. 4

JULY-AUGUST 1978



TENTH GOLDEN WEST

SILVER LAKES PARK NORCO

THIRD ANNUAL

JACK RAMSEY'S BLUEGRASS

> CHUCK'S HIDDEN LAKE PORTERVILLE

FESTIVAL!

Ghost Mountain one BLUEGRASS FESTIVAL

TURENA DEUEURASS

THE FIFTH SAN DIEGO

BLUEGRASS JAMBOREE

BLUEGRAL

ABOUT THE COVER: This issue abandons temporarily a cover photograph of a bluegrass personality or group. This time the emphasis is on festivals since it is clear that California has come of age in bluegrass music. May and June, the traditional start of the festival season, have been chock full of activity: Ghost Mountain in Pollock Pines, a first and thoroughly enjoyable event organized by certain northern California pickers; Jack Ramsey's 3rd Annual at Chuck's (truly) Hidden Lake in Porterville, an extremely fortunate location change from Tulare, one that is certain to make the festival take off; and the 3rd Annual Grass Valley of course. (Since your editor couldn't talk herself out of Weiser this year, the bulk of this issue was prepared before GV, and the extravagant GV Review will be included in the September-October BREAKDOWN.) The Eureka and San Diego Jamborees preceded July 4, providing bluegrass fireworks at both ends of the state. And of course the oldest, most persistent event is Dick Tyner's Golden West Bluegrass Festival. now held four times yearly; August marks the 10th with the Osbornes, and October celebrates the 11th with Monroe. Yes, California bluegrass has definitely come of age. a portrait of some of these bluegrassers, turn to pages 10 and 11 for A Plethora of Pickers.

WHO'S WHO IN THE CBA?

BLUEGRASS BREAKDOWN is published bi-monthly at 357½ Valley Street, San Francisco, CA 94131 by Burney Garelick, Editor. It is the official publication of the California Bluegrass Association, which was founded in 1975 by Carl Pagter and is dedicated to the furtherance of bluegrass, gospel, and oldtime music. Membership in the Association costs \$7.50 per person per year; a spouse may be included for an additional \$2.50, \$3.75 and all children under 16 for \$1.00. of the initial \$7.50 is for a subscription to BLUEGRASS BREAKDOWN for one year. Band memberships are available at \$5.00 per member per year; each band must consist of not less than 3 persons and not more than 7 persons. Nonmembers of the Association may subscribe to BLUEGRASS BREAKDOWN for \$5.00 per year. Each member family or band is entitled to receive a copy of each BLUEGRASS BREAKDOWN newsletter, as part of their dues, and to reduced admission charges to all CBA activities. Direct all membership applications and inquiries to the California Blue-Grass Association, P.O. Box 11287, San Francisco, CA 94101. Second-class postage paid at San Francisco, California. Publication number 315350. Total number of pages: 28; percentage of paid advertising: 0.

Officers and Directors or the CBA are listed below; (*) designates member of the Board of Directors. Board meetings generally occur the 3rd Sunday of each month, and members are invited; for details contact any of the following. President Jay Quesenberry(*) 3637 Snell, #303 San Jose, CA 95136 408/227-2819

Activities Vice President Carmon Brittain (*) P.O. Box 1 Redwood Valley, CA 95470 707/485-0258

Membership Vice President & Editor Burney Garelick (*) 357½ Valley St. San Francisco, CA 94131 415/282-5833 (home) 415/768-3611 (work)

Chairman, Board of Directors Carol Masters (*) 1245 Crompton Rd. Redwood City, CA 94061 415/365-0198

Treasurer Ron Masters 1245 Crompton Rd. Redwood City, CA 94061 415/365-0198 Art/Publicity
Director
Lars Bourne (*)
469 Savstrom Way
San Jose, CA 95111
408/227-4640 (home)
408/289-5502 (work)

Secretary Ed Pagter (*) 967 Perreira Dr. Santa Clara, CA 95051 408/296-3123

Judie Cox Pagter (*) 1809 Meadow Lane Walnut Creek, CA 94595 415/938-4221

Sue Shelasky (*)
7161 Elmwood Rd.
San Bernardino, CA
92404
714/888-9066

Jay Shrum (*) 2622 Sumac Stockton, CA 95207 209/951-7341 THE CALIFORNIA BLUEGRASS ASSOCIATION PRESENTS

AT FAIRFIELD

Fairfield Community



good ol' persons

south loomis quickstep & THE FOGGY Mountain.

BANDS, PICKERS WELCOME TO JAM, PERFORM ON STAGE



** ELECTION TIME ** ** ELECTION TIME ** ** ELECTION TIME **

Don't miss the fabulous CBA mini-festival, Sunday, July 30 at the Fair-field Community Center, from 1 to 6 p.m.! Not only will the music be great, we will also be conducting an election for the 9 positions on the CBA Board. We strongly urge all members to attend and vote in person, However, if it is impossible for you to be there, you may (a) cast a mail ballot, or (b) sign your proxy over to the Secretary of the Association. ALL PROXIES AND MAIL BALLOTS MUST BE RECEVIED ON OR BEFORE FRIDAY, JULY 28 AT THE CBA POST OFFICE BOX. If you send in a proxy or ballot and then come to the election at Fairfield, you may, if you wish, revoke your proxy or ballot, and cast your vote in person.

PLEASE FOLLOW THESE DIRECTIONS CAREFULLY -

4

Mail ballots - You may vote for up to 9 of the nominees. Mark your choices clearly; sign your name and membership number. If there is more than one voting member in your household (i.e. over age 16), you may xerox this ballot for their use.

Proxies - If you choose to send a proxy, check the block parked "PROXY"; sign your name and membership number. Do not mark any choices for directors. A proxy means that you will permit the Secretary of the Association to vote for you; all proxies will be voted as a single bloc for the incumbent directors. (In this case, the Secretary is actually an "acting Secretary", Kathy Tyler, who is not herself a member of the Board, or at this writing, a candidate for such position.) Again, if necessary, you may copy this ballot for other voting members of the household.

Ballots will be tabulated against the CBA membership list as of July 1, 1978 (this mailing of the <u>Bluegrass Breakdown</u>). Only one mail or proxy ballot will be accepted per member. You must appear personally at the election if you change your mind and wish to revoke your ballot or proxy. No other member may vote for you.

The nominees are listed alphabetically and include incumbent directors (indicated by *), plus individuals nominated by petition of 10 CBA members. Be advised that nominations may be made from the floor of the election for write-in. These, of course, do not appear on the ballot.

ALL BALLOTS/PROXIES MUS	T BE IN BY JULY 28!!				
(cut	here)				
To: Secretary, California Bluegrass P. O. Box 11287 San Francisco, Ca. 94101	Assn.				
BALLOT - ELECTION OF DIRECTORS - Sun	day, July 30, 1978 - Fairfield, Ca.				
Lars Bourne (*)	Robbie McDonald				
Carmon Brittain (*)	Ed Pagter (*)				
Judie Cox Pagter (*)	Steve Pottier				
Burney Garelick (*)	Jay Quesenberry				
Mark Hogan	Sue Shelasky (*)				
Joe Kimbro	Paul Shelasky				
Laurie Lewis	Jay Shrum (*)				
Carol Masters (*)	Butch Waller				
	Bill Willard				
Assn. the right as my p	Secretary of the California Bluegrass roxy to cast this vote for Directors the membership meeting to be held at Fairfield, Ca.				
Signed(name)	CBA # (membership #)				

SPECIAL EVENTS

- June 30-July 9 (Friday-Sunday) SWEET'S MILL FOLK LIFE CAMP, near Fresno. For information write Michael and Rita Byxbe, 1321 Bonita Ave., Berkeley, CA 94709; 415/527-3717.
- July 1-2 (Saturday-Sunday) 5th SAN DIEGO BLUEGRASS JAMBOREE, "Ma Tar Awa," RV Park, Alpine. Co-sponsored by Dick Tyner and Rick Kirby, P.O. Box 341, Bonsall, CA 92003. Featuring High Country.
- July 1-2 (Saturday-Sunday) EUREKA BLUE-GRASS JAMBOREE (Competition Individual and Band), Sequoia Park, 10:00-4:00. Cash prizes. For information write Eureka Bluegrass Jamboree Association, c/o Eureka Parks & Recreation Dept., P.O. Box 1018, Eureka, CA 95501; 707/443-7331, ext.73.
- July 2 (Sunday) BLUEGRASS CONCERT, Courtyard of Palo Alto Community Center, Embarcadero & Middlefield Rd., Palo Alto. Featuring New Tonto Basin Boys. For information call 415/329-2623. Sponsored by Social Adovocates for Youth. Jam session will follow.
- July 7-9 (Friday-Sunday) 3RD ANNUAL SALT FLATS HOEDOWN CONTESTS, Salinas. In conjunction with the rodeo and sponsored by the California Rodeo Association. For information contact Grace Stewart, 1044 San Simeon, Salinas, CA 93901; 408/422-1926. Or see information sheet this issue.
- July 9 (Sunday) 18TH ANNUAL TOPANGA BANJO FIDDLE CONTEST, UCLA Main Athletic Field, 9:30-6:00 PM. Includes mandolin, band and singing contests. Cash prizes, certificates, merchandise. For information and rules write Mrs. Nari Klementis, 20815 Stephanie Dr., Canoga Park, CA 91306; phone McCabe's (Santa Monica 828-4497) (Long Beach 439-0416).
- July 9-16 (Sunday-Sunday) BLACKPOINT CAMP OF FOLKLIFE AND TRADITIONAL MUSIC with Mike Seeger and Alice Gerrard and many more. Site of Annual Marin Renaissance Pleasure Faire. For information write Blackpoint Camp, Living History Centre, P.O. Box B, Novato, CA 94947;415/892-1688.

- July 11 (Tuesday) BLUEGRASS CONCERT, Palo Alto. Featuring Done Gone. See July 2 listing for specifics.
- July 15-16 (Saturday-Sunday) BLACKPOINT OLD-TIME MUSIC FESTIVAL with The New Lost City Ramblers, Balfa Bros., Boys of the Lough, Elizabeth Cotten and more. See July 9-16 listing for specifics.
- July 15 (Saturday) 2ND ANNUAL FIDDLE CONTEST, Pollock Pines. 47 miles east of Sacramento on Hwy 50. 11:00-6:00. Behind the Post Office. Cash prizes. Sponsored by Pollock Pines Chamber of Commerce. For information write Fiddle Contest, P.O. Box 1017, Pollock Pines, CA 95726.
- July 16 (Sunday) BLUEGRASS CONCERT, Palo Alto. Featuring High Country. See July 2 listing for specifics.
- July 30 (Sunday) CBA MINI-FESTIVAL, Community Center, Fairfield. Featuring Bill White, The Good Ol' Persons, South Loomis Quickstep & The Foggy Mt. Cloggers! See Page 3 of this issue for details.
- August 3-6 (Thursday-Sunday) 10th GOLDEN WEST BLUEGRASS FESTIVAL, Silver Lakes, Norco. Featuring The Osborne Brothers. Dick Tyner Productions, P.O. Box 341, Bonsall, CA 92003. See announcement this issue.
- August 12-13 (Saturday-Sunday) 1ST ANNUAL BUDWEISER BLUEGRASS FESTIVAL, Solano County Fairgrounds, Vallejo. For information contact American Fair Inc., 2131 Union St., San Francisco, CA 94123; 415/346-6800.
- August 25-27 (Friday-Sunday) ZEN CROOK MUSIC FESTIVAL, Prado Regional Park, Ontario. Featuring Merle Travis, Joe Maphis, Dan Crary and much more. Dick Tyner Productions, P.O. Box 341, Bonsall, CA 92003. See announcement this issue.
- September 1-4 (Friday-Monday) 3RD ANNUAL OLD-TIME COUNTRY MUSIC CONTEST AND PIONEER EXPOSITION, Council Bluffs, Iowa. Competition in bluegrass band, gandy dancing, fiddle, country singing, combos, folk singing, banjo, mandolin, flat-top,

electric guitar, hot-air ballon, muzzle loading, bow and arrow, poetry, storytelling, arts and crafts and yo-yo. \$7000 prize money. For information write Bob Everhart, 106 Navajo, Council Bluffs, Iowa 51501.

September 3 (Sunday) - NEVADA BLUEGRASS CONTEST. Sponsored by the Easter Seal Society, Reno-Sparks Treatment Center, 148 Richards Way, Sparks, Nevada 89431; Dan Sparkman, 359-2880.

September 15-16-17 (Friday, Saturday, Sunday) - 7TH NATIONAL FLAT-PICKING CHAMPIONSHIP, Winfield, Kansas.

October 6-9 (Friday-Monday) - CAJUN BASH: BALFA BROS. with MARC SAVOY, Sweet's Mill Folk Life Camp, near Fresno.

October 26-29 (Thursday-Sunday) - 11th GOLDEN WEST BLUEGRASS FESTIVAL, Silver Lakes, Norco. Featuring Bill Monroe and the Bluegrass Boys. Dick Tyner Productions, P.O. Box 341, Bonsall, CA 92003. See next issue for detailed information.

November 18-19 (Saturday-Sunday) - DICK BARRETT INVITATIONAL OLD-TIME FIDDLE CONTEST, University of Oklahoma, Durant, Okla. Information forthcoming.

Renewals

Don't forget to check your membership card or your address label, right-hand corner, to determine your date of renewal. Remember, you're always due a year from when you joined or last renewed. You should renew at that time, but you do have a 90day grace period. For example, those of you who are due for renewal on May 1st will be considered members in good standing until August 1st when, if you have not, renewed, you will be dropped. Even though you may not have known about this grace period, rest assured that no one has ever been dropped before his/her 90 days has elapsed. Don't forget: in order to vote you must be a member in good standing prior to the election (July 30).

the West's Finest Country & Bluegrass Music Festival

MERLE TRAVIS ROSE LEE MAPHIS

PACIFIC..LY BLUEGRASS JOHN & PEGGY DAMASCUS ROAD TEMPERANCE UNION LOST HIGHWAY BORDERLINE BLUEGRASS LAST CHANCE WALT & VICKIE RSVP (Barbershop) THE CROOK FAMILY

CALIFORNIANS (Gospel)

Prado Regiona

Euclid Ave. (Hwy. 83) 8 mi. So. of Ontario

(SATURDAY, A

SANCTIONED BY: NATIONAL FLAT PICKING GUITAR ASSOCIATION

prize money

Expense paid trip to the 1978 National Championships as Western Regional Representative for first place winner.

OPEN CONTEST ponsors association

DICK TYNER PRODUCTIONS P.O. BOX 341 BONSALL, CA 92003 (714)726-3498

SAN BERNARDINO COUNTY REGIONAL PARKS 825 EAST THIRD STREET

SAN BERNARDINO, CA 92415 (714) 383-1912

DIO BIO

TOTAL PRIZE MONEY \$840,00 - TROPHIES FOR THE FIRST THREE PLACES IN ALL CLASSES

JUNIOR CLASS - Entry Fee \$5.00 (Anyone 17 years old or under.) MASTERS CLASS - Entry Fee \$15.00 (Anyone who has ever won a Flat Pick Contest.) PRIZE MONEY: TROPHIES ONLY 1st Place \$200.00 3rd Place \$70.00 (Youngsters who have not won any major contest. This is a 2nd Place \$100.00 4th Place \$40.00 category to develop new young pickers.) OPEN CLASS - Entry Fee \$10.00 ACCOMPANIST - Entry Fee \$5.00 (Anyone who has never won a Flat Pick Contest.) PRIZE MONEY: PRIZE MONEY: 1st Place \$50.00 2nd Place \$30.00 3rd Place \$35.00 3rd Place \$10.00 1st Place \$100.00 2nd Place \$ 50.00 4th Place \$20.00

Contest starts at 7:00 PM - facilities will be open to musicians at 5:00 PM. Sign-ups will be 5:00 PM to 6:45 PM. Jamming space will be available at the "Towne House Hotel" (adjacent to the Community Center).

Admission to contest: Adults \$4.00 (Over 12 years) Children (Under 13 years) \$1.00

FIDDLE - JULY STH

TOTAL PRIZE MONEY - OVER \$2600,00 TROPHIES FOR THE FIRST EIGHT PLACES IN ALL CLASSES (except Accompanist)

PRIZE MONEY:

OPTN - Entry Fee \$15.00

	The state of the s
1st Place \$300.00 3rd Place \$125.00 2nd Place \$200.00 4th Place \$75.00 5th Place \$40.00	ist Place \$250.00 3rd Place \$100.00 4th Place \$50.00 5th Place \$25.00
SENIOR - Entry Fee \$15.00 PRIZE MONEY:	JUNIOR - Entry Fee \$5.00 PRIZE MONEY:
1st Place \$250.00 3rd Place \$100.00 2nd Place \$150.00 4th Place \$50.00 5th Place \$25.00	1st Place \$75.00 3rd Place \$25.00 2nd Place \$45.00 4th Place \$15.00 5th Place \$10.00
JUNIOR-JUNIOR - Entry Fee \$5.00 PRIZE MONEY:	ACCOMPANIST - Entry Fee \$5.00 PRIZE MONEY:
1st Place \$40.00 3rd Place \$15.00 2nd Place \$20.00 4th Place \$10.00 5th Place \$5.00	1st Place \$75.00 2nd Place \$50.00 3rd Place \$30.00 Trophies for the first three places only.

WESTERN REGIONAL CHAMPIONSHIP FIDDLE-OFF

1st PLACE \$200.00

MASTERS - Entry Fee \$20.00

PRIZE MONEY:

2ND PLACE \$100.00

CONTEST INFORMATION: Contestant Meeting at 8:30 AM on July 8th. Registration closes at 9:00 AM on July 8th. Fiddling contests begin at 9:30 AM (sharp) on July 8th - Preliminaries: 9:30 AM-5:00 PM. Jr-Jr Championship and Senior Championship 5:00-6:15 PM. All other class championships, Western Régional Championship Fiddle-off, and special entertainment 7:30-11:00 PM. Jamming space available at the "Towne House Hotel" 10:00 PM-2:00 AM (adjacent to the Community Center).

Admission to Daytime Eliminations - 50¢

\$4.00 Adult (over 12 years) \$1.00 Child (under 13 years) Admission to Day & Night or Night Only

BLUE GRASS - JULY STH

A SIX HOUR BLUEGRASS BAND CONCERT WILL BE HELD ON SUNDAY, JULY 9TH 12:00 NOON UNTIL 6:00 PM. THREE POPULAR BANDS: RIVER CITY FAMBLERS

DONE GONE

OVERLOOK MOUNTAIN BOYS

WILL ENTERTAIN FOR THE ENTIPE AFTERNOON. ADMISSION \$1.00

********SPECIAL ENTERTAINMENT WILL INCLUDE SEVERAL PERFORMANCES BY THE FOGGY MOUNTAIN CLOGGERS*******

GENERAL INFORMATION

- All contests are sponsored by the California Rodeo Association.
- Contest rules are based on the National Old Time Fiddling Association.
- All contests will be held at the Salinas Community Center, which is located at: SHERWOOD HALL, CALIFORNIA RODEO GROUNDS NO. MAIN STREET, SALINAS, CALIFORNIA (Salinas Community Center)
- RV and trailer camping is available on site and there are many motels nearby.
- Jamming space will be available at the Towne House Hotel (adjacent to the Community Center) on Friday and Saturday nights from 10:00 PM until 2:00 AM
- Any questions relating to the contest (rules, accomodations, etc.) should be directed to the address shown at the top of this flyer.

Sponsored by the California Rodeo Association

THE OSBORNE BROTHERS grand ole opry stars

AT THE TENTH GOLDEN WEST

many Banjoists

fidd Lers too

camp out

cont Ests

a little Gospel

p Rizes

local t Alent too

guest Stars

good mu Sic

ALSO

PACIFIC..LY BLUEGRASS
FLOYD COUNTRY BOYS
DAMASCUS ROAD
HIGH IN THE SADDLE
LOST HIGHWAY
LAST CHANCE
CACHE VALLEY DRIFTERS
THE ZUILL BROTHERS
FOXFIRE



appearing friday and saturday.

PROGRAM

THURCDAY		FRIDAY		SATURDAY		SUNDAY	
1:00 - 4:00	Featured Performers	11:45 - 3:25	Featured Performers	9:00 - 9:40	Bluegrass Breakfast Special	9:00 - 10:15	Gospel Music
4:00 - 5:00	Break	3:25 - 4:30	Break		(Hosted by Zuill Bros.)	10:15 - 10:45	Workshops
F.00 0.4F	Featured	4:30 - 8:40	Featured	9:40 - 2:20	Featured	10:45 - 11:45	Guests
5:00 - 8:45	Performers	4.50 0.10	Performers	9:40 - 2.20	Performers	11:45 - 5:00	Featured Performers
				2:20 - 3:20	Break		
				3:20 - 4:20	Contest		
				4:20 - 9:40	Featured Performers		

GENERAL INFORMATION

ALCOHOLIC BEVERAGES: In moderation only GLASS CONTAINERS: None in concert area

DANCING: All you desire in designated areas. (Not in front of stage)

ATTIRE: Conventional street clothing

FIRES: Limited to containers 18" off ground and non-grassed areas TWO-WHEELED VEHICLES and SKATEBOARDS: Not allowed in park

DOGS: Please don't bring them (see below)

SEATING: Bring lawn chairs, etc.

GATE OPENS: 3 p.m. Wednesday

JAMMING: 24-hour sessions OK
TAPE PLAYERS and RADIOS: Must not disturb neighbor VENDORS: Pre-Festival arrangements required

FACILITIES

Music concessions Food concession Showers Camping (see below) Parking (see below)

Motel: Corona Inn, (714) 735-0230

	Thur.	Thur, Fri.	Thur. Fri. Sat.	Thur. Fri. Sat. Sun.	Fri.	Fri. Sat.	Fri. Sat. Sun.	Sat.	Sat. Sun.	Sun.
Advance	_	_	13.00	17.00	_	10.00	15.00	_	10.00	_
At Gate	4.00	9.00	15.00	20.00	5.00	11.00	16.00	6.00	11.00	E 00

ADMISSION (Per Person)

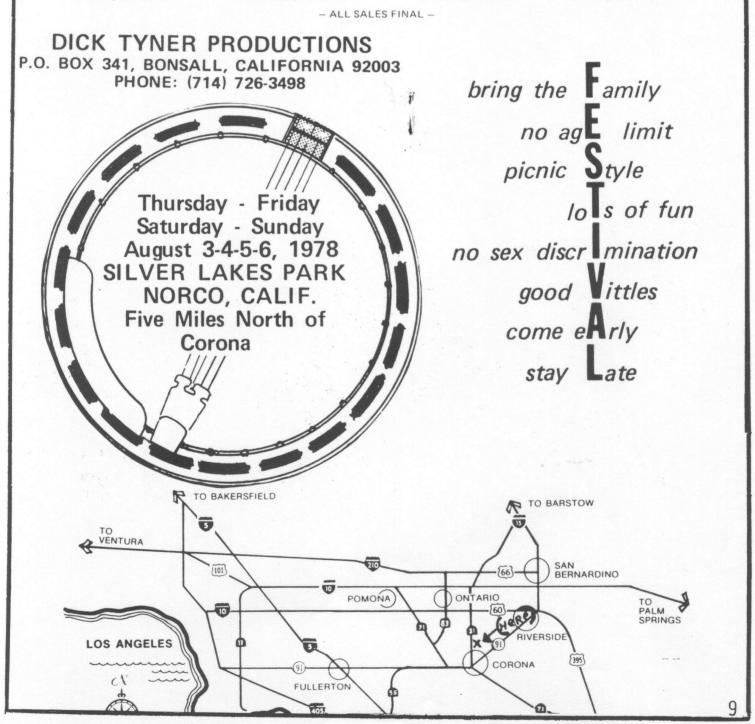
Overnight camping \$2.00 per unit. (In the rough) . . . Daytime parking \$1.00 . . . DOGS — same as "per person" admission . . . Ten years and under and over sixty-five FREE . . . ADVANCE TICKETS SALES: Send check or money order and self-addressed, stamped envelope to Dick Tyner, P.O. Box 341 Bonsall, CA 92003 or buy at the following outlets:

Blue Ridge Pickin' Parlor 5521 Reseda Blvd. Tarzana, CA 91356

Shade Tree Stringed Instruments 28722 Marguerite Pkwy. Mission Viejo, CA 92675

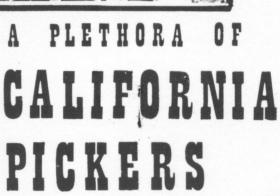
Caleb's Guitar 308 Orange St. Redlands, CA 92373

The New Expression 3376 30th St. San Diego, CA 92104

















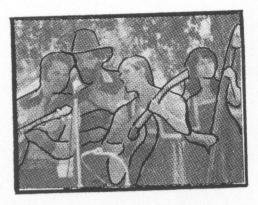
THE GLORY LAND STRING BAND

"TO BE A CHILD OF GOD EACH DAY..."

One of the richest sources of influence in bluegrass music is the music of the church. Both its method and its message has found widespread expression in the repertoire of the majority of musicians. Most musicians receive their first exposure to music in church and later on carry a good deal of this experience into their musical expression. While gospel music plays a large role in traditional bluegrass music, occasionally a group will feel the call to perform it exclusively as their service to the Lord. In the tradition established by such groups as Carl Story, The Lewis Family and The Sullivan Family, California has produced a group of its own: THE GLORY LAND STRING BAND. Composed of a couple of sets of "young marrieds", the story of The Glory Land String Band is one of a series of steps in faith as a response to God's will, individually and collectively.

Steve Kirtley and Bob Somerville were the nucleus around which the group orginally started. Both had been playing music for quite awhile and as time passed, each became more desirous of playing in a gospel group. When they met in the fall of 1975, they knew from the start that they had encountered kindred spirits. Their original plan was to work up a few songs that they might be able to perform at an occasional church function, but the spiritual fulfillment was so great and the potential so obvious that it changed the direction and focus of their lives. Fred Englebrecht on bass and Mike Haley on guitar rounded out the original group. Later on, Tim Curns replaced Mike on guitar, and Steve's wife Gwen began singing harmony with the group. When Fred and Tim left in the fall of 1976, the logical solution was to start Gwen learning the guitar while handing the bass to Bob's wife Sue. Lots of practice and a sincere desire to share their musical ministry brought them closer together as individuals and turned the group into an exciting and disciplined band.

STEVE KIRTLEY was born in California but soon moved to Alabama for a short time and



then to Lincoln, Nebraska, where he grew up. As a child he heard some old-time and country music, but his main exposure was to gospel music in church every Sunday. During the folk music boom of the early 60s, Steve became interested in the guitar which he taught himself to play. In high school Steve's life changed when he accepted Jesus. He gave up many of his former interests, but his interest in music intensified. While singing in the church choir, he was loaned a Bill Monroe record, and it opened him up to a new world of musical expression. Serious pursuit of the mandolin soon followed, and the pattern was set. Steve sings bass and baritone in the group and is sharpening his skill as a songwriter.

GWEN KIRTLEY was born and raised in Las Vegas, Nevada. She heard a lot of country music as a child and studied piano for about four years. As a teenager, God entered her life and changed a rebellious rock 'n' roll fan into a serious Christian young lady. When she came to know Steve later on, he introduced her to the "Will The Circle Be Unbroken" album, and a long-dormant interest in country and bluegrass music was rekindled Gwen plays guitar and sings the tenor parts in the group.

BOB SOMERVILLE was born and raised in Susanville, California, on his parent's chicken ranch. Both Bob's parents were musicially active; his mother played the piano, and his father played ukelele and plectrum banjo. He was introduced to Scruggs-style banjo by a friend in college. While in Viet Nam, he played "banjo"—Bob's banjo was a guitar minus the low E and A strings with an added high E string in the

fifth string spot!—in a group composed of base camp musicians. On returning home, he played for about five years with a hobby band called The Black Mountain Boys. Bob sings lead and handles much of the MC work for The Glory Land String Band.

SUSIE SOMERVILLE was born in San Rafael, California. Since her father was a gypo logger, the family was constantly on the move, and Susie grew up all over the country. Her mother is very musically inclined and a talented singer. Hearing Bob play the banjo during their courting days was Susie's first exposure to the music. When he went to Viet Nam, Bob left her a tape of The Osborne Brothers to listen to while he was gone. Although she has changed her tastes radically since then, her first reaction to the tape was that they sounded like girls, and she didn't care for it. LOST HIGHWAY was the first group she ever saw, but the damage seems to have subsided, as she has evolved into a very reliable bass player. She is also-while we're talking about her--one heck of a good cook!

In the two years that the present group has been together, the Lord has opened many doors for them and blessed them with some new challenges. Their next step and a big step in faith is their plan to become full-time musicians beginning this summer. They are represented by Michael Schubarth of New Life Ministries in Woodland, California, and they plan to travel extensively. Watch for them when they come to your area.

FURTHER DATES - THE GLORY LAND STRING BAND

July 16 - Mt. Lighthouse, Sonoma. 10 AM. Springbrook Assembly of God, Walnut Creek. 6 PM.

July 20 - Full Gospel Community Church, Elk Grove. 7:30 PM.

July 22 - Spring of the Living Water, Chico. 7 PM.

August 24-25-26 - Outdoor Concerts, Yolo County. 7 PM each evening.

August 28 - California State Fair. 7:30 PM.

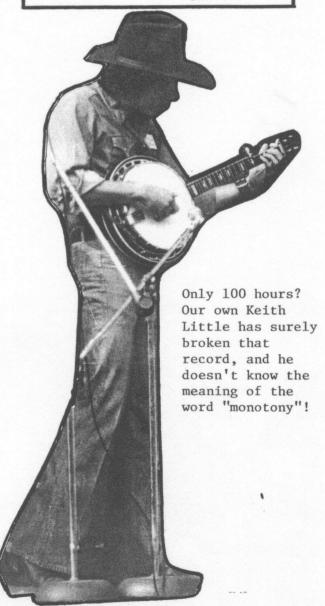
Editor's Note: Thanks once again to the very prolific David Dickey of LOST HIGHWAY for this fine article. And thanks to The Glory Land String Band for a super performance at Grass Valley No. 3.

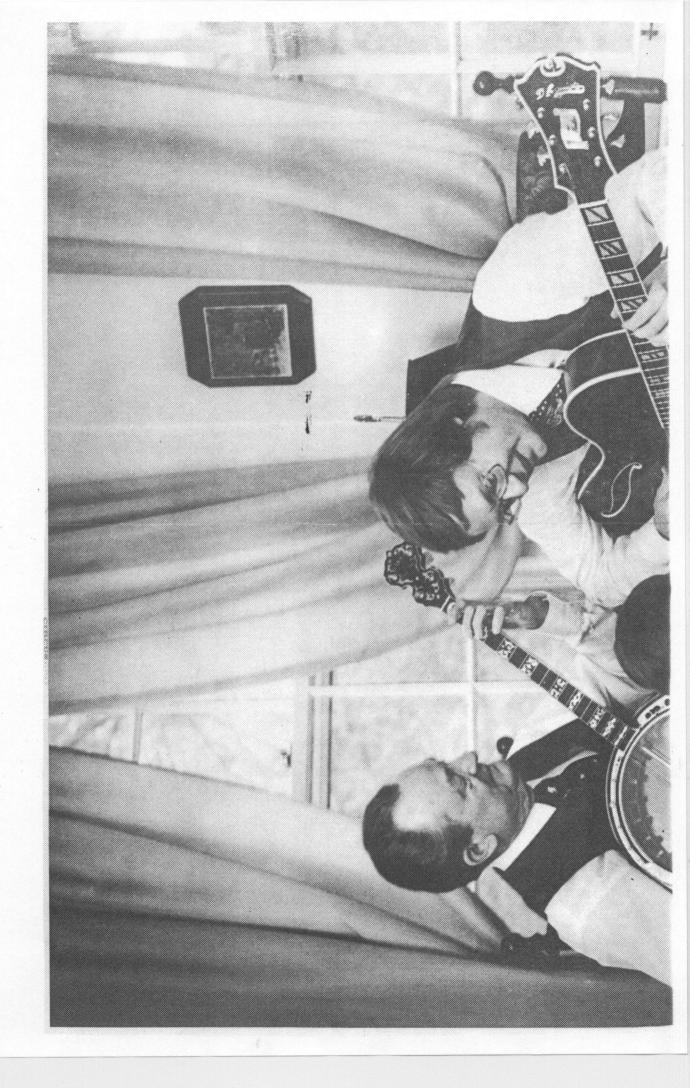
A New Record In Banjo Playing

San Diego

A furniture maker set a new world record Tuesday of 100 hours for continuous banjo playing, then went home with plans to sleep around the clock.

Lance Skubski's hands were swollen from the marathon ordeal, and in the final hours he could not fit picks on his fingers. He was able to strum only lightly. Skubski, 22, surpassed the old record of 82 hours, 41 minutes. He played numerous tunes but mostly an original composition he called, "Monotony,"





FROM GENERATION TO GENERATI

MEL BAY PUBLICATIONS, INC. PACIFIC, MO. 63069

I first heard The Cache Valley Drifters a couple of years ago at McCabe's in Santa Monica, and I was very favorably impressed by this young group from Santa Barbara. Recently, they played at The Other Cafe in San Francisco. The group is developing a sound that has both variety and uniqueness. The instrumentation is acoustic bluegrass, except for the electric bass. but their repertoire includes everything from swing, country, modern folk and pop to original songs to good old bluegrass classics like the Stanley Brothers' tunes. The Cache Valley Drifters can take a fiddle tune like "Salt Creek" and get everybody clappin' and stompin' and then slow down with something mellow but dramatic like "Master & Dixieland Lady," a song about the evils of slavery. They do a great job on swing numbers with a bouncy rhythm like "Deep Water" or the classic "San Antonio Rose." I also enjoyed their rendition of one of my favorite Norman Blake songs, "Ginseng Sullivan."

There have been a lot of attempts recently to apply bluegrass instrumentation to other forms of music, perhaps in search of a more modern sound and a broader audience. The result is often not very tasteful, especially with electric instruments. Perhaps this is the reason that The Cache Valley Drifters manage to sound good and tasteful even with pop songs like "I Shot the Sheriff." They have managed to blend a modern vocal style with strong acoustic instrumental style. Since their style is quite varied, it is difficult to tag a name on it. Dan Crary called it "Weirdgrass"!

The original members of the group are CYRUS CLARKE, the flatpicker from Florida, and DAVID WEST from Los Angeles, who has a unique guitar style. He uses fingerpicks, sometimes in a fairly normal fashion, but often as a flatpick, alternating thumb and index finger. I have heard other people—Reverend Gary Davis, John Hartford, Stefan Grossman—play runs in that fashion, but they are never as smooth and fluid as a good flatpicker. David, however, is impossible to tell from a flatpicker just by the sound, even on fiddle tunes like "Billy in the Lowground." One of my favorite instru-

mentals is "Greensleeves" which David introonce as the song about a boy with a runny nose. He starts out with a classical fingerpicking break after which Cyrus comes in with a lightning solo followed by banjo and mandolin breaks.

BILL GRIFFIN from Los Angeles plays a mean mandolin and harmonizes very nicely with his tenor voice. WALLY BARNICK, from Ohio, plays bass and sings all parts including some nice lead vocals. The newest member of the group is JEFF RUFF on banjo who plays traditional Scruggs style as well as fiddle tunes and imaginative breaks on other songs. David sings baritone and lead, and Cyrus sings all parts. Recently they have added some fourpart harmony to their repertoire.

The future looks bright for The Cache Valley Drifters. They have recorded an album produced by Byron Berline, John Hickman and Dan Crary which should be out sometime this year. They are also planning trips to Europe and Japan in the near future. This September they will be one of the featured bands at the National Flatpicking Championship in Winfield, Kansas. Hopefully we will hear more of them in San Francisco. Steve Zamek, one of the owners of The Other Cafe, said that the group has played there about half a dozen times and always sells out on weekends. The Cafe is a nice place for folk and bluegrass music because it is not too big, the atmosphere is intimate and the cover is only about \$1-2.

As for The Cache Valley Drifters, some of their grass is blue, some is new and some may be weird, but it is growing and it sounds good. Keep up that good pickin'!

For bookings and information, contact David West, 2020 Las Tunas, Santa Barbara, CA 93101.

Editor's Note: As you know, The Cache Valley Drifters provided some exciting accompaniment for Kate Wolf at Grass Valley. Mike Staninec, a relatively new CBA member, plays guitar when he takes a break from studying dentistry at UC San Francisco.

THE GOOD OL' PERSONS (BAY 208)

This is the fine long-awaited album by the original personnel of this ever-popular bluegrass and old-timey group. While frequently alternating instruments and vocals, the Persons can be generally identified as: KATHY KALLICK, bass; BARBARA MENDELSOHN, banjo and hammered dulcimer; LAURIE LEWIS, fiddle; PAUL SHELASKY, mandolin; and DOROTHY BAXTER, guitar. Besides providing some good music, the album cover is a treat to behold—as David Dickey's review says.

ARKANSAS SHEIKS: WHISKEY BEFORE BREAKFAST (BAY 204)

This album was released a couple of years ago, but it's still a best seller for Bay, attributing to its tasty old-time tunes and songs. And of course The Sheiks still perform often, especially in the Bay Area. While Sheik personnel varies, on this album Sheiks include: KARANA HATTERSLEY-DRAYTON, dulcimer, piano; MIKE DRAYTON, fiddle; KATE BRISLIN, banjo, kazoo, spoons; TONY MARCUS, banjo, fiddle, mandolin, guitar; HOYLE OSBORNE, piano, guitar, pennywhistle. A couple of Persons, LAURIE and BARBARA, also appear, as well as a number of guests. Understand the Sheiks are contemplating a second album.

COUNTRY HAM (VETCO 512)

This album, released early this year, is the second venture by this incomparable group featuring: CARL PAGTER, clawhammer banjo; JUDIE COX PAGTER (that's right, folks!), autoharp, guitar; PAUL REED (BERKSTRESSER), guitar; JERRY TUCKETT, fiddle, guitar, banjo, mandolin; and JIM SAYLES, bass. Good old time and bluegrass songs, standards and originals, fiddle tunes and double-banjo breaks, and singing with an exuberance that convinces you you're experiencing them at that moment in person.

COUNTRY BUTTER (DENIM RECORDS)

This is the first mellow and exciting effort of the Brittain family: BUFFALO BOB, banjo, guitar, dobro; CARMON, bass, percussion; ERIC, guitar, fiddle; with DOC QUAM, fiddle; LES BOEK, blues harp; and others. Originals and standards—good pickin' and singin' by good people.

DAMASCUS_ROAD

This excellent southern California family bluegrass band has just released their first album. Although I haven't heard it, I've heard them at the Golden West Festivals and the Ramsey-Porterville Festival, and DAMASCUS ROAD has a very together, beautiful gospel sound.

PACIFIC. LY BLUEGRASS

This San Diego-based band is in the process of preparing their first album, which should be a smasher. PACIFIC..LY now has a regular radio show alternate Sunday evenings on KSON (1240 AM) San Diego, 9:30-10:00, in the tradition of Lester and Earl and Ralph and Carter.

BOONE CREEK (ROUNDER 0081)

Though this album is neither brand new nor a product of California, it is one of my favorites. Since it had been on loan for a couple of months, I'm getting reacquainted with its super bluegrass, both traditional and contemporary (i.e. swingy, jazzy, bluesy). RICKY SKAGGS is the mastermind behind the group; his fiddle, mandolin, vocals and arrangements are so right. It's easy to understand why Emmy Lou Harris pursued him for her band--and got him. Of course the loss of BOONE CREEK seems a loss for bluegrass, but perhaps in the long run it will win new bluegrass fans. It's certainly a plus for Ricky. Other BOONE CREEK members complementing Ricky are JERRY DOUGLAS, dobro (now with THE COUNTRY GENTLE-MEN); WES GOLDING, guitar; and TERRY BAUCOM, banjo.



by David Dickey

THE GOOD OL' PERSONS (Bay Records 208). Kathy Kallick, Barbara Mendelsohn, Laurie Lewis, Paul Shelasky, Dorothy Baxter with help from guests Robbie MacDonald, John Stafford and Ray Skjelbred.

After hearing The Good O1' Persons new record, the temptation is to rave for pages about how many different reasons it's a great album. Instead, I'd urge you to get a copy and discover them for yourself. (Besides, you may find different reasons from mine and wouldn't that be trippy?)

So, I'll confine myself here to a few observations about the things that impressed me most.

First of all, kudos to Barbara for the "sleeve art" (as we say in the biz): it's beautiful, well thought out and executed; it is one of the nicest covers I've seen in a long time on any kind of album. Ray Edlund did a great job on the notes, and it was good to have gone to the extra trouble of having them. (I like to know who's who and who's doing what when.) Now the music itself—that's why we're here, ain't it?!

There is a nice spectrum of style encompassed in the selection of material. The instrumental work is excellent throughout; special care seems to have been given to arrangement as far as what instrument(s) plays when. The singing is never overpowered by the picking. Individually, I'm sorry I've never met or seen Barbara Mendelsohn--her banjo work and especially her work on hammered dulcimer is a real treat. The tunes she chose for the dulcimer were perfect for showcasing the sound it can have and her style of playing. Laurie Lewis does excellent fiddle work (which is probably to the point of being taken for granted by now as she is so well known for it), but it deserves mention anyway. Although Dorothy Baxter doesn't sing on the album, she more than carries her share with her guitar playing. (Her kind always make it hard on those of us who know a few chords and try to get by with it.) Paul Shelasky's mandolin playing is the right thing at the right time, and his fiddling is like Laurie's--great. Kathy Kallick emerges here as a songwriter of note (and words too!) with her three contributions. This is an area that is too often neglected by many musicians so it is good to see the Persons writing not just songs and tunes but good songs and tunes that will probably (and justifiably) find their way into the repertoires of others.

*****for me:

- + "Texas"--great double fiddles.
- + "Pretend You're Mine," "You're The Song," and "Don't Come To Me"--Kathy's songs; they have good lyrics and are nicely sung.
- + The hammered dulcimer tunes--Barbara is great and plays with lots of feeling.
- + "Sunny Slopes"--Excellent new fiddle tune by Laurie.
- + The singing (generally) and "Pretend You're Mine," "High On A Mountain," "Sweet Dreams" and "Sweet Sunny South" in particular.
- + "Rutabaga Boogie"--I'd had a stomach ache all day, but when that cut came on I went to the bathroom and felt much better.

I could go on and on, but people get tired of hearing too much unbridled enthusiasm, and I suspect that very fact accounts for the tremendous popularity of TV soap operas. Suffice it to say THE GOOD OL' PERSONS is a tremendous album. Get a copy and enjoy.

(I do have one complaint to register, however small. The cover clearly states "Contents 40 lbs. when packed", and even with the record inside, my copy only weighed 3 oz.)

California OLD-TIME BLUEGRASS MUSIC

Editor's Note: Thanks to the "picky" David Dickey who may be found lending his inimitable style to LOST HIGHWAY.

BLUEGRASS MEMORIES: butch waller

by David Dickey

In February of 1965 I had the good fortune of finding an old Martin guitar in a local music store. I decided to go up during Washington's Birthday weekend--Washington's birthday was still celebrated on February 22 in those long ago days--to Berkeley to show my find to Bob Gregory, a good friend who was also the guitar player in the band I was playing in. I stopped in Santa Barbara to pick up Jon Seger, another good friend and the fiddle player in our band, and away we went. Arriving in Berkeley, we soon tracked down the dorm where Bob lived and proceeded to search him out. One of my few memories of that part of the trip revolves around a banner about 20 feet high by 60 feet long draped across the top of the dorm building that faced Bob's on which were the following words somewhat crudely but quite legibly emblazoned: "Robert Vaughan for Ugly Man" underneath which cheerful admonition appeared the call letters of some fraternity or sorority--I'm not sure which (it's all Greek to me!) as sponsor. I've often wondered about the significance of that sign. But I digress.

After we spent a while playing the guitar and shooting the bull, the rather dreary prospect of what to do the rest of the night presented itself. (We had been sort of politely requested by several of the dorm dwellers on Bob's floor to find some other place to play.) Bob suddenly broke in with, "Hey, the Pine Valley Boys are playing at the Jabberwock tonight. Let's go there." On being assured that they were a bluegrass band, our plans for the evening were immediately formulated.

Fortified with a quick dinner of some Hostess fruit pies and chocolate milk, we descended on the Jabberwock in feverish anticipation of what lay in store. As I said in the last article (March-April BREAKDOWN), while we had been playing for a year or so, our real knowledge of the music was woefully lacking. We were catching up though, and that night was to prove to be another valuable lesson.

After sitting quietly for what seemed like hours--we were obviously the youngest ones

there, and in our giggly excitement none of the girls there gave us a second look, but when you're out to see some real bluegrass, who cares? -- someone got up and said, "Ladies and gentlemen, The Pine Valley Boys" and on they came fit to kill in clean white shirts, silk ties, suit pants and Open Road Stetson hats. The banjo player whipped into a breakneck version of the tag ending on "Ground Speed" and then into a trio number. After the first chorus, a very serious-looking guy stepped up and took a mandolin break that brought a spontaneous burst of wild applause. He stepped back looking almost embarrassed and just kind of nodded his head and mouthed (maybe spoke, I don't know because of the noise) a thank you. The electricity of the moment instantly transported me back to that magic world of rushing pulse and damp underwear that a good band can cause when everything is right. This was my first exposure to BUTCH WALLER and his music. While Herb Pedersen and David Nelson were also in the band and also did a bang-up job, they left the bluegrass field later on while Butch continued and continues to adhere to a very faithful presentation of "our" music, regardless of whoever he is playing with. And down through the years in the Bay Area, regardless of what may be currently in vogue or hip or marketable, you could always find a hardcore bluegrass band with Butch in the lead. And, over the years, Butch Waller has provided me with a lot of Bluegrass Memories and a



THE PINE VALLEY BOYS: BUTCH, DAVID & HERB Editor's Note: Thanks again to the ubiquitous David Dickey who promises his next memory will be about super banjoist Rick Shubb.

(Editor's Note. This analysis originally appeared in the BREAKDOWN issue of January-February 1976. Recently I reread it and liked it so much that I decided, modesty aside, to share it with you once again. Besides, the CBA has acquired a lot of new members who haven't had the pleasure....)

Some folks like the summertime
When they can walk about;
Strolling through the meadow green
Is pleasant, there's no doubt,
But give me the winter time
When the snow is on the ground
For I found her
When the snow was on the ground.

I traced her little footprints in the snow, I found her little footprints in the snow, Lord,

I bless that happy day
That Nellie lost her way
For I found her
When the snow was on the ground.

I dropped in to see her.
There was a big round moon.
Her mother said she just stepped out
But'd be returning soon.
I found her little footprints
And I traced 'em though the snow.
I found her
When the snow was on the ground.

Now she's up in heaven;
She's with the angel band.
I know I'm going to meet her
In that promised land.
But everytime the snow falls,
It brings back memories
For I found her
When the snow was on the ground.

Since the voice is considered to be another instrument in the band, it is probably quite possible to play good bluegrass without really being aware of the words of the song. Certainly there are many excellent Japanese bluegrass bands that perform from music stands, reading the words as though they were notes. However, some of us are compelled to recognize, evaluate and emphathize with the lyrics.

Generally, words to bluegrass songs tell a rather uncomplicated story of love, death, good times or nostalgia. Occasionally the words are not so clear. A case in point is "Footprints In The Snow," a bluegrass standard and a Bill Monroe favorite (although I was surprised to discover it isn't his song by Rupert Jones'). I have always been puzzled by the plot of this song: what exactly happened to Nellie and when did it happen? To me, this is a real bluegrass mystery. But let me try to explain my confusion.

The first stanza sets the stage, a novel and intriguing situation. Instead of the ubiquitous joys of summer, we are confronted with winter, cold and snow. Of course some of the power of winter, both its beauty and its treachery, may be lost on temperate Californians, but that is incidental. With the frame of reference established, we encounter the dramatic questions: Who was she? How did the narrator find her? What was she doing in the snow? Now, does the song answer these questions?

The chorus tells <u>how</u> the narrator found her, i.e., by tracing her footprints in the snow. It also reveals her name, Nellie (one hopes that she was not barefoot) and that she "lost her way." Also, she must have been very special since he blesses that "happy day" he found her. And his preference for winter is apparent: it might have impossible to find Nellie in the summer, without the telltale prints in the snow. So far the story is clear.

After the fiddle break, the second stanza thickens the plot. There is the suggestion that the narrator has been courting Nellie, since he stops by to see her and encounters her mother. Nellie then is probably not his wife, mother, aunt, sister or mistress. The fact that he "dropped by" suggests he was not expected; it was a spontaneous but not unwelcome visit. If she had been expecting him, Nellie probably wouldn't have "stepped out," unless she had some secret purpose or just didn't want to see him.

At any rate, she told her mother she'd come back soon. We are also told that the moon was full; this indicates the time was night, and there was plenty of natural light to guide the traveler. Then, instead of waiting for her to return, the narrator goes out looking for Nellie. Why doesn't he sit by the fire, warm-up, chat with his prospective mother-in-law and wait for his girl? Is he worried about her, or is he just anxious to see his sweetheart? All we know is that he found her prints, and they led him to her.

Then we hear the chorus again, followed by another fiddle break. Now comes the ambiguity—the final stanza. Something has happened during that fiddle break or before, something that \underline{I} would like to know.

First of all, a lot of time has gone by. Nellie is no longer in the snow; she is "up in heaven with the angel band" (bluegrass, one presumes). It is not necessary to be reminded of the "promised land" to realize she is dead (unless "promised land" means California as it did for so many at one time). Evidently, a lot of time has passed because the narrator implies many snowfalls have occurred, and each has brought memories of the night he found her in the snow.

My question is, when he found her in the snow, was she dead, and, if she was dead, why does he refer to the time as a "happy" day? (I grant the use of "day" in place of the more accurate "night" for the sake of the rhyme.) Shouldn't he grieve whenever it snows? Shouldn't the memories be painful? If she was alive when he found her, the "happy" day is of course appropriate. But where was she going on a cold and snowy night when there was the chance her gentleman friend would stop by? What was her errand? Was she on a suicide mission, visiting a sick friend or buying groceries? How urgent was her trip that it couldn't wait until daylight? There is definitely the suggestion that something was amiss. But if he found her alive, did they eventually get married and live happily ever after until she died (or went to California)? If she died, how did she die? (This seems important in lieu of the suggestion that

winter connotes death.) Or perhaps they didn't marry or even cohabitate; perhaps something or someone (or California) intervened, but he nevertheless remained true to her.

On a radio interview some time ago, I heard a fellow from North Carolina use as an expression "footprints in the snow." I understood him to mean by the phrase that he had understood some significant facet of his life and upon doing so was able to procede in some specific direction. Perhaps the song is a metaphor for a similar awareness of the writer. However, the handwriting on the wall (or, in this case, the lyrics) doesn't really give us a clue to the significance of the footprints in the snow, if, indeed, the expression is a regional idiom.

Arkansas folklorist Vance Randolph published a collection of scatological folk tales entitled PISSING IN THE SNOW, but it is doubtful that those are entirely relevant to the story under discussion. Maybe if the titular tale was relevant, the puzzling questions would be clarified.

But perhaps it is this very ambiguity, whether or not we are consciously aware of it, that makes the song a standard. I know that I will continue to enjoy this bluegrass mystery.

Editor's Post Script: After this analysis was originally published, in more or less the same words, some solutions to the mystery were offered. In particular, two of our best traditional bluegrass pickers from Kentucky and Arkansas offered at different times the same amusing if purgative answer to the question of where Nellie went, and both claimed it was really very simple. But as far as I'm concerned, the ambiguity still remains, and I'm open to suggestions. Meanwhile, as time permits, I shall continue work on a bluegrass mystery novel entitled "Fox On The Run."

Recently our band decided to try to present a more professional image. We wanted to appear as something more than a bunch of pickers who get together and jam. Not that there's anything wrong with that, but when you're in the business of selling bluegrass, you want to make sure your methods will do the trick.

The first step in improving the image is what they call a PR package. This includes a demo tape--to allow club owners, promoters and the president of MCA records to hear your fantastic music--an 8x10 glossy photo of the boys and a brochure telling club owners, etc. how marvelous the band is and that hiring the band will mean big \$\$\$. As the ex-English teacher of the group, I was entrusted with the chore of writing hot copy (as we ad-men call it) for the brochure. The study of English is a definite liability in grasping the principles of advertising. In ad writing, all those sacred Rules of Grammar break with the snap of a banjo string. Ad copy is invariably the same: very short, catch sentences; lots of fragments (incomplete sentences); a paragraph for each statement; and a general (and transparently false) "straight-fromthe-shoulder" tone to the language. I write like that? I was intrigued. here is my ad copy for the band--in the language of "advertisingese".

Name any kind of music. Pop. Classical. Country. Jazz. Rock.

Different people are into different kinds of music. Different strokes for different folks.

But the one kind of music that everyone likes is Bluegrass. The plunk of the banjo. The lilt of the fiddle. The tight country harmonies.

You heard it in the theme from "Bonnie and Clyde." You heard it in the theme from "Deliverance." It's foot-stomping, hand-clapping music that everyone can "get off on."

It's your best entertainment bet.

And everyone agrees that there's one band that plays the foot-stompingest, hand-clappingest Bluegrass around. . . .

PACIFIC..LY BLUEGRASS. The name tells the story.

Rick, Doug, Don and Pete combine the best of Eastern Bluegrass with a distinctive West Coast flavor that's bound to please any crowd, large or small.

They can play a hard-driving breakdown or sing a soft country ballad with equal ease.

PACIFIC..LY BLUEGRASS. Making people tap their toes wherever they go.

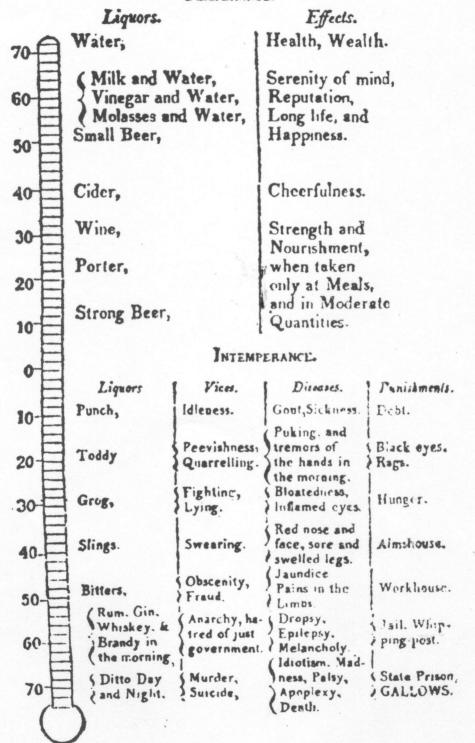
When I wrote this late one night, I thought it was a real scream. But I guess my tongue wasn't in my cheek as much as I thought because some people thought it was serious. Perhaps they're right. It's really not so bad and certainly not transparently false. Maybe we'll use it.

While I was still in the mood to sell bluegrass, I went to see "Saturday Night Fever." The movie left me with the distinct impression that what bluegrass needs is a disco hit. Immediately I starting thinking of titles. Naturally the first that occurred was "Dueling Discos." Then came "Foggy Mountain Disco," "Fox on the Disco," "Dixie Disco," "Orange Blossom Disco," "Uncle Disco," "Blue Disco of Kentucky," "The Little Girl and the Dreadful Disco" and "Hot Disco Cold Disco." Warming to the subject, I went on and on, building my own Saturday Night Bluegrass Disco Fever. When it finally burned itself out, I realized that this time no one had taken me seriously. . . . And it was such a good idea, too.

Editor's Note: Don Ridgway is that multitalented banjo-dobro-mandolin picker with, naturally, Pacific..ly Bluegrass, the San Diego-based band you enjoyed at Grass Valley. Don's article appeared, more or less, in the San Diego Bluegrass Club Newsletter, March 1978, in which he has a regular column, "The Way I Hear It." For information on that publication, write Lou and Joyce Newell, 4230 Kirkcaldy Dr., San Diego, CA 92111.

MORAL THERMOMETER.

TEMPERANCE.



In 1852 the Entield, N.H., Religious Informer offered this aid to self-diagnosis

THE BEAR CREEK BOYS* For bookings, contact Joe Kimbro, 408/427-3531.

BILL WHITE*

July 30 - CBA Mini Festival, Fairfield. For bookings, contact Bill White, 415/530-7192.

BUFFALO BOB & THE COUNTRY BUTTER BAND* August 18-19-20 - Crescent City, Del Norte County Fair.

September 1-2 - Lake County Fair--host to 2nd Annual Fiddle Contest.

For further information, contact Carmon Brittain, 707/485-0258.

THE CAFFREY FAMILY

For information, contact Patty Caffrey, 415/564-1464.

CHRISPY CRITTER CLAN*

every Thursday - Old Mexico, Clearlake Highlands.

For further information, contact Dennis Chrisp, 707/994-2901.

COLBY MOUNTAIN*

every Tuesday - Nellie's Restaurant, 126 W. 2nd St., Chico. every Thursday - Canal Street, Chico. most every Saturday - Old Navy Inn, Chico. For further information, contact Larry Mitchell, 916/345-0310.

COUNTRY HAM (JUDIE & CARL)*
For information, contact Carl Pagter,
415/938-4221.

DELTA OLD TIME FIDDLERS & BLUEGRASS ASSN. every 2nd & 4th Saturday - Garden Acres Community Center, 607 Bird Ave., Stockton. 8:00 PM - ?

DONE GONE*

July 9 - Bluegrass Concert, Salinas.
July 11 - Bluegrass Concert, Palo Alto.
every Thursday - Paul's Saloon, 3251
Scott St., San Francisco.
every Friday - Red Vest Pizza Parlour,
San Pablo Ave., El Cerrito.
For further information, contact Tom
Bekeny, 415/665-6806.

BLUEGRASS

EASY MONEY*

No set gigs; for bookings, contact Lachlan, 415/325-1685 or 415/326-6200, x3815.

FIDDLE & BLUEGRASS JAMBOREE

Santa Clara Valley Fiddlers Association every 1st Sunday - John Muir Junior High School, Branham Lane at Alameden Xpwy, 1-5 PM.

FIRE ON THE MOUNTAIN*

No set gigs; for bookings, contact Susan Charnett, 916/265-6324 or 265-4258.

FRESH PICKED*

No set gigs; for bookings, contact Joyce Hennessey, 415/526-5027.

THE GLORY LAND STRING BAND*

July 1-2 - San Diego Bluegrass Jamboree. July 5 - Claremont Emanuel Baptist Church, San Diego.

July 9 - Rosewood Baptist Church, Sacramento. 6 PM.

July 15 - Concert in the Park, Sonoma. 3 PM. For bookings, contact Mike Schubarth, New Life Ministries, 916/662-5433.

GOOD OL' PERSONS*

every Thursday - Red Vest Pizza Parlour, San Pablo Ave., El Cerrito.

every Friday - Piace Pizza, Appian-80 Shopping Center, Pinole, 7-10.

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

For further information, contact Paul Shelasky, 415/892-1265. July 30 - CBA Mini Festival, Fairfield.

HIGH COUNTRY*

July 1-2 - San Diego Bluegrass Jamboree. July 16 - Bluegrass Concert, Palo Alto. every Wednesday & Friday - Paul's Saloon, 3251 Scott St., San Francisco.

every Saturday - Red Vest Pizza Parlour, San Pablo Ave., El Cerrito.

For further information, contact Butch Waller, 415/776-6713.

HIGH IN THE SADDLE*

August 3-6 - 10th Golden West Bluegrass
Festival, Silver Lakes Park, Norco.
October 26-27 - 11th Golden West Bluegrass
Festival, Silver Lakes Park, Norco.
For further information, contact Dana
Mohr, 916/694-2352.

BILLBOARD

HOT POTATO (A Boogie Band)
For bookings, contact Kathy Kallick,
415/397-0619.

LAKE COUNTY PICKERS ASSOCIATION every 2nd Sunday - Lower Lake Grange. Featuring the Chrispy Critter Clan.

LATE NITE RADIO

For information, contact David Garelick, 707/279-8149.

MINDIGO STRING BAND*

every 2nd Friday - Alice's Restaurant, Skyline & Hiway 94, Skylonda. For further information, contact Jerry Hagelstein, 415/747-0697.

NEW TONTO BASIN BOYS

July 2 - Bluegrass Concert, Palo Alto. For further information, contact Joe Zumwalt, 415/967-4306.

OAKUM

No set gigs; for bookings, contact the band at 415/548-3111.

OLD FRIENDS*

every Tuesday - Paul's Saloon, 3251 Scott St., San Francisco. For further information, contact Gene Tortora, 415/981-4396.

OLD TIME FIDDLERS JAMBOREE
District 5 - CSOTFA
every 2nd Sunday - Oakmont High School,
Roseville, 1-5 PM.

OLD TIME FIDDLERS JAMBOREE
District 9 - CSOTFA
every 3rd Sunday - Crockett Park &
Recreation Auditorium, 850 Pomona St.,
Crockett, 1-5 PM.

OLD TIME FIDDLERS JAMBOREE District 6 - CSOTFA

every 1st Sunday - Old Shasta Elementary School, near Redding. For information contact Adrienne Jacoby, 1463 Ridge Dr., Redding, CA 96001.

OVERLOOK MOUNTAIN BOYS*

July 9 - Bluegrass Concert, Salinas.

For bookings, contact Jack Sadler,

408/354-9359.

JAY QUESENBERRY (& THE PRIDE OF KENTUCKY)*
No set gigs; for bookings, contact Jay
Quesenberry, 408/227-2819.

RAY PARK*

No set gigs; for bookings, contact Ray Park, 2815 Morrene Dr., Placerville, CA 95667.

RIVER CITY RAMBLERS*

July 9 - Bluegrass Concert, Salinas. For bookings, contact Cathy Del Chiaro, 916/457-0640 or 916/457-5755.

JIM ROBINSON*

every Friday & Saturday - The Red Garter, Riverside Dr., Lake Elsinore. For further information, contact Jim Robinson, 714/674-5651.

SOUTH LOOMIS QUICKSTEP*

every Tuesday & Wednesday - Bitter Creek Tavern, Arden & Howe, Sacramento.

every Thursday - Junction City, Old Town, Roseville.

July 1-2 - After the Gold Rush, Arnold. July 20-23 - Tri-County Fair, Bishop. July 29 - Sierra College, Rocklin.

July 30 - CBA Mini Festival, Fairfield.

August 12 - Sierra College, Rocklin. August 16 - Walnut Creek, 12 Noon-1 PM.

City.

August 19 - Allen Hendricks' Birthday.

For further information, contact Ted Smith, 916/622-8525.

SPUR OF THE MOMENT*
For bookings, contact Phil Allen,
415/935-4458.

THURSTON'S BLUEGRASS BAND

Me 'n' Ed's Pizza, Hanford.

For further information, contact Gordon

Thurston, 209/935-0382 or 209/386-5364.

A TOUCH OF GRASS
For bookings, contact Bob Lawrence,
415/592-1863.

THE VERN WILLIAMS BAND*
For bookings, contact Vern Williams, 209/772-1357.

^{*}The listed performer, the band or at least one member of the band is a CBA member.

CLUBS

BLACKSTONE HOUSE, 251 N. Blackstone, Fresno. A variety of activities -- folk, blues, bluegrass, jazz, astrology and tarot. A friendly place to go when you're in the Valley. Now affiliated with the Fresno Folklore Society; see column 2. For information and/or bookings. contact Sue Lyon, 209/264-1628.

FREIGHT & SALVAGE, 1827 San Pablo Ave., Berkeley. Bluegrass, old-timey, jazz, etc. Tuesday through Saturday. For the current monthly schedule phone 415/ 548-1761.

PAUL'S SALOON, 3251 Scott St., San Francisco. Bluegrass (and old-timey) any night of the week. ANY OLD TIME plays every Saturday night. Sometimes there are guest appearances by such favorites as FRANK WAKEFIELD and LOST HIGHWAY.

THE PLOWSHARES, Fort Mason, Laguna & Marina, San Francisco. Sunday evening concerts and other special events. Coordinated by the San Francisco Folk Music Club, 415/661-2217.

RED VEST PIZZA PARLOUR, San Pablo Ave., El Cerrito. A continuous supporter of bluegrass in the Bay Area. Home of the GOOD OL' PERSONS, DONE GONE and HIGH COUNTRY.

ROSEBUD'S ICE CREAM PARLOR & TAVERN, 433 First St., Benicia. Re-opened under new management. For schedule call 707/745-9988.

BLUEGRASS BREAKDOWN AD RATES/DEADLINE

Camera-ready copy: \$20/half page \$10/quarter page

Design, layout and/or \$30/full page 8½x11 unprepared photo(s): \$40/full page 8½x11 \$25/half page \$15/quarter page

Classified ads: \$2.00 up to and including 3 column lines; 50¢/line thereafter.

Absolute deadline for ads and all other contributions: 15th of month preceding publication, the sooner the better. Address all contributions to the Editor. Checks payable to California Bluegrass Assn.

NEW AFFILIATION FOR BLACKSTONE HOUSE

Blackstone House Concerts in Fresno has affiliated with the Fresno Folklore Society, a cooperative of musicians, fans and partylovers. To receive the regular monthly newsletter of the Society and a membership card, send \$3 per family unit per year to Sue Lyon, 251 N. Blackstone Avenue, Fresno, CA 93701. Organizations with newsletters are offered an even trade--which the CBA will accept.

NEW PLANS FOR THE FREIGHT & SALVAGE

After 10 years the popular Freight & Salvage 1827 San Pablo Avenue in Berkeley, is changing hands. Nancy Owens, who opened the Freight in order to provide an intimate informal atmosphere for listening to folk, jazz, ethnic, old-time and bluegrass music, is leaving, and many long-time employees are buying and reorganizing the business. Possible changes include obtaining a beer and wine license and serving dinners. But help is needed. Nearly \$10,000 must be raised to ensure the Freight's survival. Tax deductible contributions will be much appreciated. Make checks payable to the Berkeley Society for the Preservation of Traditional Music.

NEW RELEASES - SIERRA-BRIAR RECORDS

SCOTTY STONEMAN WITH THE KENTUCKY COLONELS "LIVE IN L.A." (SBR 4206). NASHVILLE WEST - "NASHVILLE WEST" (SBR 7801) featuring Clarence White, Gene Parson, Gib Guilbeau and Wayne Moore. For information write John M. Delgatto, Sierra-Briar Records P.O. Box 5853, Pasadena, CA 91107.

GOLDEN WEST BLUEGRASS FESTIVAL - SNEAK PREVIEW!

While details will be included in the next BREAKDOWN, I've got to tell you that some northern California favorites will share the stage with Bill Monroe and the great souther California bands. Our own favorites, who so impressed Golden West Festival promoter Dick Tyner, will be the inimitable BILL WHITE, the incomparable COUNTRY HAM (Carl & Judie), and the inexhaustible FOGGY MOUNTAIN CLOGGER That's October 26-27 at Norco. Don't miss

CBA BAND REGISTRY, MEMBERSHIP APPLICATION Name of Band Number of Members \$5.00 per person per year (minimum 3 persons per band, maximum 7) Name of Contact Individual Address:	Treasurer California Bluegra	941 0 1
City:Phone number(s): Area CodeNum	State:	Zip:
	ber	
Each band is entitled to receive one BLUEGRASS BREAKDOWN; each band member is entitled to a membership card in the band's name, to be retained by the band upon departure of that member. Each member of the band is entitled to one vote and to all membership privileges.	Please indicate the type of music you play: BluegrassOld-Time (eg fiddle)GospelOther or combination	
Please indicate regular playing jobs for of the BREAKDOWN. If you do not have regigs; for bookings contact (Contact Ind	gular jobs, you will be li	Billboard section sted as "No set

California Bluegrass Assn. Mailing Address	Founded in 1975 and dedicated to the furtherance of Bluegrass, Gospel, and Old-Time music. Each member family is entitled to receive a copy of each BLUEGRASS BREAKDOWN newsletter, as part of their dues, and to reduced admission charges to all CBA activities. \$3.75 of the \$7.50 is for a subscription to BLUEGRASS BREAKDOWN for one year.	This mer family a the two the age plicant be included the first that the same of the same	appl adu of at uded gibl \$1 (:	ship applicat; ication. A far It spouses and 16 years. The: \$7.50 per year for an addit e children ma	EERSHIP APPLICATION is for single in the second all children remust be a mar, and the specional sum of the second in the second in the second sum of the sec	gle or ed as under eain ap- use may 32.50. for the
City, State					Tel.	
MAIN APPLICANT	NAME Last:	First:				\$ 7.50
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ELIGIBLE INCLUD	ED CHILDREN			First Name	Birth Date	\$ 1.00
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facilities, wri	es you can offer CBA (such as printiting, artwork, advertising, sound sys and maintenance, etc.);	ng stems.	3. 4.	TOTAL ENC	LOSED (not ed \$11)	
			cas			

BLUEGRASS BREAKDOWN
357½ Valley Street
San Francisco, CA 94131

Turn Your Radio On

KALW (91.7 FM) San Francisco Sunday - 9:00 AM, Saturday - 5:00 PM NPR Folk Festival U.S.A.

KQED (88.5 FM) San Francisco Saturday - 10:00 PM NPR Fc1k Festival U.S.A.

KKUP (91.5 FM) Cupertino Saturday - Noon-3:00 Far Flung Folk Festival

KKUP (91.5 FM) Cupertino Saturday - 3:00-6:00 PM Bluegrass w/Marty Kemmeries

KKUP (91.5 FM) Cupertino Sunday - 2:00-5:00 PM Traditional Folk w/Mark Ortiz

KKUP (91.5 FM) Cupertino Sunday - 9:00-Midnight "Cupertino Barndance" w/Steve Hathawa

KLIL (94.6 FM) Ukiah Saturday - 9:00-10:00 AM "The Country You Remember" W/Buffalo Bob Brittain

KPFA (94.1 FM) Berkeley alternate Sundays - 11:00-1:00 PM "Folk, Blues & Jazz" w/Chris Strachwitz

KPFA (94.1 FM) Berkeley alternate Fridays - 3:00-5:00 PM "Pig In A Pen" w/Ray Edlund

KFAT (94.5 FM) Gilroy Sunday - 6:00-9:00 PM Bluegrass w/Cousin Al Knoth

KSTN (107.3 FM) Stockton Monday-Friday - 1:30-5:45 PM Bill Robertson's Show - bluegrass, fiddling, country, etc.

KRED (1440 AM) Arcata Saturday - 8:00-12:00 PM Bluegrass w/The Wildwood Music Co.

KSON (1240 AM) San Diego Sunday - 9:30 PM - Midnight Wayne Rice Bluegrass Special Featuring Pacific..ly Bluegrass

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