

BLUEGRASS BREAKDOWN

July/August 1980

Volume 6 • Number 4



California Bluegrass Association

BLUEGRASS BREAKDOWN is published bimonthly at 4212 25th St., San Francisco, CA 94114 by Steve Pottier, Managing Editor, and Lars Bourne, Production Manager. It is published by the California Bluegrass Association, a non-profit organization founded in 1975 by Carl Pagter and dedicated to the furtherance of Bluegrass, Old Time, and Gospel music. Membership in the association costs \$8.50 per person per year; a spouse may be included for an additional \$2.50, and all children under 16 for \$1.00. Band memberships are available at \$5.00 per member per year; such member bands must consist of not less than 3 persons. Non-members may subscribe to the BLUEGRASS BREAKDOWN for \$6.00 per year. Each member, family, or band is entitled to receive a copy of each BLUEGRASS BREAKDOWN as part of their dues, and to reduced admission charges to CBA activities. Direct all membership applications and inquiries to the California Bluegrass Association, PO Box 11287, San Francisco, CA 94101. Second Class postage paid at San Francisco, California:

BLUEGRASS BREAKDOWN (USPS 315-350)
Officers and directors are listed adjacently. Board meetings are usually held the third Sunday of each month, and all members are invited (encouraged!) to attend. For details, contact any board member. This issue of the BREAKDOWN has been printed by Pronto Press, San Rafael.

DIRECTORS AND OFFICERS OF THE CBA

Publicity/Editor
Lars Bourne *
469 Savstrom Way
San Jose 95111
408/227-4640 (h)
408/289-5502 (w)

Treasurer
Mike Johnson
9025 Alcosta Blvd #233
San Ramon 94583
415/828-1389

VP Activities
Laurie Lewis *
2535 Grant St
Berkeley 94703
415/548-3021

President
Carol Masters
1245 Crompton Rd
Redwood City 94061
415/365-0198

Legal Advisor
Carl Pagter *
1809 Meadow Lane
Walnut Creek 94595
415/938-4221

Ed Pagter
967 Perriera Dr.
Santa Clara 95051
408/296-3123

Chairman/Editor
Steve Pottier *
PO Box 43
San Rafael 94902
707/553-1166

Sue Shelasky *
370 Lake Ave
Rodeo 94572
415/799-6588

Secretary
Dianne Lerma
P.O. Box 15525
Sacramento 95813

Don Powell *
735 College St
Woodland 95695
916/662-5691

Vice-Chairman
Butch Waller *
1285 Filbert St
San Francisco 94109
415/776-6713

VP Membership
Karen Walter *
4212 25th St
San Francisco 94114
415/826-3159

(* indicates a member of the board of directors)

CONTENTS:

This 'N That.....	Pg.3
Special Events.....	Pg.4
Central Coast Bluegrass.....	Pg.8
Field Guide to Western Bands.....	Pg.9
Grass Valley Diary.....	Pg.12
Eric West Cartoon.....	Pg.15
Stanford Festival Review.....	Pg.16
Record Reviews.....	Pg.17
Clubs.....	Pg.20
Election News.....	Pg.21
Letters.....	Pg.22

FOR THE LATEST INFO CALL THE
CBA HOTLINE: (415)366-3754

ON THE FRONT COVER:

Two worthy souls working on the stage for Grass Valley. They are Sherm Lieberman and Greg Townsend. Sherm also wrote the Grass Valley Diary that appears in this issue.

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

Pasteup crew this time... Dan Bernstein, Mike Johnson, Laurie Lewis, and Karen Walter. Thanks!

THIS N' THAT

Steve Pottier

The Grass Valley festival turned out to be a very successful affair this year from nearly every standpoint. Even the special order for good weather came through. I hate to start off sounding like the Academy Awards, but there were a lot of people who took time off to volunteer their time to help with the festival. Some of them were mentioned in the festival brochure, but I would also like to thank Bill Liners, Greg Townsend, Sherm Lieberman, Dan Bernstein, Robbie Macdonald, Karen Walter, the Don Powell family, Hazel and Clark DeLozier, and Mark Hogan for doing a great job. Also, if you want to know who processed half the ticket sales in advance it was Kathy Tyler and her crew, and they deserve special thanks for handling the orders so quickly. Carol and Ron Masters get the Marathon Award for holding up to do such a good job on yet another Grass Valley. There were lots of people who helped out, but I wanted to especially thank these people for making my job easier.

* * * * *

The workshops went over well, and some requests were made for additional workshops in autoharp and dulcimer. We may be able to add these next time. The harmonica workshop worked out fine, and Bill White said he'd do it again in September. Unfortunately, due to time limitations, we can only schedule two periods for workshops, and they have to overlap.

* * * * *

Other Grass Valley notes: Ricky Skaggs could not play on the Sunday show, as he was taken to the hospital and diagnosed for walking pneumonia. He was able to leave to go back to Nashville Sunday night, and I trust he is recovering at home. We had another first -- there was a marriage ceremony that took place during the festival!..The festival sold out at 9 AM Saturday morning! All CBA members take note to order your tickets in advance.

* * * * *

Just as Grass Valley had superb weather, Ghost Mtn. had...snow! And hail, and sleet... Now there is where you find your true die-hards. The stage location was much improved, and the bands were great. I'll not soon forget the timely playing of "Footprints in the Snow."

* * * * *

Sue Shelasky was notably absent from Grass Valley. Reason was, she had just had a little

baby girl, Rachel, born June 6. Congratulations to a bluegrass girl for sure!

* * * * *

The CBA hotline does work - Carol Masters informs me that it has just been overhauled (the answering machine that is) and has some new tapes. Apparently, it got prematurely aged from the Grass Valley inquiries.

* * * * *

KPFA taped the entire festival, and plans to play it later this summer. For an exact date, call KPFA in Berkeley about the 3rd week in July.

* * * * *

Well, I goofed again - I forgot to include an address for the Consumption Junction (in the Letters column last issue). Sorry about that. The address is:

The Consumption Junction

486 Little River Rd.

Port Angeles, Washington 98362

* * * * *

Speaking of Washington, I got a letter from Steve and Gwen, who were about 35 mi. from Mt. St. Helens when it blew. Fortunately, they were on the north eastern side, and escaped any danger. Since they made it through OK, they want you to look for their new album on the Mountain Melody label. I don't think they were putting me on...

* * * * *

Speaking of letters, I got one from Round Oak, who have just been down in LA to complete their part in a new movie, "The Howling" to be released Halloween night this year. It's about a colony of werewolves in Northern California. They played four tunes including two originals, and were filmed performing their tunes in some kind of erie beach scene. They said they had a great time, but didn't say whether they met Annette or not... Seriously, I'll go see it!

* * * * *

While we're on movies, Mitch Greenhill, Tom Sauber, and Bill Bryson are in the movie the Long Riders, with excellent score by Ry Cooder. I believe there is a sound track album available if you don't want to see the movie.

* * * * *

New record releases: Any Old Time's second album, on Bay; David Grisman's new album of unreleased bluegrass tapes from 1965 on Sugar Hill; West Coast Bluegrass, featuring several fine West Coast bands on Grass Roots Music label.

Special Events

JULY

- 11-12 5th ANNUAL SALT FLATS HOEDOWN, Salinas
For information, write 1044 San Simeon
Dr., Salinas 93901 or call 408/422-1926.
- 12 2nd TOPANGA FOLK FESTIVAL, UCLA. No
admission charge. Workshops, jamming.
To be held in rooms adjacent to Frank-
lin P. Murphy Sculpture Gardens.
- 13 20th TOPANGA BANJO & FIDDLE CONTEST,
UCLA Athletic field, 9:30 am to 6 pm.
\$3 admission. For info, contact McCabes
or phone 345-3795.
- 13 VISTA BLUEGRASS JAMBOREE, Brengle'
Terrace Park, 40 mi. N of San Diego.
For info, contact Dick Tyner, P.O. Box
341, Bonsall, CA 92003, 714/726-3498.
- 23 BENEFIT FOR MANDOLIN WORLD, Great Amer-
ican Music Hall, San Francisco. I'm
told there is a good chance that Jethro
Burns will be there.
- 27 1st CBA BLUEGRASS & OLD TIME CONTEST,
Fort Mason, San Francisco. See ad else-
where in this issue for details.

AUGUST

- 1-3 CAMBRIA PINES BLUEGRASS CONVENTION,
Cambria. See Central Coast Bluegrass
column for more info.
- 8-10 BLUEGRASS JAMBOREE, Inland Center Shop-
ping Center, San Bernadino. For info,
contact Dick Tyner (see above).
- 16-17 BLUEGRASS JAMBOREE, San Diego Wild
Animal Park. For info, contact Rick
Kirby, 11557 Valle Vista, Lakeside, CA
92040, phone 714/443-1932.
- 29-Sep 1- 4th ANNUAL GRAND TERRACE WESTERN
DAYS BLUEGRASS FESTIVAL, Grand Terrace.
(Between San Bernadino & Riverside) For
more info, contact James Hawn, P.O. Box
1070, Rialto, CA 92376, 714/245-0909.

SEPTEMBER

- 5 BLUEGRASS FESTIVAL, Eureka. Featuring
Vern Williams, Sawtooth Mtn Boys, Fickle
Hill. For more info, contact Wildwood
Music, 707/822-6264.
- 6 4th ANNUAL LAKE COUNTY FAIR FIDDLE
CONTEST, Lakeport. For info, contact
Carmon Brittain, Box 1, Redwood Valley,
CA 95470, 707/485-0258.
- 19-21 2nd FALL GRASS VALLEY BLUEGRASS FEST-
IVAL, Nevada County Fairgrounds.
Featuring Arkansas Shieks, Carolina
Special, Cheyenne, Damascus Road, Good
Ol' Persons, High Country, Lost High-
way, Old Friends, Possom Trot, Sidesad-
dle, South Loomis Quickstep, Touch of
Grass, and the Foggy Mtn. Cloggers. For
Ticket info, see ad in this issue.
- 21 10th ANNUAL BANJO & FIDDLE CONTEST,
Julian. For info, contact The New Ex-
pression, 3411 Ray St., San Diego, CA
92104, 714/299-0734.

OCTOBER

- 24-26 17th GOLDEN WEST BLUEGRASS FESTIVAL,
Norco. For info, contact Dick Tyner
(see above).

(This'N That cont'd)

Band news: Oakum, the popular Bay Area swing
band, has disbanded, as has the River City
Ramblers. Markie Sanders left the Good Ol'
Persons to play bass with Back Up and Push.
Bethanie Rain Has taken over the bass duties
for the GOP

* * * * *

South Loomis Quickstep has signed a contrat
to do a show with the Sacramento Symphony
in January, 1981. Sounds like a real chal-
lenge. We will try to keep you posted on
the developments. Also, you may want to ask
them about it at Grass Valley in September.

* * * * *



CBA Photo Contest



Dust off your Kodak Instamatics and unleash your Leicas! The CBA is having a genuine Photo Contest to let you express your creativity and give you a chance to win some prizes.

All current members of the CBA are eligible to participate and age (not to mention sex) is no restriction. In order to keep everything fair, no member of the board of directors will be eligible to participate and judging will be done by three impartial members of the San Jose Mercury/News art staff.

Although black & white photos are preferred for reproduction purposes, color prints and slides will also be considered. Be aware however that winning photos will have to be published in black & white.

Subject matter should be closely related to bluegrass music. Any festival or other bluegrass event will be eligible as long as it has been taken sometime this year.

If you wish your photo returned you must include a stamped, self addressed envelope. Although the CBA will take the best care possible of your submissions we cannot be responsible for possible damage.

Entries are due by August 1st., 1980 and winning entries will be published in the September/October issue of the Bluegrass Breakdown. Mail entries to the CBA, P.O.Box 11287, San Francisco 94101.

AND NOW TO THE GOOD PART!

1st.

Three record albums* of your choice and two tickets to the September Grass Valley festival.

2nd.

Three record albums of your choice or two tickets to the September Grass Valley festival.

3rd.

Three record albums of your choice

3

A record album of your choice plus your entry will be published in the breakdown.

Honorable
Mentions

(*Record albums have to be currently in print & readily obtainable.)

The TV show featuring Laurie Lewis and Kathy Kallick will be aired in Long Island, NY in January, 1981. That's the one I mentioned in the last issue. Seems they've since done another one, this time to be shown by dentists to their patients for gum disease. If bluegrass can sell Toyotas, surely it can help advertise how to prevent gum disease...

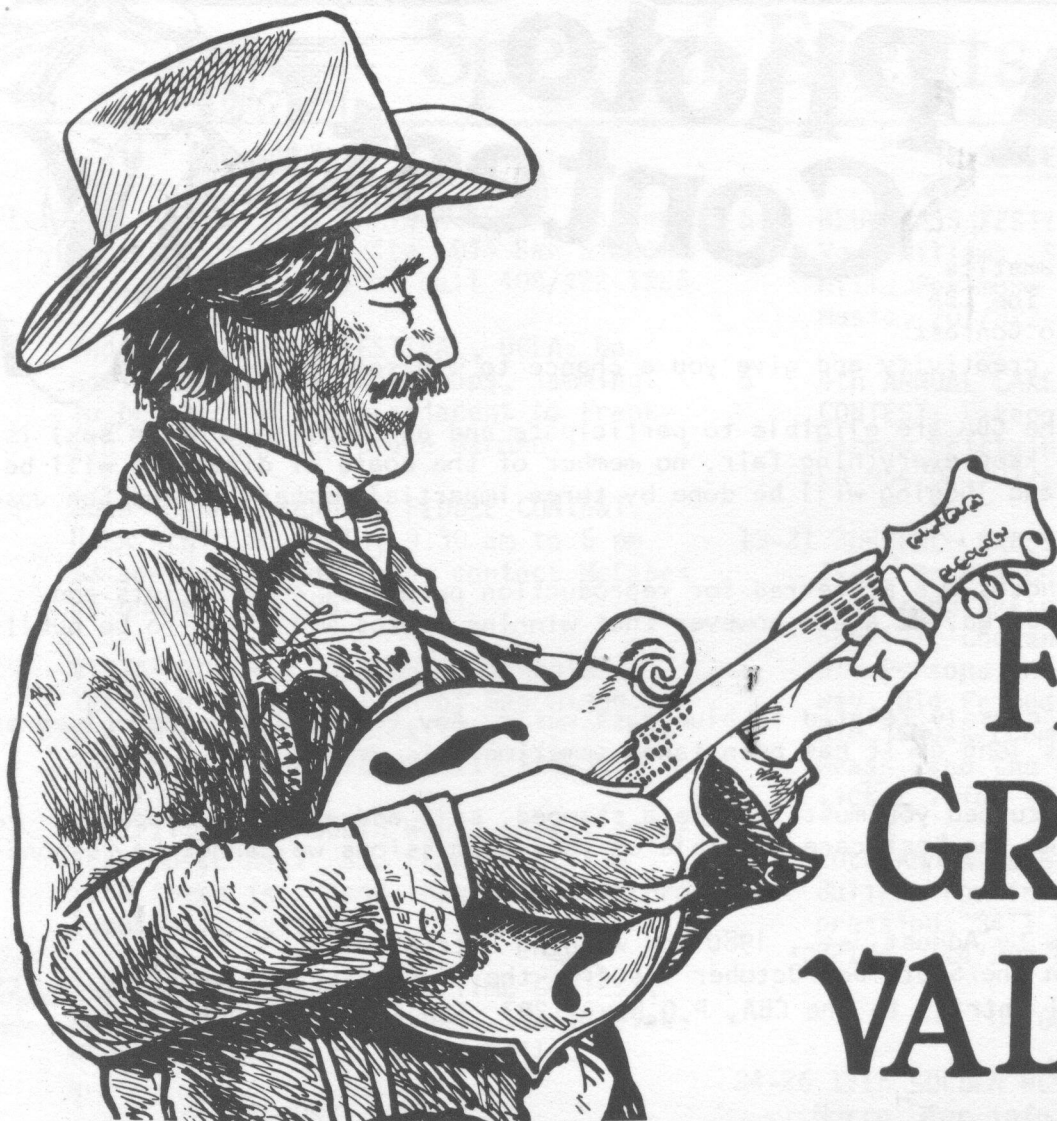
* * * * *

John Hickman will be playing banjo for the fine LA group Cheyenne in September.

* * * * *

Done Gone Will no longer be playing at Paul's Saloon in San Fran- they quit as of June 1. They will be taking a 3 week tour to the land of sky blue waters and volcanoes. If you see a new editor for the BGBD for the next issue, you'll know what happened....





FALL GRASS VALLEY BLUEGRASS FESTIVAL

FRI., SAT., SUN., SEPT. 19-20-21
Nevada Co Fairgrounds Grass Valley, Ca

FEATURING: ARKANSAS SHEIKS • CAROLINA SPECIAL • CHEYENNE • DAMASCUS ROAD •
GOOD OL' PERSONS • HIGH COUNTRY • LOST HIGHWAY • OLD FRIENDS • POSSOM TROT •
SIDESADDLE • SOUTH LOOMIS QUICK STEP • TOUCH OF GRASS ...and ... THE FOGGY MOUNTAIN
CLOGGERS!

California Bluegrass Association

The California Bluegrass Association's FALL FESTIVAL (#7)

FRIDAY, SATURDAY, SUNDAY SEPTEMBER 19-20-21 AT THE
17th AGRICULTURAL DISTRICT FAIRGROUNDS (NEVADA COUNTY), GRASS
VALLEY CALIF. GATES OPEN FRIDAY AT 9 AM. LAST SHOW ENDS 6 PM SUNDAY.

TICKET INFORMATION:

	Fri. only	Sat. only	Sun. only	Fri. & sat	Sat. & sun	3-day at gate	3-day advance
CBA MEMBER ADULT	\$5	\$8	\$6	\$13	\$14	\$19	\$10
General Public Adult	\$5	\$8	\$6	\$13	\$14	\$19	\$16
Under 12 or over 65*****FREE*****							
Note that discounts are available only on 3-day advance tickets.							

● GENERAL INFORMATION: ●

Camping is included at no extra charge with price of admission. Some camper hookups are available on a first come basis. There will be no seating provided at stage site so please bring your own chairs, blankets, etc.

Dogs are discouraged from attending the festival. If you must bring your dog the entry fee per day will be \$5.00 per dog. In addition, your dog must have a current rabies vaccination tag.

ADVANCE TICKETS:

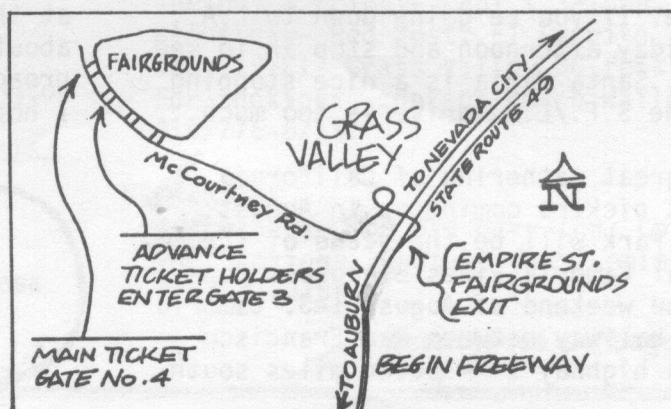
Send check or money order made payable to
CALIFORNIA BLUEGRASS ASSOCIATION, along with
quantity, dates, and type of tickets desired
to:

Mike Johnson
9025 Alcosta Blvd #233
San Ramon, CA 94583

TICKETS ARE LIMITED SO PLEASE ORDER EARLY!

Advance ticket requests must be mailed by Sept 8th.
Please send self addressed stamped envelope.

MORE INFO? Write CBA,
Box 11287 San Francisco, Ca 94101 or
call the CBA hotline,
(415) 366-3754



Central Coast BLUEGRASS

by Glenn Christensen

.....

At last it appears the wind, rain, fog and frost have left us on our own for a while, and with the arrival of long sunshiny days, bluegrass gatherings have increased to the point that you can almost get your fill. Note the word "almost."

The central coast area kicked off the season with the 3rd annual folk and bluegrass festival at Hope School in Santa Barbara which boasts a fine field fitted favorably for festivals. May 25th was the day of the festival, and the weather was perfect as was the music. There was a brand new sound system so that this year everyone heard the music as it was meant to be heard. Most of the day was taken up with the "folk" end of the double billing -- but it was all well done and pleasing even to my bluegrass ears. However, the last part of the day got everyone up dancing, including myself, an avowed non-dancer... The Floyd County Boys were responsible for the initial bluegrassmania, and we were very fortunate to have Byron Berline, John Hickman and Dan Crary carry us through until seven that evening. A very fine festival indeed.

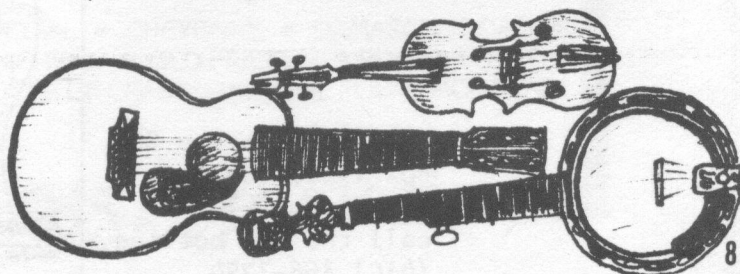
North Santa Barbara County now has a bluegrass band playing on a regular basis: City Limits, a relatively new and energetic band is performing every Friday night from 7:00 to 10:30 at Shakey's Pizza Parlor in Santa Maria. This small (3 piece) band emits a fuller sound than you'd expect because they play five instruments, though usually not all at once. If you're going down to L.A., go on a Friday afternoon and stop in to see these guys. Santa Maria is a nice stopping point if the S.F./L.A. drive is too much.

There's a great gathering of California parkin' lot pickers coming up in August. Pine Creek Park will be the scene of the first annual Cambria Pines Bluegrass Convention, the weekend of August 1-3. Cambria is located halfway between San Francisco and L.A. on highway 1 -- seven miles south

of Hearst Castle. Unlike a festival, this convention features no bands (although there is a stage area and at least one band has shown a desire to perform there). What it does feature is a beautiful 13½ acre campground surrounded by pine trees -- the ideal spot to pick music all weekend. There are 17 cabins, sleeping up to 8 people each; a large kitchen complete with utensils, pots 'n pans, etc.; an auditorium in which to hide from August rains (August rains??); restrooms; water and electricity; volleyball and basketball courts, and lots of frisbee tossing room. It is a rustic setting that has no hookups for motor homes, and no place to park them, but then, this is really a unique "cabin camping" experience where everyone can feel as though they are a part of a family outing. The whole three days, including cabin, kitchen use, utilities, stage, etc., is only \$7.50 for adults, \$4 for children 16 and under, and free for little tykes. For more information, contact Rocky Rioux, 1214 Pino Solo Drive, Orcutt, CA 93454. Phone 805/937-4204.

Continuing through the summer, as well as the rest of the year, is the monthly get-together at Santa Barbara's Tucker's Grove Park (see BGBD March/April 1980). As the weather improves, the crowd grows, and the turn-out is very impressive. This takes place on the second Sunday of every month from noon 'til dusk.

Finally, there is the 9th annual Old Time Fiddlers' Convention coming up in October at the UCSB campus, but I'll talk more about that in the next issue. Deadline approaches and I gotta get this in the mail! I hope to see you at some of these functions.



FIELD GUIDE TO WESTERN BANDS

ANY OLD TIME

July 27- CBA contest, Fort Mason, SF
For bookings, call 415/653-9061 (East Bay)
or 415/387-9648 (San Francisco).

ARKANSAS SHIEKS

Alternate Fridays at Ashkenaz, Berk.
Sept 19-21- Grass Valley BG Festival
For bookings, contact Karana Hattersly-
Drayton, 415/791-8476.

BILL WHITE

For bookings, contact Bill, 415/530-7192.

BUFFALO BUTTER BAND

For bookings, contact Carmon Brittain,,
707/485-0528.

THE CAFFREY FAMILY

For bookings, contact Patty Caffrey,
415/564-1464 or 707/527-0698.

CLEVE ANDREWS AND ROBIN KIM

Old time country music: for bookings,
contact Kim Elking, 408/637-7810.

CAROLINA SPECIAL

Sept 19-21- Grass Valley Bluegrass fest.
For bookings, contact John Murphy, 707/
429-9459 or Jack Leiderman, 415/848-4814.

COUSIN JACK

For bookings, contact Cousin Jack, Box
205, El Granada, CA 94018.

COUNTRY HAM

For bookings, contact Carl Pagter, 415/
938-4221.

DAY LATE AND A DOLLAR SHORT

For bookings, contact Steve Wharton,
707/829-2476.

DONE GONE

Fridays- Red Vest Pizza, El Cerrito
Done Gone will be done gone to Washington
and Oregon in July.
For bookings, contact Max Berueffy, 415/
383-1736.

EAGLE RIDGE

July 15- Sonoma County Fair, Santa Rosa
July 19- ", 12:30 & 2 PM
Aug 3- Inn of the Beginning, Cotati

July 31- Yountville Saloon

For bookings, call 707/523-3380.

8th AVE. STRING BAND

Every Friday- Deja Vu Mining Co. (bar &
restaurant), Chico
For bookings, contact Lauren Ricketts,
916/895-0751.

FICKLE HILL

Sept 5- BG festival in Eureka.
For bookings, contact Wildwood Music,
707/822-6264.

FOGGY MTN. CLOGGERS

Sept 19-21- Grass Valley BG festival
For bookings/lessons, contact Franchion
Mason, 415/828-9016.

FRANK WAKEFIELD

For bookings, contact Frank, 415/655-0526.

GOOD OL' PERSONS

Every Thursday- Red Vest, El Cerrito
Sundays- Paul's Saloon, SF
Sept 19-21- Grass Valley BG festival
For bookings, contact Kathy Kallick, 415/
474-5368.

GRANT STREET STRING BAND

July 11 & 31- Red Vest, El Cerrito
July 12- Freight & Salvage, Berkeley
July 13- Grand opening-Red Vest Pizza,
1865 Ygnacio Valley Rd, Walnut Creek
1:30-3:30 PM.
Aug 16- Paul's Saloon, SF
Aug 23- Freight & Salvage, Berkeley
Sept 6- Paul's Saloon, SF
For bookings, contact Laurie Lewis, 415/
548-3021, or Greg Townsend, 916/265-2572.

HIGH COUNTRY

Tuesday & Friday- Paul's Saloon, SF
Wednesday- Red Vest, El Cerrito
Sept 19-21- Grass Valley BG festival
For bookings, contact Butch Waller,
415/776-6713.

HOOKEER OAK

Wednesdays- The Old Navy Inn, Chico
For bookings, contact Jack Lemley,
916/877-3759.

(continued on page 10)

KICKIN' GRASS

1st & 3rd Fri- Rosie's, Cotati
2nd & 4th Fri- Rosie's, Santa Rosa
Joe Frogger's, Santa Rosa
For bookings, contact Lisa Iskin,
707/762-0810.

THE LEATHERMAN BOYS

For bookings, contact Mike or John,
408/268-6984.

THE HIGH WINDOW BOYS

For bookings, contact Walden Dahl,
714/989-8294.

LOST HIGHWAY

Sept 19-21- Grass Valley BG festival
For bookings, contact David Dickey,
714/888-9066.

LONE STAR

Wednesdays- Paul's Saloon, SF
For bookings, contact Mylos Sonka,
415/752-8035.

OLD FRIENDS

Sept 19-21- Grass Valley BG festival
For bookings, contact Gene Tortora,
415/981-4396.

OVERLOOK MTN BOYS

For bookings, contact Jack Sadler,
408/354-9359.

PACIFIC..LY BLUEGRASS

For bookings, contact Don Ridgeway, 6351
East Lake Dr., San Diego, CA 92119.

RAIN TREE COUNTY BOYS

For bookings, contact Dennis Padgett,
213/633-2132.

RAY PARK

For bookings, contact Ray 2815 Morrene
Drive, Placerville, CA 95667.

ROUND OAK

For bookings, contact Rick Finehague,
707/664-1110 or 762-4226.

SAW PLAYER CHARLIE, with ART PETERSON

For bookings, contact Charlie Blacklock,
415/523-4649 or Art, 731-8990.

SAWTOOTH MTN BOYS

Sept 5- BG festival, Eureka
For bookings, contact Steve Waller,
503/838-4095.

STEVE & GWEN and their BLUEGRASS BAND

July 11-Idaho Falls, Idaho 7:30 PM
July 13-Bozeman, Mont- Church of God
July 17-18-Big Timber, Mont- Youth Camp
July 19- Forsythe, Mont-Concert
July 22-Rapid City, S.Dak.- Concert 7:30
July 24-Sioux Falls, SD- Concert 7:30
July 25-Shenandoah, Iowa- Concert 7:30
July 27- Red Oak, Iowa- Church of God
July 29- Kansas City, Kans- Concert 7:30
July 31- Bartlesville, Ok- Church of God
Aug 1-2-Center Ridge, Ark, BG festival
Aug 6-10- Hugo, Ok BG festival
Aug 17- Blytheville, Ark, S. Baptist Ch.
Aug 24- Bowlegs, Ok, S. Baptist Church
Aug 26- Winfield, Kans, Concert 7:30
Aug 27-Wichita, Kans, Concert 7:30
Sep 5- Colo. Springs, Colorado 7:30
Sep 6- Denver, Colorado 7:30
For bookings, contact Steve & Gwen, Star
Route, Janesville, CA 96114. Phone 916/
253-2640. All mail is forwarded.

RICK SHUBB BAND

For bookings, contact Rick, 415/526-2995.

SIDESADDLE

Every Fri- Winchester Wagon House (8-12)
Every Sat- Winchester Wagon House (6-11)
Sept 19-21- Grass Valley BG festival
For bookings, contact Ginny Snider,
415/969-2189.

SOUTH LOOMIS QUICKSTEP

Sept 19-21- Grass Valley BG festival
For bookings, contact Vi Lankford,
916/487-9761.

TONOPAH

Thursdays- Paul's Saloon, SF
For bookings, contact Dan Eyde, 415/
530-6557.

TONTO BASIN BAND

For bookings, contact Joe Zumwalt,
415/967-4306.

TOUCH OF GRASS

1st Sat- Paul's Saloon, SF
Sept 19-21- Grass Valley BG festival
For bookings, contact Bob Lawrence,
415/328-2130.

TRAIN 45

For bookings, contact Dick Tyner,
714/726-3498.

(continued on page 21)

THE CALIFORNIA BLUEGRASS ASSOCIATION IS PRESENTING

SUNDAY, JULY 27

BLDG. C ~ THIRD FLOOR- FT. MASON CENTER

San Francisco

10 AM to

5:30 PM.

A BLUEGRASS and OLD TIME

INSTRUMENT CONTEST

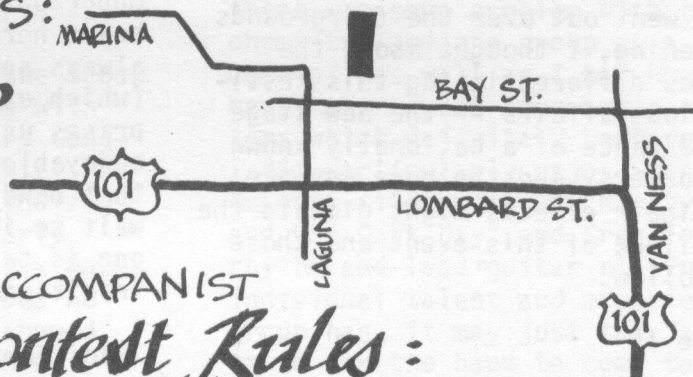
FLYER BY CORK WEST 6-80

ALSO FEATURING THE ANY OLD TIME STRING BAND

THERE WILL BE BEGINNING,
INTERMEDIATE & ADVANCED
COMPETITION IN THE
FOLLOWING CATEGORIES:

Old Time Banjo
Bluegrass Banjo
Fiddle
Mandolin
Guitar
Dobro

\$4.00 General Admission
DISCOUNT FOR CBA MEMBERS



PRIZES GIVEN FOR BEST ACCOMPANIST

Contest Rules:

- * PRE-REGISTRATION: CONTESTANT MAY REGISTER BY PHONE PRIOR TO THE EVENT ~ CALL (415) 548-3021
- * CONTEST WILL BE LIMITED TO THE FIRST 75 ENTRANTS ~ CONTESTANTS WILL DRAW FOR A PLAYING ORDER WHEN THEY CHECK IN AT THE EVENT. ~ THERE MUST BE AT LEAST 2 CONTESTANTS IN EACH CATEGORY, OTHERWISE THAT CATEGORY WILL BE CANCELLED. NO ENTRY FEE: CONTESTANTS MUST PAY TO GET INTO THE EVENT. * ACCOMPANIST - CONTESTANT MAY HAVE AS MANY PEOPLE ACCOMPANY AS THEY WISH, BUT THE JUDGES MUST BE ABLE TO HEAR THE CONTESTANT CLEARLY ABOVE THE BACK-UP. * EACH CONTESTANT MUST PLAY ONE NUMBER. THERE WILL BE A 3 MINUTE LIMIT ON PLAYING TIME. * CONTESTANTS MAY BE MOVED UP IN CATEGORY IF THE JUDGES FEEL IT NECESSARY. * ACOUSTIC INSTRUMENTS ONLY.
- * TIES WILL BE BROKEN BY A PLAY-OFF. C.B.A. RESERVES THE RIGHT TO HAVE PLAY-OFFS IN ANY CATEGORY AMONG THE TOP CONTESTANTS. * THERE WILL BE A PANEL OF FIVE JUDGES - ALL FIVE WILL JUDGE ALL CATEGORIES. - CONTESTANTS WILL BE JUDGED ON - APPROPRIATENESS - RHYTHM & TIMING - TONE-INTONATION and OVERALL EXECUTION (MELODY, STYLE, SPIRIT & CREATIVITY). * FIRST, SECOND and THIRD PRIZES WILL BE AWARDED IN ALL CATEGORIES.

IN COOPERATION WITH THE GOLDEN GATE NATIONAL RECREATION AREA AND THE FORT MASON FOUNDATION.

grass valley

DIARY

by Sherm Lieberman

Wednesday, June 18

The first phase of setting up the stages for the Sixth Grass Valley Bluegrass Festival was completed and most of the volunteer crew headed off for dinner in Nevada City. It was then that Steve Pottier (festival coordinator and Bluegrass Breakdown editor) asked if I would be interested in doing the festival article for the Breakdown this year. At first I thought "Wow, next to being on the band selection committee, this could be the easiest way to lose a good number of my friends in the bluegrass community." I quickly realized, however that this festival had the potential for being the biggest and best ever and welcomed the opportunity to do the story.

As the lights went out over the fairgrounds later that evening, I thought about the characteristics differentiating this festival from previous affairs -- the new stage area, the appearance of a nationally known group of performers, and the huge advance ticket sale. Their effects might dictate the success or failure of this event and those which would follow.

Thursday, June 19

We finished the stages by mid-afternoon, well ahead of schedule. (A new stage site was necessary because of noise complaints to the fairgrounds from neighboring residents.) Campers had already started lining up outside the main gate on McCourtney Road. That night, I couldn't get the feeling out of my mind that the gate sale over the weekend would make last year's crowd seem like a college reunion. Hopefully, ticket sales will be halted before things get uncomfortable.

Friday, June 20

Concessions were setting up in their usual spot alongside the parking lot, but a good distance from the new stage area. This was done for two reasons. First, the electrical

hookups were abundant and readily available; second, it was believed that it would help reduce loitering and pedestrian traffic around the performing area. Sound and lighting people took over the stage area putting their systems into operation. Canopies were erected over the stage and first-aid areas. The flow of campers continued -- by early evening, many of the campsites resembled new California tract housing projects.

The Friday evening sets have traditionally been lightly attended as festival-goers are out meeting with long-lost friends (or finding new ones) and setting up camp. Since so many people came out and settled early this year, there was a good sized crowd when the Eighth Avenue String Band kicked off the festival with "Road to Columbus" and continued with a swingy, but tasteful set which put the audience in a receptive mood. Some shifting of the schedule was necessary because of late arrivals, but everyone on the Friday lineup eventually played.

One of the things that I've always liked about these events was that they provided opportunities for out-of-town bands to be heard here in Northern California. And it always seems that one of these bands (which usually no one ever heard of) surprises us and turns out to be especially enjoyable and exciting. Last September that band was Sawtooth, and we couldn't wait to invite them back. This time everyone is talking about an Arizona group called Traditional Bluegrass.

Traditional Bluegrass closed the evening session with a remarkably powerful performance at a time when most of the other bands were serving as "table-setters" for the big day tomorrow. Named after the type of music they like to play, their strength is in their driving rhythms. I watched in awe as the guitar, mandolin, and bass players' right hands moved perfectly together like a piston during one of their hot numbers. Add to that three fine lead voices, and the audience couldn't believe what they were hearing.

Jerry "Flux" Douglas pulled into town later in the evening and I took him on a tour of the fairgrounds. He completely freaked out on the whole setting (especially the tall pines) and said he had never been to a festival like this back East. He started

getting really psyched up about his performance tomorrow and couldn't wait to see everything in the daylight.

Steve Pottier informed me that the decision had been made to stop selling tickets at 9 AM tomorrow (advance tickets would still be honored, of course). The festival now belonged to the people who were here.

Saturday, June 21

I missed the morning workshops and performances as I got involved with a picking session around what seemed to be a perpetually full coffee pot. People were talking about how much they liked the new stage area --- they found it to be more central (you could reach some part of the area in just a few minutes from any campsite), acoustically superior, and less congested (since the restrooms and concessions were further away). The superb sound system by Walden Sound received continuing raves (interestingly, some pickers complained that it was difficult to have a decent jam because the sound carried so far -- I guess you can't please everyone).

The afternoon performance featured the debut of Buck White & the Down Home Folks with Ricky Skaggs playing fiddle and Jerry Douglas on dobro. They used the opportunity to give the audience a taste of their individual talents. Buck played a particularly sweet version of "Kentucky Waltz," Flux wowed 'em with the "Cincinnati Rag" (how does he make his dobro do that?) and Ricky showed off his vocal range with a rendition of "Sweet Temptations." The highlight of the set for me was Ricky and the White sisters joined together a capella singing "Talk About Suffering Here Below," a moment I will not soon forget.

The Saturday afternoon workshops provided a one hour break from the stage performances. I checked out the dobro and mandolin workshops which were both fairly well attended. Although a number of uninformed questions were asked, they were handled tactfully and turned around so useful answers could be given. These workshops were given a trial run last September. Giving the amateur musician a taste of the expert's thought processes appears to be a valuable experience and I

expect that the workshops will continue.

Saturday evening has always been the peak of the Grass Valley festival in both excitement and attendance. I can remember (like it was yesterday) the spine-chilling feeling the Good Ol' Persons gave me finishing up Saturday night five years ago. When I saw the schedule for tonight's show, I was anticipating more of the same.

The show opened with two bands who were no strangers to Grass Valley. Done Gone has been one of the most entertaining bands in the Bay Area in recent years, and Don Humphries' MC'ing keeps the audience at maximum attention. The Tonto Basin Band has maintained a consistently high level of professionalism and musicianship while exhibiting a relaxed manner on stage. There were no surprises from these bands tonight, I'm pleased to say.

This was the first time I had heard the Grant Street Band. Although individual performances exceeded many of my expectations, there was some problem with the collective chemistry and the group as a whole didn't come off as well as I had hoped. In fairness, there were some audio feedback problems which definitely bothered the players. I did particularly enjoy Stan Miller's Del McCoury-like vocal on "Ninety-Nine Years and One Dark Day" and Greg Townsend's tight rhythm and lead guitar playing. With the individual talent and experience that this group has, it may just take another month or so for the band to come together.

The Sawtooth Mountain Boys were back with more of what they gave us last September including an a capella gospel quartet -- "The Land Where No Cabins Fall" -- which made believers out of all of us.

Buck White then came back with another exciting (if not a little more commercial) set to end the evening. He told everyone what a wonderful time he and his group had had and expressed his hope that they would be invited back next year.

The audience this evening was one of the best ever for a Saturday night. Considering its size, there seemed to be relatively few incidents or alcohol problems, and the

(continued on page 14)

DIRECTORS MEETINGS

Directors; Lars Bourne(LB), Laurie Lewis(LL), Carl Pagter(CP), Ed Pagter(EP), Steve Pottier(SP), Sue Shelasky(SS), Kathy Tyler(KT), Butch Waller(BW), Karen Walter(KW)

May 11

Board meeting:(KT,SS absent)

Board approves Mike Johnson as Treasurer, effective June 1, to replace Kathy Tyler. (7y, On).

Board approves Laurie Lewis as Secretary effective June 1, to replace Mike Johnson. (7y, On).

Board approves Ron Masters to handle money from ticket sales at Grass Valley. (7y, On)

Board approves funds to apply for a bulk rate postal permit. (7y, On)

Board approves motion that each member of a hired band at any CBA event will get one guest pass. (7y, On)

Board approves a budget of \$100 for ribbons, certificates and prizes for the contest to be held in late July/early August. (7y,On)
Board approves rental of one motel room for use by the directors/ festival workers as an office during the Grass Valley festival. (7y, On)

Board denies a motion to allow Brian Baker to sell crafts unrelated to food or music at Grass Valley. (3y, 4n(LL,BW,SP,KW))

(These are not minutes of the meetings, but rather a summary of the board decisions brought to a vote. In any given meeting, there is usually a good amount of discussion and exchange of information not covered by an actual vote.)

crowd was both attentive and responsive.

Sunday, June 22

At about 10 PM last night, an announcement was made that the food concessions were closing down and were offering bargain prices for whatever remained. During the gospel set this morning, I thought I'd run over and talk to some of the sales people to see if business was running slow. The consensus seemed to be that things were much slower than last year on Friday and Saturday. Some of the reasons cited were the further distance from the stage area, the state of the economy, and the fact that there were more campers (vs. walk-ins) this year who tend to bring their own food. However, Sunday breakfast sales were up -- which seems to indicate that even campers can be too burned out to cook after a hot Saturday night jam. The most interesting complaint from a concessioner was that from his position behind the stage, he couldn't hear the music! CBA please note: salespeople are fans too.

I also ran into the head of security for the festival who felt this was one of the easiest events of its size that he's been involved with during the past seven years. "Give them good traditional bluegrass -- none of this novelty stuff -- and people will listen and not cause trouble." He also mentioned the fact that the relatively cooler weather probably limited alcohol consumption and that there were fewer one-day walk-ins who were just looking for a good drunk and some hot music (sometimes known as the YAHOO effect).

When Buck White came out on stage this afternoon to finish up the festival, he reiterated the band's wish to be invited back. I thought to myself "Grass Valley has finally come of age." In the five years since its gestation, it has nearly tripled in size, been accepted and praised by some of the top national names in bluegrass music, and still remains as enjoyable for the performers as it is for the attendees. I am certain that as long as this last condition is met, the Grass Valley phenomenon will live a long and healthy life.

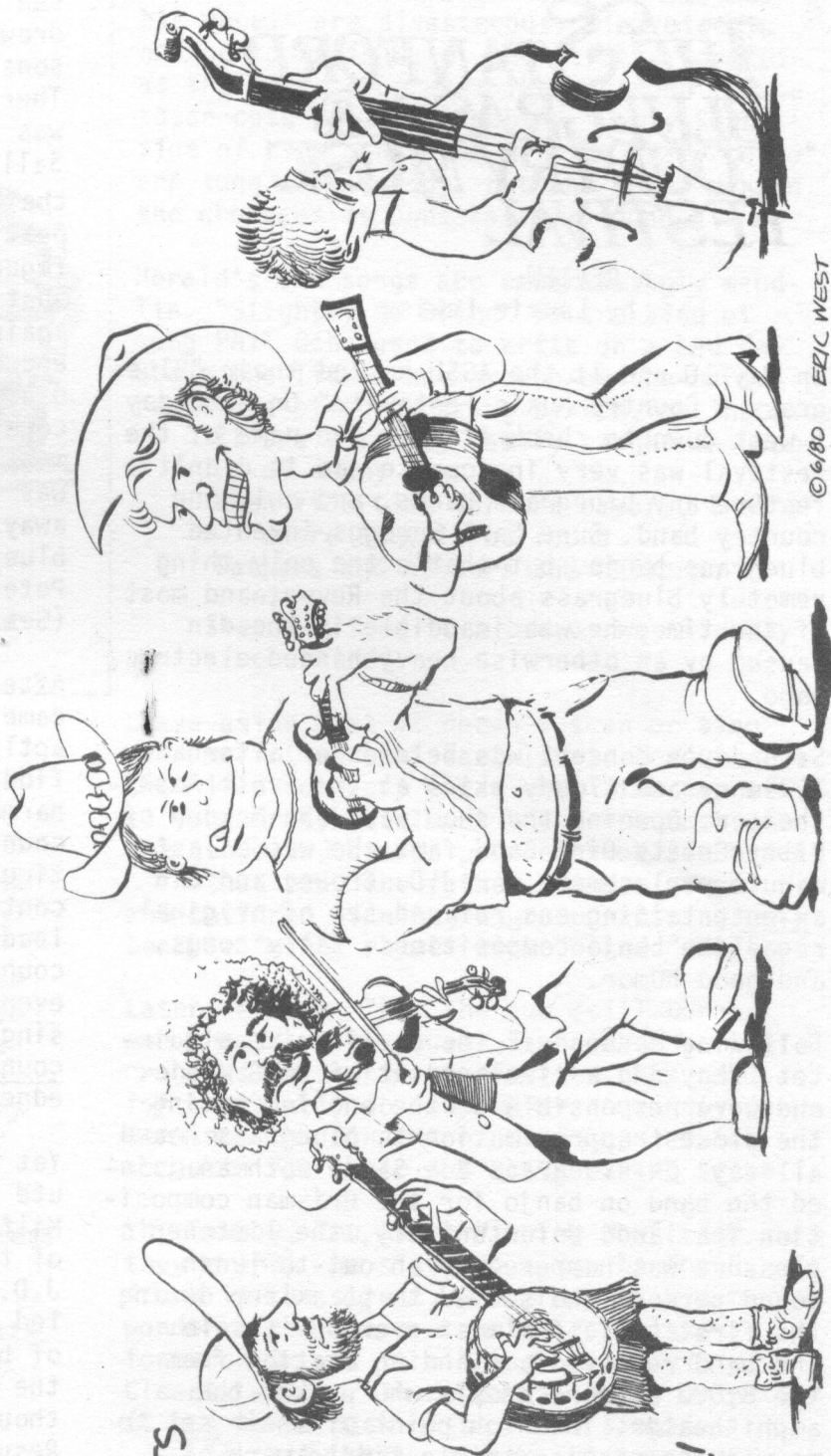


THE TYPICAL BLUEGRASS BAND

Barjo	Fiddle	Mandolin	Guitar	Bass
PRE-WAR MASTERSTONE OR A FACSIMILE "WAIT'LL YOU HEAR IT WITH THAT NEW TAIL PIECE".	STRAD COPY "IT'S FROM SOME- WHERE IN GERMANY OR ITALY, I THINK."	F-5 OR COPY "IT SOUNDS AS GOOD AS MY FRIEND'S LOAR, I TELL YA".	D-28 OR CLONE "SURE, TONY RICE IS OK, BUT I'M INTO REAL BLUEGRASS".	NEW? NEVER! "I PICKED IT UP ONLY BECAUSE NO ONE ELSE WANTED TO PLAY IT."
"BOY NEXT DOOR" TYPE. USED TO BUILD MODEL AIRPLANES AND BLOW THEM UP WITH FIRECRACKERS.	INTENSE, GLAZED LOOK WHEN PLAYING GENERALLY AN UNSTABLE TYPE PERSONALITY.	AT LEAST 6'-5" WITH BIG SHOULDERS. LOOKS RIDICULOUS PLAYING THAT LITTLE THING.	RUGGED, MACHO GOOD LOOKS. WOMEN TEND TO GATHER AT THIS END OF THE STAGE.	SHY, RETIRING TYPE. MEDITATES ON LEFT HAND FINGERNAILS WHEN PLAYING.
GROCERY STORE BAGGER. GAS STATION ATTENDANT.	ANALYTICAL PHYSICS PROFESSOR, BOMB TOSSING RADICAL.	ENFORCER FOR THE MOB, SEMI-PRO ALLIGATOR WRESTLER.	STOCK CAR DRIVER. GIGOLO CARPENTER.	IRS AGENT, LIBRARIAN, ANT BREEDER.

DAY JOB - DESCRIPTION - INSTRUMENT

EVER NOTICE HOW
CERTAIN INSTRUMENTS
ATTRACT SIMILAR
PERSONALITIES?
NO? WELL I THOUGHT
SO- HERE THEY ARE.
THE BLUEGRASS
SUB-SPECIES.
NOTICE THE LACK
OF WOMEN... WHY
IS THAT? LET'S
SEE MORE SUPPORT
FOR WOMEN PICKERS!



© 6/80 ERIC WEST

THE STANFORD BLUEGRASS & COUNTRY MUSIC FESTIVAL

A REVIEW

by Laurie Lewis

On May 10 and 11 the ASSU hosted their "Bluegrass & Country Music Festival." On Saturday I went down to check it out. The name of the festival was very inaccurate, as it didn't feature any bluegrass bands, and only one country band. Sure Earl Scruggs invented bluegrass banjo, but that's the only thing remotely bluegrass about the Revue, and most of the time, he was inaudible in the din caused by an otherwise heavy-handed electric band.

Saturday's concert was held under alternately sunny and cloudy skies at the Frost Amphitheater. Opening the show was John McKuen of Nitty Gritty Dirt Band fame. He was a last minute replacement for J.D. Crowe, and did an entertaining and relaxed set of original raga-like banjo compositions, silly songs, and good humor.

Following McKuen was the David Grisman Quintet. They did a sizzling set of DAWG music, and were responsible at the end for having the closest approximation to bluegrass heard all day. Ex-Bluegrass Boy Sandy Rothman joined the band on banjo for the Grisman composition Thailand. Unfortunately, the listener's pleasure was hampered by an out-to-lunch sound person, who seemed to be asleep during the first half of almost everyone's solo. The band received a standing ovation from the 8,000 or more people who packed the amphitheater. The high point of their set to me was the soaring triple fiddle work of Darol Anger, Mike Marshall, and guest artist David Balakrishnan.

In between sets, the loudspeaker blared forth the good ol' bluegrass sounds of the Eagles, the Doobie Brothers, and other dubiously country groups. I understand that on Sunday, this was happily replaced by a tape of the Vern Williams Band (furnished, I believe, by Sandy Rothman - thanks!).

Next on stage was the Earl Scruggs Revue. I was filled with something akin to nausea to

see Earl up there, being almost completely drowned out by the musical efforts of his sons and their Neanderthal-style drummer. Their worst moment of the whole Saturday show was in this set, when Earl began a solo on Sally Goodin. After one time through the tune, the band came crashing in - on the wrong beat. After a time, the bass player finally figured something was wrong, so he started just playing his A note over and over again, but still on the off beat. At the end of their long set, I was shocked and dismayed to see the band get repeated encores and a standing ovation. Perhaps the most disappointing aspect of the performance was the probable number of people who went away thinking they'd just heard the best bluegrass has to offer. A case in point is Peter Stack, reviewer for the SF Chronicle. (See Tues, May 13 edition of Chronicle).

After another long set change, the Hot Band came on stage with Emmylou Harris. That aptly named band, with Ricky Skaggs playing fiddle and singing some awesomely beautiful harmonies, is perhaps the tightest, best country band I've ever seen in person. Particularly exciting was Frank Reckerd's continuously tasty and refreshing guitar leads.. The set ranged from straight ahead country to tasteful rock and roll. Emmylou even dismissed the band at one point to sing and play a solo number. At least, the country part of the festival was acknowledged.

Yet another disappointment was the last minute cancellation of J.D. Crowe. His manager Milt Nichols called to give the CBA his side of the story (the organizers claimed that J.D. had cancelled). The organizers cancelled him at the last minute with the threat of bad weather and the possibility that the festival would not make money, even though J.D. agreed to come down in price. Result was that the band had to cancel other jobs they had lined up in the Bay Area. Send your complaints to ASSU for advertising JD Crowe falsely.

On the bright side, since this festival was such a monetary success for the ASSU, perhaps they will consider doing another in the future, and next time maybe they'll even have a bluegrass band.





Record Reviews

Hosted By:
SUE SHELASKY

JOHN HERALD AND THE JOHN HERALD BAND
Bay 213

Established artists have the sometimes onerous task of competing with themselves, with their own pasts, which snake-bites John Herald's new record, for it cannot be heard without being detrimentally compared to the Greenbriar Boys. That's a shame because the first hot mainly citybilly band steered many a pilgrim toward the spritely joys of bluegrass, and later isn't better this time out. The album is a thin (11 songs, 30'33" playing time) sampling of John Herald's present interests, which seems to be somewhere in the territory between more or less traditional bluegrass and sensitive songs of social protest, the latter original.

The former stands up better with the album's first cut, Jim Eanes manic "Wiggle Worm Wiggle" being about as good as it gets. This version of the standard is greatly enhanced by the fat bass of Larry Hanks on the chorus, and Herald sings it with some drive, but the band plays it a hair too politely, as if they had only recently been introduced, and under rehearsed, as well, which can be said of each cut. On Bill Monroe's "Goodby Old Pal," Herald sings out of his voice whenever he tries to sing with any power, and his vocal phrasing seems awkward. Roly Sally sings lead on "Roustabout" and "Darling Jinny,"

a Herald tune of little consequence, and his vocals are disasterous. His voice is hoarse to begin with, and it deteriorates as the tunes progress. The decision to use these cuts is inexplicable. "Happy Sunny Side of Life" and "I'm Getting Ready to Go" are sung with energy, but the vocal mix on the choruses is unnecessarily muddy.

Herald's own songs are embarassingly maudlin. "Slightly Go Blind" is the kind of song Phil Ochs used to write on a bad day about the little-man-broken-by-the-harsh-realities-of-an-uncaring-system, for instance:

It's a workaday family caught in rooms
of every town
When it's time for the payoff, that's
where they'll be found
Fathers and sisters and children of
nine,
Sleeping four to a bed as we slightly
go blind.

Leave aside that it doesn't scan or sing very well (try that last line). Forget that it's not very clear what "the pay off" is (obscurity is almost the bench mark of the genre). Just fix your eyes on the bunch in that bed, "the father's and sisters and children of nine," a group existing only because "nine" rhymes with "blind." Sort of.

Later we hear, "But the sun still burns/ and the TV still churns," an image so ludicrous as to scarce be credited. His need for an usually obvious rhyme routinely determines the content of his songs, which accounts for their not quite making sense.

In "Cowboy, You Ain't Plowing Now" (did they ever?). he sings of a man he found drunk in the street, who provokes him to wonder, "Was there a choice for his misfortune/ Or was it all back history?" Clearly whether there was a choice or not, it has to be back history. He sings:

"A rusty pail, a worn out tractor,
These simple things have gone to past.
And now the tavern door is waiting
"Cause from the gate of honor you
were cast."

Tractors, worn or not, aren't simple. The last line is awful. It hardly matters that Herald blows both the guitar and the vocal lead within the first 12 bars.

In "Poor Boy," his character sits down to a poker game (of course), thinking of the women who done him wrong, and somehow ends up in the penitentiary before the first

17

(continued on page 18)

hand is dealt. There is no obvious connection between the woman, the game, and the man eventually killed. "With every month" is one of those songs in which the singer notes how much better his spirits are as time takes him farther from the song's subject. The fiddle saws away interminably on the chorus, and the mix is bad. It goes on like that.

It's on Bay Records, #213. The band is John Herald, guitar and lead vocals; Roly Sally, electric bass & occasional lead vocal; Caroline Dutton, fiddle; Wanamaker Lewis, banjo, and vocals. Larry Hanks, Bernie Leadon, Jody Stecher, and Willow all appear in spots. The songs are:

Wiggle Worm Wiggle	Poor Boy
Goodby Old Pal	Darling Jinny
Roustabout	Happy Sunny Side of.
Slightly Go Blind	Life
With Every Month	Cowboy, You Ain't
Shine, Hallelujah,	Plowing Now
Shine	I'm Getting Ready to
	Go

(review by Cater Chamblee)

END OF THE RAINBOW
Frank Wakefield

Bay 214

"... O.K. boys, in the key of AWRA! Tom wrote this his OWNSELF while he was in Alcatraz. Am I gonna sing on this one? No, but I am."

A new language? Not exactly, but certainly a new version of one. As all those that know him musically or personally (or even baseballally) realize, Frank has a new version of just about everything in life- i.e. a true original.

His new album, END OF THE RAINBOW, aptly demonstrates his approach to bluegrass. Frank, to my ears, is actually a rarity in bluegrass music in that he seems to create within the music rather than turning out string band versions of rock and jazz tunes as is the vogue in the new-grass world. What impresses me ultimately is the sheer drive and brilliant tone of his playing which maintains the real feeling of good bluegrass even while exploring the limits of his imagination.

Seven of the eleven songs on the album are Frank's including one vocal, the title cut. Frank has no end of imaginative arrangements- each song gives the impression of being very individual. He uses tempo changes diversly in "Mexican Stomp" and "Waltz in the Bluegrass" and has invented an interesting answer format in "Echo Blues." The emphasis is clearly on instrumentals as only five of the selections are vocals. The singing is highlighted by Kathy Kallick's fine lead on "When I Stop Dreaming." Keith Little and Frank join her with some nice part singing on the chorus.

Instrumentally the album really shines. Gratifyingly, there is a solid rhythm section in David Nelson and Markie Sanders. Even after the years of making his living playing country rock, David still plays as solid a rhythm guitar as you'll hear. He really punches the bass strings and skillfully blends his instrument with the rest of the band. He has the true bluegrass "G Run." Markie should be required listening for all beginning bass players; she's the living example of how to play music on the bass, that oft abused tool of frustrated banjo and guitar players.

Banjo-wise ("Too Wise!" Frank would now say.), Tom Stern, unlike in most bluegrass records, spends a large amount of his time playing slowly. I'm amazed at his ability to come up with such rich, filling chord melodies at slower tempos. His vintage Ode banjo seems especially suited for this style with its deep, mellow tone. Its unfortunate that Tom plays so seldom locally as there are few other California banjoists so fluent in this style. Keith Little plays banjo on three of the vocals and displays some of his incredible syncopations on "Sing, Sing, Sing." (How does he do that?!) Darol Anger plays fiddle in his characteristic free-spirited manner. If you've watched Darol's bowing arm, you'd probably agree that it defies gravity: it seems to float in graceful arcs even while the left hand is furiously attacking some hot passage. Dix Bruce, of Back Up and Push, contributes a tasteful guitar break on "Sing, Sing, Sing."

This record grows on me. Frank truly has an incredible touch on the mandolin. At any tempo his notes fly out with such

sparkle and clarity that you'd think he was in some other time reference.

Do I like this album? No, but I do!

SONGS:

Mexican Stomp	New Camptown Races
Nilent Sight	Two Different Worlds
When I Stop Dreaming	Echo Blues
End Of The Rainbow	Charl
Sitting on Top of	Waltz in the Bluegrass
The World	Sing Sing Sing

(review by Robbie Macdonald)

GOLDEN MANSIONS

Steve and Gwen and their Bluegrass Band
Mountain Melody 1179

Steve and Gwen and their Bluegrass Band are an evolution from the Gloryland String Band and, as far as I know, are the West Coast's only traditional bluegrass gospel group. They successfully create the sound of earlier Stanley Brother or Jim and Jesse gospel efforts (especially the latter.) The album is entirely done with a simple four-piece band and the presentation is most straightforward and sincere. Gwen and Steve Kirtley play guitar and mandolin respectively and do the bulk of the singing. Brian Anderson plays a nice melodic (not chromatic) banjo; he has a good bounce to his rolls and gives a punch to the more up tempo numbers. Dave Dalton plays bass and sings a smooth "invisible" baritone. Steve sings all the lead in a smooth but not very aggressive manner; this, combined with Gwen's effortless tenor, gives the band its Jim and Jesse-type sound. Steve wrote two of the selections and does an original gospel by the renown David Dickey of Lost Highway.

You don't have to be a religious zealot to like bluegrass gospel- it contains some of the most interesting singing in the music. If your tastes run this way you might enjoy this sampling of California bluegrass gospel.



SONGS:

Golden Mansions	I Feel Better Now
He Died For Me	'Til I Get Home
Hold To God's Unchang-	When The Angel
ing Hand	Rolled the Stone
If I Make The Harbor	Away
A Life Of Regret	I Need The Prayers
	Of Those I Love
	I Cannot Find The
	Way Alone
	Hallelujah I'm Ready
	To Go

(review by Robbie Macdonald)

UNCLASSIFIED

San Mateo Peninsula guitarist and banjo player seek mandolinist, bass player or singer interested in weekly practice session with goal of forming a BG band. Call Lowell, 344-6967/eves., or Pete, 592-5329 days.

Lost & Found at Grass Valley:

Larry: I still have your autoharp tuning wrench. Call Robin, 707/429-2616.

LOST: set of keys. Call Dave Kennedy, 237-5490.

LOST: chair with name on it. Call Peter Ross, 843-1897.

LOST: autoharp tuning wrench. Call Robin Westfall, 707/429-2616.

FOUND: two blue sweatshirts and one blue and brown sweater. Call Ron, 415/365-0198.

News Flash!

Don Powell of Woodland has just been elected by the Board of Directors to fill the vacancy left by Kathy Tyler's resignation. Don was the stage manager at Grass Valley, and has helped behind the scenes for some time. We are all sure he will do a fine job, and wish to welcome him in his new position. All complaints may be sent to his address listed on page 2....

CLUBS

BLUE RIDGE PICKIN' PARLOR, 5521 Reseda Blvd. Tarzana, CA 91356. Everything for the picker, and jams two Sundays per month! For exact times and more info, call 213/345-1977.

THE BANJO CAFE, 2906 Lincoln Blvd, Santa Monica. Bluegrass 7 nites per week. Monday is hoot night. Bluegrass jam Sunday afternoons. Phone (213)392-5716

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

DEPRESSION GROCERY & DELI CO., 1036 E. 4th St., Reno, Nevada. Music on the week-ends. Phone (702) 323-1755.

The Fifth String, 3051 Adeline, Berkeley. Thursday night jams. 415/548-8282.

FREIGHT & SALVAGE, 1827 San Pablo Av, Berkeley, Ca 94702. Bluegrass, Old Timey, Jazz, etc. For the current monthly schedule, write or call 415/548-1761

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

THE OTHER CAFE, 100 Carl (at Cole St), San Francisco. A variety of entertainment from bluegrass to comedy. Shows at 9:00 PM. For schedule, call 415/681/0748

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

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

THE PLOWSHARES, Fort Mason (Bldg 312, Rm. 3-g.), Laguna & Marina, San Francisco. Sunday evening concerts and other special events. Coordinated by the San Francisco Folk music club. 415/661-2217

RASBERRY'S, 1274 S. Main St., Angel's Camp. Featuring a variety of entertainment. The owner would like to feature bluegrass on Thursday nights. This is the home of Mark Twain's celebrated jumping frog, and perhaps it can be the home of bluegrass in that area. Very nice sound system, nice owners. Call up and ask them for bluegrass! Phone 209/736-4797

RED VEST PIZZA PARLOR, 10616 San Pablo Av, El Cerrito. High Country Wednesday, Good Ol' Persons Thursday, Done Gone Friday. Good pizza and music!

ROSEBUD'S ICE CREAM PARLOR & TAVERN, 433 First St, Benicia. Folk and jazz on Thursday and Fridays. Home of the famous (or infamous) Beer Float-guaranteed to make you sit up and take notice! 707/745-9988

SAN DIEGO BLUEGRASS CLUB meets at Straw Hat Pizza, 163 Fletcher Parkway, El Cajon. Meetings are held the second Tuesday of the month, 7:30-10:00 PM.

THE TOWN HOUSE, 5862 Doyle St., Emeryville. Featuring mostly country music, occasional bluegrass on Tuesdays. Phone 415/658-5556. Monday night is audition night. For booking info, call 415/654-5635.

THE OLD TIME CAFE, 1464 N.Hwy101, Leucadia CA 92024. Coffee house, gathering place, live music nightly: folk, blues, jazz, bluegrass. Lunch, supper, Sunday brunch. Call 714/436-4030.

THE WATERFRONT FOLK CLUB, Harrington's, 245 Front St., San Francisco. Bluegrass-type group once a month. Phone 415/731-8990.

WILD BLUE YONDER, 1145 N. Fulton, Fresno, CA. A wide variety of music from rock to bluegrass. Fresno Folklore Society sponsors concerts on Wed. nights. For information call (209) 268-1379.

WINCHESTER WAGON HOUSE, 554 S. Winchester Blvd., San Jose. Restaurant featuring bluegrass on Friday and Saturday. Phone 408/246-4451.

FIELD GUIDE

THE VERN WILLIAMS BAND

For bookings, contact Vern, 209/772-1357

WESTERN PACIFIC

For bookings, contact Joe Kimbro,
408/427-3531.

WILD RYE

Raisin Health Cafe, Pleasanton and
McMarrill's, Livermore

For exact dates and bookings, call Pete
Wise 415/443-0250, or Greg Clark 415/
443-5217.

note to all bands

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

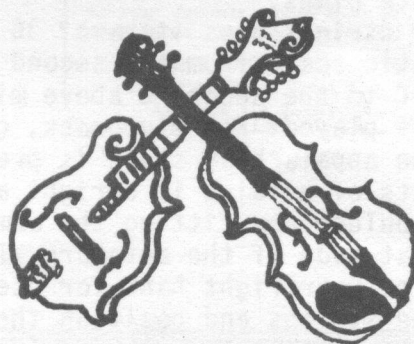
Send the information and tape to:
California Bluegrass Association
P.O. Box 11287
San Francisco, CA 94101
Attn/ VP Activities

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

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

Election News!

There will be an annual meeting of the members and election of board members in October. Members interested in running for the Board of Directors, and wishing to be listed on the ballot with the other candidates, should submit a petition to that effect, signed by at least 10 current members, to the CBA P.O. box by October 1. You may decide to run anytime before the election, but if you submit a petition before the deadline, your name will be printed on the ballot. Also, if the petition is received before August 15, it will be listed in the September/October issue of the BGBD. More on the election in that issue.



Did You Know That . . .

- Besides being a record label we are a professional recording studio?
- We handle *all* phases of record production including pressing?
- We understand that most artists do not have unlimited funds and we work with them to keep costs down and avoid surprises?

Even if you are just curious,
please feel free to call or write.
1516 Oak St., Alameda, CA 94501
(415) 865-2040

LETTERS!

Dear BGBD,

I have been asked a lot of questions about my autoharp and wonder if I might clear the air on same.

1) What is an autoharp? The autoharp is a push button zither, the brainchild of Chas. Zimmerman, not Oscar Schmidt. Oscar bought the copyrights and did some improving on it through the years. The Japanese make the same thing and call it a "chroma-harp."

2) Can you play a lead in a jam session? Yes. You can play anything from "Wildwood Flower" to "Nashville Blues."

3) How many strings does it have? 36 strings in a chromatic scale from the second F below middle C to the second C above middle C.

4) How is it played? For bluegrass, country, and folk the appalachian style is preferred. This consists of holding it upright against the left shoulder and fitting the arm in the niche on that side of the autoharp. In doing this you free your right hand for use in stroking the strings and position the left hand over the buttons for meshing (depressing them).

If you have any more questions about autoharps I'll be glad to help.

Your "a-harper,"
Robbin L. Westfall

Dear Steve,

I have a few comments on the past bluegrass festival at Grass Valley. As I've been playing harmonica 50 years now in many various places and I must say the last one at Grass Valley has to be among the best I've ever attended anywhere if not the very best. First it was well organized, the band selections were great, I think every musician performed great, and we must not forget our great Foggy Mtn. Cloggers - they add so much to our festivals- and Laurie Lewis' workshops are really great. It was a good choice when Laurie suggested my harmonica workshop. I was so excited over the harmonica players that came over the hill to join me I even gave away several new harmonicas to some who didn't have one. Then the midnight jam for harmonica players at my camp site was good, something I had never did in my entire years of harmonica playing. We must remember all

of the volunteer help we had, and the MCs. Also Karen Moise at the first aid camp.

I'm looking forward to the fall festival. Laurie and I talked about a volunteer harmonica workshop for me. Sure a lot of harmonica players want to get playing, and the next workshop will be much better as I learned a lot from others. I would like to thank all of the CBA directors, volunteers, and the wonderful people in our membership and the people in the audience for giving me a chance to perform in the festival. May we all keep up our good work to improve our festivals.....

Bill White

Michael Johnson, Secretary
California Bluegrass Association

With much regret, I hereby submit this letter of resignation as the Treasurer, and as a member of the Board of Directors, of the California Bluegrass Association effective 5/31/80.

Due to recurring health problems, my activities must be limited, and I feel that my family, as well as myself, will be better served without the pressures of my positions with the CBA.

If the Board would like me to, I will continue to act as an advisor only on the various accounting methods, tax returns, audits, insurance reports, etc., until such time as my successor is familiar with the entire procedure.

I wish to thank the members of the CBA who voted for me in the election and have helped me in my position, as well as the Board members I have served with. I hope that all of you will continue to support the CBA and its activities.

Respectfully submitted,
(signed) Katherine Tyler

RADIOADDENDA

KUNR (88.7 FM) Reno, Nevada
Saturday 4-6 PM
Bluegrass, Western Swing, etc.
with Mike Reed

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

KVMR (89.5 FM) Nevada City
Down Home Country- Monday night,
8 to 9 with Bill Wilhelm.

KUSP (88.7 FM) Santa Cruz
Bluegrass Sunday nights with Lee Hill.

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

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



Available Now:

FRANK WAKEFIELD

END OF THE RAINBOW

At last, one of the originators of
Bluegrass and Jazzgrass makes the
record everyone always knew he
could. With Darol Anger on fiddle.

JOHN HERALD

and the John Herald Band

"The Best Bluegrass Music Since
The Greenbriar Boys"

At your favorite record store or
send \$6.98 for each album to:

BAY RECORDS

1516 Oak Street, Dept. F
Alameda, CA 94501

MEMBERSHIP APPLICATION

LAST NAME, FIRST			SPOUSES NAME (if incl)	AMOUNT
ADDRESS <div style="display: flex; justify-content: space-between;"> CITY STATE ZIP </div> PHONE (incl area code) INSTRUMENTS PLAYED ANY HELP YOU CAN OFFER TO THE CBA (artwork, typing, writing, advertising, etc.)				SELF \$8.50
			CHILDREN UNDER 16 INCLUDED (give first name and birthdate)	SPOUSE \$2.50
				CHILDREN (all under 16)
				\$1.00
CHECK IF: <div style="display: flex; justify-content: space-around;"> NEW <input type="checkbox"/> RENEWAL <input type="checkbox"/> </div> SUBSCRIPTION TO "BLUEGRASS BREAKDOWN" ONLY <input type="checkbox"/>			TOTAL	
			SUB. ONLY \$6.00	

Bands of at least 3 members (not more than 7) may join the CBA as a group at a reduced rate. See page 2 for more information and write to the membership VP directly.

Send check or money order to: Treasurer, California Bluegrass Assoc.
P.O. BOX 11287, San Francisco, CA 94101

BLUEGRASS ON YOUR WIRELESS

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

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

KYLO (105.5 FM) - Davis,
Bluegrass, Newgrass, Oldgrass
and progressive Country 7 days
a week.

KCSM (91.1 FM) San Mateo
Thursday - 9:00 pm - Folk
Festival USA

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

KKUP (91.5) Cupertino - Saturday,
noon - 3 pm, Far Flung Folk
Festival - Saturday, 3-6 pm,
Bluegrass with Marty Kemmerlies -
Tuesday
Sunday, 2 -5 pm, Traditional
folk with Mark Ortiz - Sunday,
9 to Midnight, Cupertino
Barndance with Steve Hathaway

KFAT (94.5) Gilroy - Sunday,
6 - 9 pm, Bluegrass and assorted
craziness with Cousin Al Knoth

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

KUSF (90.3 FM) San Francisco
Bluegrass Radio from 7:30-10:30 AM

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

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

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

BLUEGRASS BREAKDOWN
PO BOX 11287
San Francisco, Ca 94101

SECOND CLASS POSTAGE
PAID AT SAN FRANCISCO
CALIFORNIA 315350

TIME VALUE

