

BLUEGRASS BREAKDOWN

The Official Publication of the
CALIFORNIA BLUEGRASS ASSOCIATION

Vol. III, No. 2

March-April 1977



NEW TONTO BASIN BOYS

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 Old-Time Music. Membership in the Association costs \$7.50 per person per year; a spouse may be included for an additional \$2.50 and all children under 16 for \$1.00. \$3.75 of the initial \$7.50 is for a subscription to BLUEGRASS BREAKDOWN for one year. Non-members may subscribe to BLUEGRASS BREAKDOWN for \$5.00 per year. 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. Direct all member applications and inquiries to the California Bluegrass Association, P.O. Box 11287, San Francisco, CA 94101. Second-class postage paid at San Francisco, California.

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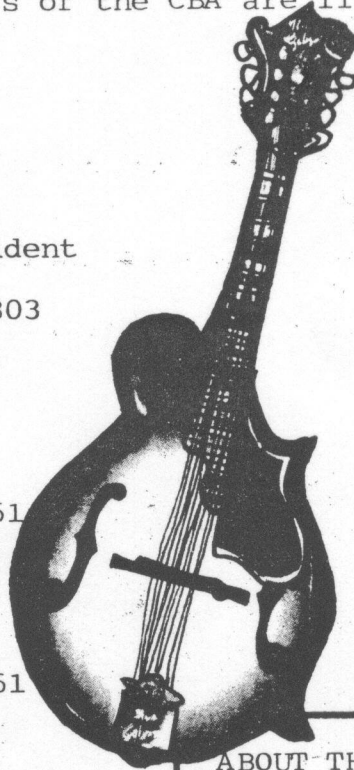
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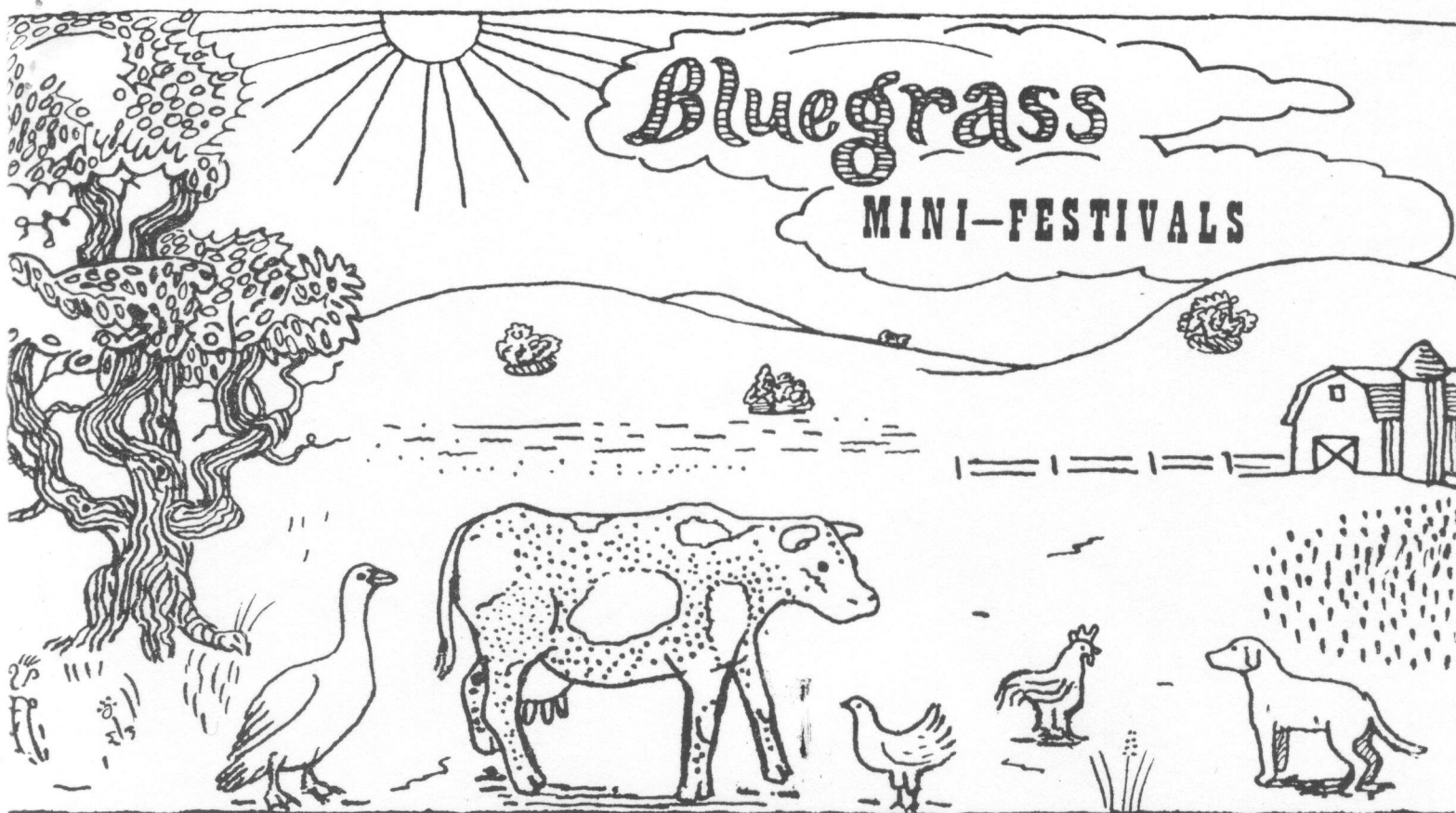
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ABOUT THE COVER: This issue features the New Tonto Basin Boys. It had been our intent to feature this outstanding, long-standing northern California bluegrass band even before they played at the Mini-Festival in Stockton, December 12. Our thanks to Gary Spear, CBA member residing in Sunnyvale, for the fine article appearing in these pages.

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Drawing by Joel Bresolin of Richmond

Sunday, March 27

CBA Mini Festival & Grass Valley Fund Raising Event

Finnish Hall, 1819-10th St., Berkeley

1:00 to 6:00

Since the CBA is fortunate to have some fine musicians on its Board of Directors, we thought it was high time they were featured at an event. Therefore, this event celebrates the picking of one founder, three directors, and one ex-director, as follows:

admission \$3.00

members \$1.50

Children under 13 - \$1.00
Member children - 50¢

COUNTRY HAM (Carl Pagter & Judie Cox)

JAY QUESENBERRY AND THE CREME OF KENTUCKY

BUFFALO BOB AND THE COUNTRY BUTTER BAND
with Carmon Brittain on bass

THE OVERLOOK MOUNTAIN BOYS
with Jack Sadler on banjo

All other bands and pickers are most cordially invited to participate. Remember, all proceeds go towards the 2nd Annual Grass Valley Festival, so let's make this Mini-Festival a big success!

There will also be a brief membership meeting and an opportunity to vote for the Board of Directors.

and another one

Sunday, May 15 — Details to be announced

BLUEGRASS BILLBOARD

BUFFALO BOB AND THE COUNTRY BUTTER BAND

every 4th Sunday (except March 27) - Redwood Valley Grange Hall, 1:30-4:30.

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

every Tuesday in March - The Village, Vallejo

March 5 - Firemen's Ball, Carl Purdy Hall, Redwood Fairgrounds, Ukiah.

March 27 - CBA Mini-Festival, Berkeley - see page 3.

April 24 - Open Air Concert Cancer Drive, the field just south of the shopping center in Redwood Valley.

THE CAFFREY FAMILY

March 19, April 8 - Rosebud's Ice Cream Parlor & Tavern, 433 - 1st St., Benicia.

March 26-27 - Southland Bluegrass Festival, Devonshire Downs, Northridge.

Also on the program, and in addition to other bands, will be The

Osborne Brothers. Sponsored by KCSN, non-commercial public radio.

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

COUNTRY HAM (JUDIE COX & CARL PAGTER)

March 9 - Freight & Salvage, 1827 San Pablo Ave., Berkeley.

March 11-12 - Rosebud's Ice Cream Parlor & Tavern, 433 - 1st St., Benicia.

March 27 - CBA Mini-Festival, Berkeley - see page 3.

COLBY MOUNTAIN CLEARLIGHT COUNTRY BAND

every Tuesday - Nellie's Restaurant, 126 W. 2nd St., Chico.

THE CREME OF KENTUCKY (JAY QUESENBERRY)

March 9 - Jay - Freight & Salvage, 1827 San Pablo Ave., Berkeley.

March 27 - The Creme - CBA Mini-Festival, Berkeley - see page 3.

For further information contact Jay, 408/227-2819.

DAYS O' WORK

every Friday - Straw Hat Pizza, Mission St., Santa Cruz.

DONE GONE

every Friday - Straw Hat Pizza, Maude & Matilda, Sunnyvale.

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

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

FRESH PICKED

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

GOLD COUNTY RAMBLERS

every Sunday - Al's Back Room, Placerville.

GOOD OL' PERSONS

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

For further bookings check local papers or contact Laurie Lewis,

415/457-3780.

HIGH COUNTRY

every Wednesday and Friday - Paul's Saloon, 3251 Scott St., San Francisco.

LAKE COUNTY COUNTRY CONCERT/PICKING JAMBOREE

every second Sunday - second oldest building on Main Street, Lower Lake.

1:30-4:30, \$2/person, \$5/family. Featuring Jim Robinson and Real

Country, Country Butter on occasion, and others.

MOUNTAIN GRASS

every Saturday - Straw Hat Pizza, 560 North Abel St., Milpitas.

SANTA CLARA FIDDLERS JAMBOREE

every first Sunday - John Muir Junior High School, Branham Lane at Almaden Expressway, San Jose. 1:30-5:30. Bluegrass pickers invited.

DELTA OLD TIME FIDDLERS & BLUEGRASS CLUB

every other Saturday - Garden Acres Community Center, 607 Bird Ave., Stockton. 8:00 PM. For information listen to Bill Robertson, KSTN.

SLAB CREEK BOYS

every other weekend - (beginning February 18-19) - The Vineyard House, Coloma.

SOUTH LOOMIS QUICKSTEP

every Sunday - The Shire Road Pub, Winding Way & Sunrise, Fair Oaks.
every Wednesday - Danville Hotel, Danville.
every Thursday - Sutter Street Saloon, Folsom.
March 25-26 - McCabe's Music, Santa Monica.

NEW TONTO BASIN BOYS

every Saturday - Straw Hat Pizza, Maude & Matilda, Sunnyvale.

TOUCH OF GRASS

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

THE VERN WILLIAMS BAND

No set gigs; check local papers or contact Keith Little, 916/392-4546, Vern Williams, 209/772-1357.

AN UNNAMED BAND

every Friday & Saturday - Shakey's Pizza, Yuba City.
(Please let us know your name--we understand you are part of Colby Mountain and part of the River City Ramblers.)

(see page 15 for two more bands)

clubs

CAFE VALERIAN

4218 Piedmont Ave., Oakland
Featuring Bill White, Lawrence Hammond, and others.
For scheduling details call 415/654-6321.

FREIGHT & SALVAGE

1827 San Pablo Ave., Berkeley
Featuring a great variety of bluegrass and folk music.
For scheduling details call 415/548-1761.

PAUL'S SALOON

3251 Scott St., San Francisco
Featuring bluegrass almost all week. Jam Session on Monday nights.
Any Old Time String Band plays Saturday nights.

ROSEBUD'S ICE CREAM PARLOR & TAVERN

433 - 1st St., Benicia
Featuring bluegrass every weekend. For scheduling details call Steve de Haas, 707/644-1562, or proprietor Ed Forcum, 707/745-9988 (at Rosebud's). (see page 13 for March-April schedule)

special events

- March 5-6 - (Free) FOLK FESTIVAL, Hall of Flowers, 9th Ave. & Lincoln, San Francisco. Workshops; folk crafts; concerts; square dance jamboree. Sponsored by the San Francisco Folk Music Club and Recreation Music Advisory Committee.
- March 18-19 - Northern California Regional Old Time Fiddlers Contest & Flat-Pick Contest. Guitar contest begins Friday noon on the 18th, and fiddle contest begins Saturday the 19th at 8:00 AM. Times are for contestants--finals for both contests both evenings. Municipal Auditorium, 1200 Myers St., Oroville. Sponsored by California State Old Time Fiddlers Association.
- March 27 - CBA MINI-FESTIVAL GRASS VALLEY FUND RAISER, Finnish Hall, 1819 - 10th St., Berkeley, See page 3.
- April 22-23 - CALIFORNIA STATE OLD TIME FIDDLERS CHAMPIONSHIP CONTEST & FLAT-PICK CONTEST. Fresno Sheraton, Clinton Ave., Fresno. For information contact CSOTFA, Dwayne Youngblood, 3933 West Howard, Visalia, CA 93277.
- April 29-30
& May 1 - 6th ANNUAL GOLDEN WEST BLUEGRASS FESTIVAL, Silver Lake, Norco. (5 miles north of Corona). Featuring Jim & Jesse and much, much more. 3-day advance \$12, 2-successive days advance \$8; at the gate each day: \$4/Fri., \$5/Sat., \$5/Sun. Send check or money order to Dick Tyner, P.O. Box 341, Bonsall, CA 92003.
- May 15 - CBA MINI-FESTIVAL GRASS VALLEY FUND RAISER NUMBER TWO - Details to follow in the next issue, by flyer, on March 27.
- June 17-18-19 - CBA 2nd ANNUAL GRASS VALLEY BLUEGRASS FESTIVAL, Nevada County Fairgrounds, Grass Valley. Details to follow.
- June 20-25 - NATIONAL OLD TIME FIDDLERS CONTEST, Weiser, Idaho. For information with the Weisier Chamber of Commerce, Weiser, Idaho 83672. (It's a logical, beautiful follow-up to the Grass Valley weekend!)
- June 24-25-26 - 4th ANNUAL SANTA ROSA FOLK MUSIC FESTIVAL, Santa Rosa Junior College, 1501 Mendocino Ave., Santa Rosa. Noon-7:00 PM each day. Mini-concerts and workshops, square and folk dancing. Outdoors - food available - no onsite camping - no pets. \$7/three days or \$3/each day. Note to performers: This is a relatively small festival with limited funds. Anyone wishing to be considered for booking should send an audition tape or record (which will be returned) to SRFMF, 434 Piper St., Healdsburg, CA 95448. Phone: 707/433-6056.
- July 8-9-10 - 2nd ANNUAL SALT FLATS HOEDOWN CONTESTS, Community Center at the Rodeo Grounds in Salinas. Friday--Flat-Picking Contest; Saturday--Fiddling Contest; Sunday--Bluegrass Band Contest. For further information, write Grace Steward, 1044 San Simeon Dr., Salinas, CA 93901.
- July ? - FIDDLE CONTEST, Pollock Pines. Date to be announced. For information listen to Mel Smothers on KERS-FM, Sacramento.
- September 16-17-18 - NATIONAL FLAT-PICKING CHAMPIONSHIP CONTEST, Fairgrounds, Winfield, Kansas.

Records

by nevil kunezra

COUNTRY GAZETTE - OUT TO LUNCH

Selections: (side one) Still Feeling Blue, Sure Didn't Take Him Long, Out To Lunch, Melody For Baby, Sing A Sad Song, Sunny Side Of The Mountain; (side two) Down Down Down, Why You Been Gone So Long, Forked Deer, Time Left To Wander, Last Thing On My Mind, Uncle Cloony Played Banjo, Blue Light

The awesome instrumental excellence of the Country Gazette tempts you to overlook their vocal problems. But if you play one of their records back-to-back with an old Flatt and Scruggs record, let's say, it can only augment your appreciation of the old masters. After hearing Country Gazette's version of "Down, Down, Down," I put on that Flatt and Scruggs 1958-59 Collectors Classics album to hear their version. The verdict: as great as Earl and the boys play you can't deny that the Gazette, Munde especially, take a backseat to no band instrumentally. But Josh and Jake really sell those vocals, whereas in comparison, Country Gazette's singing lacks muscletone; it sounds flabby and babyish. Again, compare their "Sunnyside of the Mountain" with Jimmy Martin's version. Although Country Gazette's playing is right on, true to the tradition and true to their own style, in no way can the singer (Kenny Wertz?) touch Jimmy's intensity or credibility. This problem has always haunted the group. (Whoever sings "Time Left to Wander" --I guess it's Roland White--ought to be the main lead singer. His Gordon Lightfoot-Waylon Jennings sound is far preferable to the California hippie sound of the other guy.)

Since they can't measure up vocally when they try to "sound bluegrass," Country Gazette apparently are experimenting with other genres to find material that suits them. Take "Why You Been Gone So Long?" and "Melody for Baby." These songs are contemporary, but derived more from swing and ragtime than country or mountain music. (I remember when the Osborne Bros. tried this with "Don't Even Look At Me." It didn't work.) For want of a better term, it's an "urban" sound that sounds forced in a bluegrass context.

The loss of Byron Berline is not so critical because Munde and Roland, plus hot-shot fiddler Dave Ferguson, pick up most of the slack. Their taste in material is good overall, even considering the objections mentioned above and below. But the Gazette really pun-

ish 'grass when they try to sound hip. On "Why You Been Gone So Long," they talk about going to get stoned; on "Melody for Baby" they do an extended, awkward Beatles-style humming-in-harmony; and on "Time Left To Wander," they resort to that overworked old rock riff that goes from the 7 to the 4 to the tonic. This song also contains a reference to the Maharishi. How lame. Come on, you guys.

Of the three instrumentals, the traditional "Forked Deer" receives as fine a treatment as one could ask. The other two are typical Gazette "progressive" instrumentals--the kind that are way more entertaining to play than to hear. Country Gazette is good for one or two of these per album (cf. "Deputy Dalton," "Aggravation"). As technical exercises they can't be beat and aspiring bluegrassers can learn much from them. But I can't really think of much else they're good for. Wait, yes I can! They'd be good sound tracks to Road Runner cartoons.

Highlights: Sunny Side of the Mountain
Down, Down Down
Forked Deer

N.K.

DANNY DAVIS' NASHVILLE BRASS PLAYS BLUEGRASS COUNTRY

Selections: (side one) Ruby Are You Mad?, Blue Moon Of Kentucky, Banks Of The Ohio, Sunnyside Of The Mountain, Sparklin' Brown Eyes; (side two) Copper Kettle, Sweet Baby's Arms, When My Blue Moon Turns To Gold Again, Before I Met You, Wreck Of The Old 97

"I feel good about this because Danny's going to help get bluegrass to a lot of different people."

--Bill Monroe, from the liner notes

I hate to disagree, Bill, but with all due respect, who wants bluegrass to "get to" the people who would buy it all perfectly packaged and emasculated like this? Look at the cover and you get the idea. There squatting on a dirty floor is Danny Davis himself, wearing a pink and white Nashville clown suit, with a chocolate brown rug on his head. In the background are seven instruments, three of them horns. The other four must be bluegrass instruments, right? True, there's a fiddle but after that: a nylon string guitar, a steel string guitar with F holes, and some weird old obscure thing I've never seen before

and neither have 99 out of 100 of you. The point of the cover is that Danny's not so successful that he's gotten above his raisin'. He can still squat down on a funky floor with goofy old instruments. The floor and the instruments symbolize bluegrass, you see. Who cares if they're not really bluegrass instruments? No one who buys Davis' records will even notice. Or care.

If you like the cover you'll just adore the record. Danny went out and got fiddler supreme Vassar Clements; Bobby Thompson, one of the masters of the 5-string; and Grady Martin and Lloyd Green, who trade off on dobro. Now if this record had been called DANNY DAVIS' NASHVILLE BRASS SHUT UP AND LET VASSAR, BOBBY, GRADY AND LLOYD PLAY BLUEGRASS, we'd really have something, even given the mostly insipid selection of songs. As it is, Bobby is great, but barely audible, and the others float in and out (mostly out) and tantalize us with a few token grassy licks before being muscled out to make room for the horns and drums. The record is the audio equivalent of those country awards TV shows where they bring on Bill Monroe right before the station break for a quick "Muleskinner Blues," get him out of there fast, and get back to the real business at hand.

Another quote (not by Bill) from the liner notes: Danny and the brass have "earned the gold records to insure a permanent place in the country music establishment." Oh, so that's what earns you a place there! How about if you have talent and integrity? Well, buddy, that's your problem, not ours, says the "country music establishment."

I'm surprised and disappointed by Bill's quote. Bluegrass is a buried treasure and I don't want a shopping center built over it. We should resist the impulse for seeking growth of our music if wider acceptance is predicated on stripping it of its very soul. Anyone who has seen, for example, a rock audience watching a bluegrass band will know what I mean. They scream "Boogie!" and chug their beers. They dance around and stomp, clap, and whistle, drowning out the harmonies and the subtle nuances and musical interplay of the instruments. Why tell mad woodsmen about a sacred forest?

Highlights: The spaces between the selections.

N.K.

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Bob Scoville, Prop.

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Just Jamming

NEW ADVERTISING RATES

The CBA Board of Directors reconsidered its original advertising rates--stated in the previous issue of the BREAKDOWN. We really want your business, so we have revised the rates as follows:

<u>Camera-ready Copy</u>	<u>Design, Layout, Unprepared photo(s)</u>
\$30/full page	\$40/full page
\$20/half page	\$25/half page
\$10/quarter page	\$15/quarter page

Individual classified ads - \$2.00 up to and including 3 column lines; 50¢ per line thereafter.

Deadline for receiving ads: 20th of month prior to publication.

POLICY STATEMENT - AMPLIFIED INSTRUMENTS AND DRUMS

On January 7, 1977, the following statement was agreed upon:

The Board of Directors reserves to itself the freedom to determine the appropriateness of any instrument, other than traditional stringed bluegrass or old-time instruments, to be included in a CBA-sponsored event. Generally, amplified bass, while not encouraged, shall be considered acceptable. Any others, including drums and other amplified instruments, are generally unacceptable; however, individual musicians or bands may seek approval from the Board of Directors.

FESTIVAL VOLUNTEERS NEEDED

We would very much like to have the assistance of you dedicated, responsible members in planning and executing our 2nd Annual Grass Valley Bluegrass Festival June 17, 18, and 19. We will need people to print tickets and circulate flyers before the event and to manage concessions, membership information booths, and smooth running performances at the Fairgrounds--plus a multitude of little things that will arise. Over half our Directors are pickers, and while they will certainly do a lot of work, it would be a shame to prevent them from jamming as well because there weren't enough

people to share the responsibilities. If you are interested in participating in the administration of this 2nd and even greater festival, please let any one of the Directors know on March 27, or call Judie Cox, 415/523-9566. If we can't assign anything to you right now, we will keep your name and number and be in touch with you for sure.

UNSUNG HEROES, PART I

While we are still on the subject of the CBA, it is well to stress the fact that there are a number of fine musicians on the Board--all of them too modest to proclaim their achievements. Of course the CBA exists to promote bluegrass music, to let you know where you can hear it and who plays it, particularly in northern California, and to honor certain bands and musicians from time to time. Once in a while those honored ought to be those hard-working volunteers on the Board, who, when they are not involved in CBA planning or working at a day job, are picking somewhere for fun and sometimes profit. In the next two months four Directors will be playing throughout the area--in addition to the March 27 Mini-Festival Grass Valley Fund Raiser. Support them: Judie Cox and Carl Pagter (make that three directors and one founder) at the Freight & Salvage March 9 and Rosebud's March 11 & 12; Jay Quesenberry at the Freight & Salvage March 9; and Carmon Brittain (our newest Director) in Ukiah March 5 and in Redwood Valley April 24. Another Director, a non-picker, deserves your support: be sure to tune in Ray Edlund's "Pig In A Pen" every other Friday on KPFA-FM (94.1) at 3:00; if there's any bluegrass record you want to hear you can bet Ray has it in his extraordinary collection.

PICKIN' ON MEL

The April issue of Pickin' Magazine will feature Mel Smothers' interview with the New Grass Revival. Mel is the bluegrass disc jockey on KERS-FM (90.7) as listed on the radio page in this issue.

new tonto basin boys

by Gary Spear

Every Saturday night at a Straw Hat Pizza Parlor in Sunnyvale, you can see and hear the NEW TONTO BASIN BOYS play great traditional bluegrass music.

Since their beginning in 1970, the NEW TONTO BASIN BOYS have gone through many changes. The original band evolved into Phantoms of the Opry in 1972. As the Phantoms, they went back to Bill Monroe's Festival in Bean Blossom, Indiana, in 1973, where they won the Best Band award. When Phantoms broke up in 1974, the "NEW" TONTO BASIN BOYS re-formed and have been together ever since.

Today, the NEW TONTO BASIN BOYS includes Paul King, Geri King, Robbie MacDonald, and Joe Zumwalt. All but Geri, a Tonto Basin "Boy" by affection and accomplishment, were part of the original band back in 1970. Because they have been picking together for so many years, Paul, Robbie, and Joe have developed a beautifully textured sound. They are as equally comfortable with the fast tempos of Bill Monroe as the slower vocals, full of sorrow and tragedy.

Singing is an important part of the band's sound. Robbie believes that "singing can carry the feeling of the band." The rich vitality of their gospel vocals illustrates this contention perfectly. Many of their songs are trios. Paul feels that "a good trio number is one of the greatest things you ever want to hear." He really admires Ralph Stanley's gospels: "That music appeals to your emotions. It's music you feel as well as hear."

The NEW TONTO BASIN BOYS have considered recording their music. However, they don't feel that they are ready yet. "You do a record for different reasons than you do a live show," they explain. "People go to festivals to hear old favorites; they like to hear 'em just the way Ralph Stanley or Bill Monroe did them." Festivals give an immediate, short-lived pleasure. Records, on the contrary, have a lasting quality, and the NEW TONTO BASIN BOYS want to record something permanently that is truly representative of

their own sound, something more than old favorites. "Every band goes through a period where they play licks just like the greats and perhaps even just as good, but that's not reason enough to make a record," they claim. "You play long enough and maybe you'll find a niche and make a contribution. Then you can make a record."

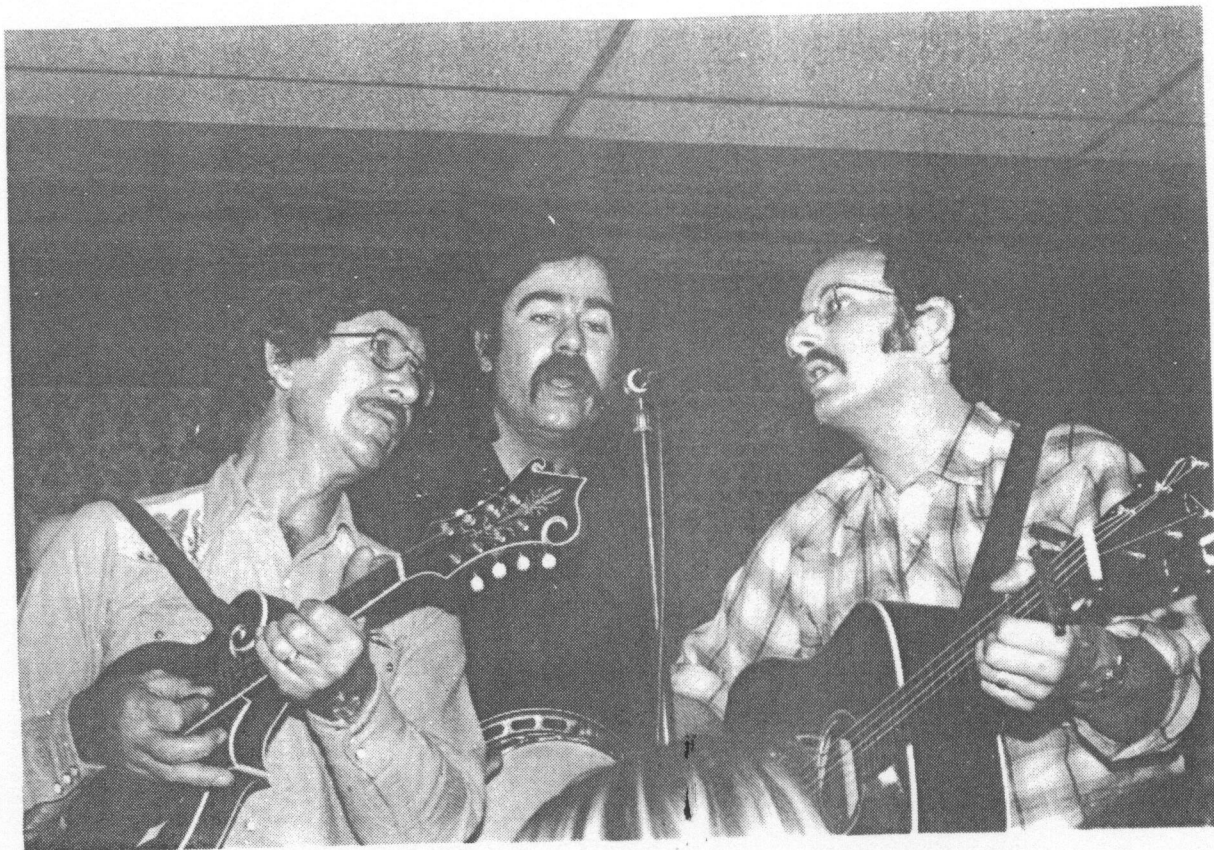
The NEW TONTO BASIN BOYS have begun to make a contribution with some original songs. Both Paul and Joe have done some writing. Paul's "Cold Hard Rain" is a beautiful vocal they can't sing often enough. And, too infrequently, Joe performs his own "Apache Run," a lively mandolin tune.

WHO'S WHO IN THE NTBB

Paul King grew up in Los Angeles but received his first exposure to bluegrass music while stationed in Washington, D.C. where he spent his evenings listening to The Country Gentlemen. One of the original members of the Tonto Basin Boys, Paul played excellent banjo. For a time he played with the Bear Creek Boys before returning to the NEW TONTO BASIN BOYS to play guitar and sing lead. Paul has also been a bluegrass disc jockey on KUSP-FM in Santa Cruz.



Geri King also hails from Los Angeles and became interested in bluegrass through Paul, her husband. She started playing bass because she was tired of sitting around doing nothing at pickin' parties. Geri's tenor voice is vital to the four-part harmony gospels of the NEW TONTO BASIN BOYS.



Robbie MacDonald plays banjo and sings tenor and lead with the NEW TONTO BASIN BOYS. He started playing bluegrass in the early '60s, and has played banjo with The Styx River Ferry--the original bluegrass band in San Francisco--and High Country. Also an original member of the Tonto Basin Boys, he played with Phantoms of the Opry, and after its dissolution, returned to the NEW TONTO BASIN BOYS. Besides playing banjo, Robbie gives banjo lessons in Marin County.

The band's name originated with Joe Zumwalt, who grew up in Tonto Basin, Arizona, northeast of Phoenix. Joe listened to old-time music as a kid and secured his first mandolin when he was eight. He has been playing actively for the past 12 years, and this accounts for his clean and clear, rapid-fire mandolin picking. Although his style is certainly his own, it is easy to see the traditional Bill Monroe influence in his licks--underlining the traditional sound of the band.

Currently the NEW TONTO BASIN BOYS have no regular fiddler. But they have used and do enjoy the talents of Ed Neff, Paul Shelasky, and Darol Anger.

Why do the NEW TONTO BASIN BOYS get together every Saturday night to play bluegrass? Not for the money, and probably not for the pizza. It's just something that each of them wants to do, and it's that belief in what they do that makes them a lot more than four talented musicians who play bluegrass. Paul King said it pretty well: "One thing about bluegrass music is that there are no big material rewards, so people who play it do it because they care about it."

It's the caring that makes the NEW TONTO BASIN BOYS a band worth hearing again and again.

Editor's note: Kudos to Lars Bourne, CBA Art/Publicity Director, for the photos accompanying this story--and for the arrangement of the cover photo. Incidentally, in that photo, taken at the Stockton event, the fiddler accompanying the NEW TONTO BASIN BOYS is Ed Neff.

BOOK REVIEWS

SING YOUR HEART OUT, COUNTRY BOY

by Dorothy Horstman

(Pocket Books 80732, New York, 1976)

Paperback - \$2.50

When this book was first published in hard-cover (Dutton) in 1975, your editor couldn't resist it and, with a small sigh, plunked down \$12.95--anxious to delve into its encyclopedic wealth of songs and their origins--and to relay its joy to you all. Now--happily--the book has been published in paperback at a considerable reduction in price. I can only reiterate my enthusiasm for the book--try it, you'll like it for sure. If that doesn't do it, perhaps the following review will. It was written by Faith Petric, founder and perpetuator of the San Francisco Folk Music Club and published in THE FOLKNIK, January-February 1977 (Vol. XIII, No.1).

How many reviews tell you a given book or record is a MUST? OK! OK! but this time it's real. Any country music fan MUST have this joy - and it's only \$2.50 in paperback. Author Horstman says:

"This is in no sense a scholarly book, though I have tried to adhere to scholarly principles of research. It is not a definitive collection or a sampling of the 'best' or the most popular. It is a selection of what I think are some of the finest lyrics (since country music is a lyric music) and best-loved songs written over the past 50 years, plus some a good deal older than that. It is the result of several years' work spent reviewing the original lyrics of literally thousands of songs and interviewing hundreds of song-writers, artists, publishers, producers and scholars."

What she gives us from these labors are the lyrics of some 300 songs, each prefaced--"their inside stories by the people who wrote them": the circumstances of and the reasons for writing the songs. And the songs come alive, the authors are suddenly re-encountered old friends. And there I was, sick abed just before Christmas and did I ever have a good time reading this book just like a novel; jaw oft agape with "So that's what those words are!", "Don't tell me he wrote that!", "Those verses go in there!" And how come so much of the culture specified as Southern was what I was whupped up with in far Northern Idaho? Guess Country

is country and there's a lot of it in most of us, I'll wager.

Dorothy Horstman is too modest--there's bibliography, discography, and song index plus introductory comments for each section--she's created a classic for sure.

And tho' Kate Wolf just gave it to me, I've nobly put it in the library so all may enjoy. But best you just go buy it. You will after a look anyway.

URBAN FOLKLORE FROM THE PAPERWORK EMPIRE

by Alan Dundes and Carl R. Pagter

(American Folklore Society, Austin, Texas)

1975--Third Printing, 1976! Hardcover \$9.95

When bluegrass music migrated to Eastern, Northern, and Western cities, it changed, but it still retained the essence of Bill Monroe's "high and lonesome" sound, and it is still defined as belonging to that particular genre of country music known as "bluegrass." Rural and urban America are different, subject to distinct priorities of economics and culture, and each has its own folklore.

And this is the serious point Alan Dundes and (our own) Carl Pagter make in this hilarious collection of letters, forms, lists, stories, jokes, cartoons, Rorschachs, and double entendres. Folklorists and anthropologists have always defined "folklore" as oral, rural tradition, implying that folklore no longer exists when illiterate country folk move to the city and become educated. Dundes and Pagter ably alter this thesis, extending the definition to include written material in an urban environment. Like the traditionalists, however, they do insist that the material they have chosen must have "multiple existence"; that is, it must have occurred in two or more separate places and times. The place of transmission for most of the material in this volume is the office and the method of transmission is none other than the xerox machine.

After all, the American citizen has become subjected to a veritable empire of bureaucracy consisting of overwhelming stacks of paperwork in both his public and private life. In order to cope with all this, it is natural to joke and to parody the boss, the company, the government, or any impersonal

authority responsible for this influx. Much of the humor is scatological and sexual, but the seriousness of these subjects is endemic to the American character, and one way to deal with them, and with other difficult or tedious matters, is to joke about them. It is the final contention of Dundes and Pagter that there is an urban folklore and that it serves a healthy function as a safety valve in particularly trying times.

To give examples from the book would only succeed in reproducing the volume--everything is representative and a choice would be impossible. It is certain, however, that the

reader will recognize something on nearly every page, and it is very likely that the reader will be able to provide a variation to what has been selected. Meanwhile, this character, who appears on the cover of the book, and your editor invite you to enjoy this remarkable collection of URBAN FOLKLORE FROM THE PAPERWORK EMPIRE. Once you finish this one, you won't be able to refrain from making suggestions for the second volume which the authors are already hysterically and fiendishly absorbed in!

(reviewed by Burney Garelick)

**WORK HARD
WITH DILIGENCE
INTEGRITY & HONESTY**



**and you shall be
REWARDED**

Rosebud's Schedule

- March 4 - Overlook Mt Boys
- March 5 - Good Ol' Persons
- March 11 - Judie Cox & Carl Pagter
- March 12 - Judie Cox & Carl Pagter
- March 18 - Ray Bierl
- March 19 - Caffreys
- March 25 - Done Gone
- March 26 - Willy Albright & Angel Bright
- April 1 - Vern Williams
- April 2 - Vern Williams
- April 8 - Caffreys
- April 9 - High Country
- April 15 - Judie Cox & Carl Pagter
- April 16 - Done Gone
- April 22 - Jay Quesenberry
- April 23 - Tom Hunter
- April 29 - Willy Albright & Angel Bright
- April 30-- Willy Albright & Angel Bright

played Mt. Charley's in Los Gatos, Cousin Al's Bluegrass Show over KFAT-FM (94.5), and McCabe's Music in Santa Monica. They returned to Los Gatos, then headed back East via Colorado. The band is based in Nashville, Tennessee. For those who missed the Buffalo Gals, it is likely you'll have another opportunity to see and hear Kris (fiddle), Elaine (mandolin), Susie (banjo), Martha (guitar), and Nancy (bass).

The final event in this bluegrass triple treat--and undeniably the greatest--was a performance February 7 at the Great American Music Hall of Bill Monroe and the Bluegrass Boys. Bill was in fantastic form--his picking, singing--the man deserves every bluegrass accolade we can give him! And he was so warm and outgoing toward the audience--I think he surprised us by leading a sing-a-long medley of "Swing Low Sweet Chariot," "I'll Fly Away," and "I Saw The Light." Just seeing and hearing Bill, one puts aside petty political squabbles so often inherent in the musical ambience, and reaffirms a love for bluegrass music. The Bluegrass Boys, too, were

nothing short of outstanding. Of course there was Kenny Baker, inimitable, incomparable fiddler who makes the most astonishing licks look so easy. Bass man was Randy Davis; guitarist was Wayne Lewis; and the 5-string was mastered by Bill Holden. Although a warm-up band wasn't really necessary, it was appropriate that that band was one of the oldest in the Bay Area--High Country. Current members of the band are: Butch Waller, mandolin (the only original member); Chuck Wiley, bass; Larry Cohea, banjo; Dave Thompson, guitar; and Jim Moss, fiddle.

COUNTRY BUTTER FANS

Buffalo Bob and the Country Butter Band have definite plans to record and release their first album within the next two months. The recording will be done at a live performance, which should capture the vigor and excitement of this entertaining group. Incidentally, Country Butter has had a slight change in personnel; harp player Les Boek has left the band and fiddler David Garelick has taken his place.

Letters

Dear Editor,

I am writing to express a concern I have about your admission charges to the CBA activities.

You state in the publication (BLUEGRASS BREAKDOWN) that CBA members receive a reduced admission charge to all activities.

Actually you are doing more than that. You are letting us come in free. At least this was the case in Stockton.

It has been brought to my attention recently that there is a possibility of your not being able to put on the Grass Valley Bluegrass Festival, because of lack of funds.

Now if you continue to let us in to all the mini-festivals free, I just don't see how you can support a festival. I for one don't expect to get in free. A reduced admission charge would be fine. I know that it takes income to put on activities. There are ground fees, band fees, publicity, etc.

So let the mini-festivals help support the big daddy of them all and not just let it die from lack of funds. Membership alone can't do it.

Does the CBA receive revenue from refreshments? Bake sales might be something to look into.

As a member I feel I should help support the activities. Let me know if I can be of any help any time. Now keep up the good work.

Sincerely,
Inge Zumwalt

Ed. Note: Thank you for your concern. Others have made the same suggestion, and we are implementing it at the next mini-festival. And we will definitely be in touch with you regarding your offer to assist. And there will be a Grass Valley!

Still More Bands

COAST RIDGE BOYS

every Sunday - Highway Robbery,
Carmel, 7:00-11:00.

SHAG BARK HICKORY

every Tuesday & Thursday - Smokey
Mt. Saloon, The Factory,
Campbell.

every Wednesday & Saturday - Mt.
Charley's, Los Gatos.

every Friday - Tower Saloon, San
Jose.

CALIFORNIA BLUEGRASS ASSOCIATION

Treasurer's Report

For the Period

1/1/76 THRU 12/31/76

	<u>NOTES</u>	<u>AMOUNT</u>	<u>PERCENT</u>
INCOME:			
Membership Dues		\$ 1,960.00	13.9%
Bluegrass Breakdown Sales		\$ 49.25	0.4%
Events:			
Caffrey Benefit		\$ 2,073.15	14.8%
Redwood City		86.45	0.6%
Grass Valley		9,032.83	64.3%
Fairfield		455.00	3.2%
Stockton		389.45	2.8%
Event Totals		\$12,036.88	85.7%
Other Income			
INCOME TOTALS		\$14,046.13	100.0%
EXPENSES:			
Bluegrass Breakdown		\$ 1,154.01	8.1%
Directors' Expenses	1	327.42	2.3%
Administrative Expenses	2	1,296.49	9.1%
Events:			
Caffrey Benefit		2,183.40	15.3%
Redwood City		121.52	0.8%
Grass Valley		8,466.70	59.3%
Fairfield		323.00	2.2%
Stockton		366.29	2.6%
Event Totals		\$11,460.91	80.2%
Other Expenses	3	\$ 45.93	0.3%
EXPENSES TOTALS		\$14,284.76	100.0%
RECAP TOTALS:			
Beginning Balance		\$ 613.85	
Total Income		\$14,046.13	
Total Expenses		\$14,284.76	
Ending Balance	4	\$ 375.22	

Notes:

1. Reimbursement for mileage and telephone expenses of directors and officers.
2. Office supplies, postage, etc. (includes \$1035 for liability insurance).
3. Recording expenses for Salinas contest.
4. \$275.22 in Wells Fargo Bank checking account; \$100 in cash (change fund).

This is a summary of the Treasurer's report for 1976. Anyone wishing a more detailed breakdown of CBA finances should contact Ron Masters, Treasurer. Also, any Director can supply a copy of Ron's seven page report. We hope this report gives members and friends a better idea of exactly where the CBA stands where money is concerned.

more jamming

RESULTS OF CLOVERDALE THE EIGHTH OF JANUARY FIDDLE CONTEST

A total of 30 fiddlers competed in two divisions in front of three remote judges and an incredibly large and enthusiastic crowd at this 2nd Annual Fiddle Contest sponsored by the Cloverdale Historical Society. A variety of workshops ran all afternoon for those who wanted to learn about a particular instrument or style of playing, or for those who just wanted a break from the contest proceedings. Entertainment between contesting and afterwards was provided by Buffalo Bob and the Country Butter Band, Buffalo Gals, and Country Ham (Judie Cox and Carl Pagter), as well as others. The Historical Society made a handsome profit, and everyone had to agree this was a very successful event.

Contest winners are as follows:

Open Division

1st - Susie Rothfield - \$100

2nd - Carolyn Alverson - \$50

Champion Division

1st - Jay Belt, Salinas - \$150

2nd - Mike Drayton, Richmond - \$75

Jay has been California State Champ twice and always places high at the National Oldtime Fiddle Contest in Weiser, Idaho. Mike was last year's Cloverdale champ and fiddles regularly with the Arkansas Sheiks, popular old time variety band in the Bay Area. Both Jay and Mike have record albums available--which pleased a lot of folks at Cloverdale! Congratulations to all winners, runners up, and contestants!

NEW BANDS: GOLD COUNTY RAMBLERS AND AND SLAB CREEK BOYS

A couple of new bluegrass bands are listed in Bluegrass Billboard. The Gold County Ramblers, featuring Linda Armstrong on guitar, play every Sunday at Al's Back Room in Placerville. Linda's a fine reporter on activities in the Sacramento-Placerville area as well as a talented painter. The Slab Creek Boys, featuring Larry Park on guitar and fiddle, play at The Vineyard House in Coloma alternate weekends beginning February 18-19. Larry

has already distinguished himself as a fine flatpicker when he has accompanied his infamous fiddler father on many gigs throughout the Bay Area. Larry's dad may, on occasion, accompany the Slab Creek Boys.

A NEW PUBLICATION FOR YOUR LIST

In the last issue of the **BREAKDOWN**, there was a list of publications of particular interest to bluegrassers. The following newspaper should most definitely be added to that list:

The Walnut Valley Occasional
c/o The Walnut Valley Association
Box 245
Winfield, Kansas 67156

And it's free for the asking! These are the people who put on the National Flat-Picking Contest every September. Information may be obtained by writing the Walnut Valley Association at the address above or calling 316/221-3250.

BLUEGRASS TRIPLE TREAT

Except for Paul's Saloon, San Francisco is not generally called a bluegrass center. But in the last two months, three extraordinary bluegrass events occurred in the City. Early in January at a concert of the David Grisman Quintet at the Great American Music Hall, the first event happened: a surprise appearance of Ricky Skaggs and Jerry Douglas. Ricky, who got his start with the Stanley Brothers, plays terrific fiddle and mandolin and sings with that authentic country sound; Jerry plays phenomenal dobro. Both have their own band, Boone Creek, and work out of Lexington, Kentucky.

Shortly after that, an all-woman bluegrass band--the Buffalo Gals--spent nearly a week performing at Paul's Saloon. Although not strictly bluegrass--they do a bang-up version of the Andrews Sisters' Hold Tight (Want Some Sea Food Mama) and Kris has distinct leanings toward the "licks" of Stephane Grappelli--the women perform some stunning vocals and are very much aware of entertaining the audience. They also do some splendid original songs. After playing Paul's, the Gals

The Other Carter Family

by Burney Garelick

Jimmy's in the White House doin' his best
A.P.'s in the graveyard havin' his rest
He's gone, long gone. . . .

But his music--the music of the original Carter family--will live on forever. I'd like to share with you two of my favorite songs, both, coincidentally, Carter family songs: "You Are My Flower" and "Little Annie." Of course it is difficult to relate a song by lyrics alone. But I have a feeling that bluegrassers don't really listen to the words--it's the sound that makes the visceral contact. But the words are there, and they are meaningful. By seeing them in print, one becomes more aware of the song.

These two songs became my favorites not because of the Carter family or Bill Monroe or any of the established eastern bluegrass heroes. These songs became my favorites because I first really heard them performed by northern California super pickers, and the songs were sung with such integrity that they just lingered in my mind.

"You Are My Flower," written by Sara and Maybelle Carter, is Jay Quesenberry's unequivocal favorite. He says it is a "perfect marriage of words and music." And he's been picking and singing since before the word "bluegrass" was coined, long enough to be some kind of authority. You can hear a very good version by Flatt & Scruggs (Columbia CS 9370), but you can also hear Jay in person March 9 and March 27.

When summertime is gone and snow begins
to fall
You can sing this song and say to one
and all
You are my flower that's blooming in
the mountain so high
You are my flower that's blooming
there for me.
So wear a happy smile and life will be
worthwhile
Forget the tears and don't forget to
smile
You are my flower that's blooming in
the mountain so high
You are my flower that's blooming
there for me.

The first time I heard "Little Annie" it was sung by Vern Williams and Ray Park, and it was done with such extraordinary feeling that I never forgot the song. Unfortunately, they did not do it very often, and their performance as a duo has of late become much too erratic. And, for some reason, no one else has done the song. Oh, there's a good recording of it by The Lilly Brothers and Don Stover (Folkways FA 2433), and, lately, Judie Cox and Carl Pagter have begun to include it in their repertoire.

Once more little Annie I must leave you
We shall part at the end of the lane
For you promised me little Annie
You'd be waiting when the springtime
comes again.

When the springtime comes on the
mountain
And the wild flowers scattered o'er
the plains
I shall watch for the leaves to
return to the trees
And I'll be waiting when the
springtime comes again.

When the sun shines down on the
mountain
And the wild sheep wandering all
alone
And the birds and the bees are a-
humming
Makes me think that springtime won't
be very long.

When the springtime comes.....

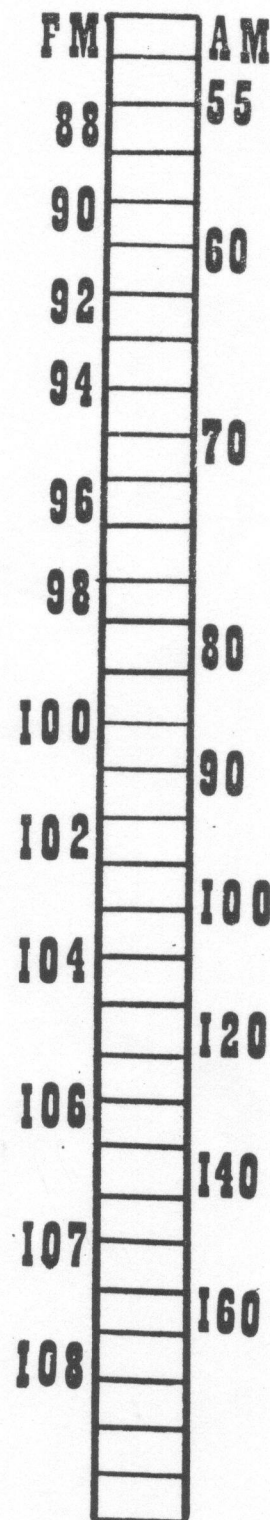
Now the springtime has come little
Annie

I am on my way to the lane
For you promised me little Annie
You'd be waiting when the springtime
comes again.

When the springtime comes on the
mountain
And the wild flowers scattered o'er
the plains
I shall watch for the leaves to
return to the trees
And I'll be waiting when the
springtime comes again.

TURN YOUR RADIO ON

- KQED (88.5 FM) San Francisco
every Tuesday evening - 8:00-10:00 PM
National Public Radio's Folk Festival U.S.A
Variety of recorded folk and bluegrass concerts
and festivals throughout the country.
- KERS (90.7 FM) Sacramento
every Monday - 7:00-9:00 PM
"High and Lonesome" with Mel Smothers
- KKUP (91.5 FM) Cupertino
every Sunday night - 9:00-Midnight
"Stompin' Steve's Cupertino Barndance"
- KKUP (91.5 FM) Cupertino
every Saturday - 3:00-6:00 PM
Bluegrass with Marty Kemmeries
- KPFA (94.1 FM) Berkeley
every other Sunday morning - 11:00-1:00
"Folk, Blues, and Jazz" with Chris Strachwitz
- KPFA (94.1 FM) Berkeley
every other Friday afternoon - 3:00-5:00 PM
"Pig In A Pen" with Ray Edlund
- KFAT (94.5 FM) Gilroy
every Sunday evening - 6:30-9:00 PM
Bluegrass with Cousin Al Knoth, the FAT one!
- KVRE (99.3 FM) Santa Rosa
Every Thursday - 9:00-11:00 PM
"Uncommon Country" with Kate Wolf
- KSTN (107.3 FM) Stockton
everyday - Monday through Friday - 1:30-5:45 PM
Bill Robertson's Show - An incredible selection of
bluegrass, old-time music, fiddling, and country
- KRED (14.40 FM) Arcata
every Saturday evening - 8:00-12:00 PM
Bluegrass brought to you by The Wildwood Music Co.
- KTOM (138 AM) Salinas
every Sunday evening - 8:00-9:00 PM
Live talent show - country, bluegrass, etc.
with Johnny Kansas. From The Sundowner Club.
Everyone invited.



All CBA members 16 years old and older are entitled to vote. If you can't make the March 27 Mini-Festival and membership meeting, or wish to vote early, please complete the ballot below and return it to the CBA, P.O. Box 11287, San Francisco, CA. 94101, by March 20.

Write an "X" in front of the names of the following candidates of your choice for the Board of Directors.

☐ Lars Bourne, San Jose
☐ Carmon Brittain, Redwood Valley
☐ Judie Cox, Alameda
☐ Ray Edlund, Oakland
☐ Burney Garelick, San Francisco
☐ Carol Masters, Redwood City
☐ Ed Pagter, Santa Clara
☐ Jay Quesenberry, San Jose

Please print and sign your name and give your membership number (or your vote will not be counted).

Membership # _____

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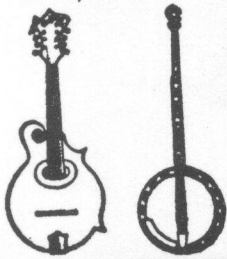
MEMBERSHIP APPLICATION FORM

This membership application is for single or family application. A family is defined as the two adult spouses and all children under the age of 16 years. There must be a main applicant at \$7.50 per year, and the spouse may be included for an additional sum of \$2.50. All eligible children may be included for the sum of \$1 (no voting right for children).

NEW ☐

RENEWAL ☐

California
Bluegrass Assn.



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.

Mailing Address (Street,
City, State, ZIP)

Tel. _____

MAIN APPLICANT NAME Last: _____

First: _____

\$ 7.50

INCLUDED SPOUSE (First Name Only) _____

\$ 2.50

ELIGIBLE INCLUDED CHILDREN

First Name Birth Date

\$ 1.00

INSTRUMENTS PLAYED: _____

List any services you can offer CBA (such as printing facilities, writing, artwork, advertising, sound systems, instrument sales and maintenance, etc.):

TOTAL ENCLOSED
(not to exceed \$11)

SEND CHECK OR MONEY ORDER
(do not send cash) TO:
Treasurer, California
Bluegrass Association,
P.O. Box 11287, San
Francisco, CA. 94101.