

269

Bluegrass Breakdown

Official Publication of the

CALIFORNIA BLUEGRASS ASSOCIATION

Vol. II, No. 3

May-June 1976



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 without charge and to reduced admission charges to all CBA activities. Direct all membership applications and inquiries to the California Bluegrass Association, P.O. Box 11287, San Francisco, Ca. 94101. Application to mail at Second Class Postage Rates is pending in San Francisco.

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ABOUT THE COVER

If anyone is confused about the absence of the double banjos, rest assured it is the same BLUEGRASS BREAKDOWN. This issue has the pleasure of a guest title, designed by CBA member, Toni Littlestone of San Francisco.

The gentleman on the cover is of course Josh Graves, featured performer at the CBA Bluegrass Festival in Grass Valley.

1st Annual California Bluegrass Association

BLUEGRASS FESTIVAL



Grass Valley, California
The Nevada County Fairgrounds

June 18, 19, 20, 1976
Friday, Saturday and Sunday

FEATURING

Josh Graves

Good Ol' Persons

Ray Park

Vern Williams

Bear Creek Boys

Bill White

Touch of Grass The Caffrey Family

New Depression String Band

Long Valley Boys

SPECIAL GUESTS!

AND MUCH MUCH MORE!

Free Camping - 300 camper hookups - 78 acres in the pines
Gates open 4:00 PM Friday - Admission: Friday \$3.00, Saturday \$5.00, Sunday \$5.00 - THREE-DAY PACKAGE \$12.00 - Children under 12 \$1.00/day, \$2.50/3 days - CBA MEMBERS HALF PRICE - Advance tickets for Three-Day Package only - \$10.00

Available at:

International Bicycle Shop
10675 So. De Anza Blvd.
Cupertino
408/446-1714

The Fifth String
3249 Scott St.
San Francisco
415/921-8282

The DownHome Music Co.
10341 San Pablo Ave.
El Cerrito
415/525-1494

Grass Valley is located 68 miles north of Sacramento; Interstate 80 to Highway 49; 28 miles north of Auburn to the Nevada County Fairgrounds.

BLUEGRASS BILLBOARD

[To be listed in Bluegrass Billboard, please contact the Editor at 415/282-5833 or drop a note to Bluegrass Billboard, California Bluegrass Association, P.O. Box 11287, San Francisco, Ca. 94101. Remember, if your band is not listed here, or is listed incorrectly, it is your responsibility to remedy the situation. The CBA exists for you and your input is not only appreciated but necessary.]

Regular Gigs:

BEAR CREEK BOYS

every Friday - Straw Hat Pizza Parlor, 41st & Capitola, Santa Cruz.

THE GOOD OL' PERSONS

every Thursday - Red Vest Pizza Parlour, San Pablo Ave., El Cerrito, 8-11.

every Saturday - Paul's Saloon, 3251 Scott Street, San Francisco.

FULL KENTUCKY LOAD

every Friday and Saturday - Straw Hat Pizza Parlor, Mathilda & Maude, Sunnyvale.

HIGH COUNTRY

every Wednesday & Friday - Paul's Saloon, 3251 Scott Street, San Francisco.

THE LONG VALLEY BOYS

every Wednesday through Saturday - Cerrito's Purple Cow, Fisherman's Wharf, Monterey. 9:00-1:00. For further information call George Channing, 408/899-2070.

STONEY CREEK REVIVAL

every Sunday - Lou's Villa East, 3469 McKee Rd., San Jose, 6:00-10:00.

MOUNTAIN GRASS

every Saturday - Straw Hat Pizza Palace, North Abel, Milpitas.

SMELLS LIKE HOME

every Thursday - Bohemia, Jackson & Amador, Hayward.

every Friday - Straw Hat Pizza Parlor, Capitol & McKee, San Jose.

SONOMA COUNTY LINE

every Sunday & Tuesday - Paul's Saloon, 3251 Scott Street, San Francisco.

SOUTH LOOMIS QUICKSTEP

every Monday - The Shire Road Pub, corner of Winding Way & Sunrise Blvd., Fair Oaks.

CAFE VALERIAN

4218 Piedmont Ave., Oakland

Featuring a lot of Bill White and Lawrence Hammond among 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.

Special Events

Byron Berline and Sundance

April 28 - May 2 - The Boarding House, 960 Bush St., San Francisco.

Jack Ramsey's Bluegrass Music Festival

May 1 & 2 - Twin Buttes, Visalia. Featuring High Country among others.

Byron Berline, The Good Ol' Persons, R. Crumb and The CheapSuit Serenaders
May 2 - Sunday afternoon - College of Marin, Kentfield.

American Folk Arts Festival

May 7, 8 and 9 - Brooks Hall (Civic Center), San Francisco.

A recreation of a nineteenth century country fair. You'll see craftspersons selling and bartering their goods from period shops; on stage--villains and heroes, swirling dancers, and STIRRING BLUEGRASS MUSICIANS [sic]. Box office price \$2.00.

Santa Rosa Folk Festival

June 11, 12 and 13 - Santa Rosa Junior College, Santa Rosa.
Featuring Ray Park, U. Utah Phillips, Bill White. The Good Ol' Persons, Kate Wolf and Wildwood Flower and many others.

On Sunday, June 13, there will be a Fiddle Contest with cash prizes: 1st--\$100, 2nd--\$50, 3rd--\$25. 11:00 AM - 3:30 PM, Bailey Field at the junior college.

CBA Bluegrass Festival

June 18, 19 and 20 - Grass Valley, Nevada County Fairgrounds.
For details see special page in this issue.

National Oldtime Fiddler's Contest and Festival

June 20-26 - Weiser, Idaho

A whole week of fiddling--contesting and jamming including plenty of bluegrass to keep things going. A must for any fiddle fan.
For specific information write Chamber of Commerce, Weiser, Idaho 83672. (A perfect finale to the CBA Bluegrass Festival!)

Salinas Rodeo Days - Fiddle and Bluegrass Band Contest

July 10-11 - Sherwood Hall, California Rodeo Grounds, No. Main, Salinas.

Saturday - Fiddle Contest (organized by the Santa Clara Valley Fiddlers Association): Four divisions: Jr-Jr (12 and under) \$50, 25, 10; Jr (under 18) \$75, 45, 25; Jr. Open (under 55) and Sr. Open (over 55) \$250, 150, 100, 50, 25 each; Fiddle-Off between winners of two open divisions for \$250.

Sunday - BLUEGRASS BAND CONTEST (judges and rules by the CBA). Prizes: \$500, 250, 125, 75, 50. \$25 entry fee per band.

Admission fees: \$5.00 Sunday, \$1.00 under 13; \$2.00 Saturday elimination, \$1.00 under 13; \$3.50 finals, \$1.50 under 13; \$5.00 all day, \$2.00 under 13.

Motel reservations: special contest rate: \$21.20/double, Townehouse Motel/Hotel, 808 No. Main St., Salinas, Ca. 92901. Reserve early and tell 'em you're there for the fiddle and/or bluegrass contests.

For further information contact Ed Pagter, 967 Perreira Dr., Santa Clara, Ca. 95051; 408/296-3123.



Local Weekly Event:

Inn of the Beginning

Downtown Cotati - every Sunday afternoon - 2:00-6:00.

Country Music Shows - The Caffrey Family, Lawrence Hammond, and others. For scheduling details, contact Sunrise Productions, P.O. Box 7428, Santa Rosa, Ca. 95401; 707/545-1894.

Long Distance Bluegrass Events:

Bean Blossom - Bill Monroe's 10th Annual Bluegrass Festival

June 16-20 - Brown County Jamboree Park, Bean Blossom, Indiana.

A must for anyone planning a summer of festivals--except that it conflicts with the CBA festival this year!

Mariposa Folk Festival 1976

June 25, 26 and 27 - Canada.

This is one of the famous festivals upon which the structure of many others was based. Tickets sell fast, so if you plan to be back East then, write immediately to Mariposa Folk Festival, 329 St. George Street, Toronto, Ontario, Canada, M5R 2R2; PH 416/922-4871. Weekend price is \$22.00/person.

For complete national festival roundup, see recent issues of BLUEGRASS UNLIMITED and PICKIN'.

Jam Sessions _____

Gryphon Stringed Instruments

every Saturday afternoon - 2:00-5:00
211 Lambert, Palo Alto.

Paul's Saloon

every Sunday afternoon - 3:00-8:00, 3251 Scott St., San Francisco.
NOTE CHANGE: from Tuesday night to Sundays. Thursday night is now left open for guest bands. For details call Paul's Saloon at 415/922-2456.

Scoville Violin Shop

every Wednesday night - 28 Tamal Vista, Corte Madera, 7:00-11:00.
Emphasis on fiddling. Fiddle lessons, all levels, available by appointment. For information contact Bob Scoville at 415/924-5922 or fiddle instructor Mike Drayton 415/526-1927.

REGULAR PICKIN' EVENTS IN NORTHERN CALIFORNIA:

Buffalo Bob's Country Butter Band

every 4th Sunday - April 25, May 23, June 27 - Redwood Valley Grange Hall - 1:30-4:30. Lots of fine pickin' and singing. For information about playing contact Carmen at 707/485-0258. Sponsored in conjunction with the newly formed Redwood Valley Pickin' Association.

every month - April 30 & May 1, May 28 & 29 - Highland Fish Grotto, Clearlake Highlands.

(Redwood Valley is located near Ukiah.)

Turn Your Radio On _____

KSTN(107.3 FM) Stockton

everyday - Monday through Friday, 1:30-5:45 PM

"Wild" Bill Robertson's Show - An incredible selection of bluegrass, old-time music, fiddling, and country with a low-keyed, good-humored MC.

KVRE (99.3 FM) Santa Rosa

every Thursday - 9:00-11:00 PM

"Uncommon Country" with Kate Wolf

Lots of good bluegrass and old-time music.

KVRE (99.3 FM) Santa Rosa

Brian Dahle's Show - check station for details.

KKTU (103.3 FM) Ukiah

Quinton Kruse's ~~CANCELLED~~ - check station for details.

KERS (90.7 FM) Sacramento

every Tuesday afternoon - 1:30-3:30 PM

"High and Lonesome" with Mel Smothers

KKUP (91.5 FM) Cupertino

every Saturday morning - 9:30-11:00 AM

"Monte Vista Bluegrass Show" with K.C. Walsh

KRVE (95.3 FM) Los Angeles

every Saturday afternoon - 3:00-5:00 PM

"My Class Is Blue" with Phil Silvers

KUSP (89 FM) Monterey

every Sunday afternoon - 3:00-6:00 PM

"Hillbilly Heaven" with Paul King

Traditional bluegrass.

KPFA (94.1 FM) Berkeley

every other Sunday morning - 11:00-1:00

"Folk, Blues and Jazz" with Chris Strachwitz

New releases in bluegrass, old-time, Cajun, Tex-Mex, and related types of music.

KPFA (94.1 FM) Berkeley

every other Friday afternoon - 3:00-5:00 PM

"Pig In A Pen" with Ray Edlund

Low-key presentation from Ray's fantastic collection of traditional bluegrass recordings. Some live shows and theme programs.

KQED (88.5 FM) San Francisco

every Tuesday evening - 7:00-9:00 PM

National Public Radio's Folk Festival U.S.A. Recorded folk concerts from around the U.S. Such events as the National Guitar Flatpicking Festival in Winfield, Kansas; the Festival of American Folklife; the Indian Springs (Maryland) Bluegrass Festival; and a number of other bluegrass performances.



KALW (91.7 FM) San Francisco

every Sunday morning - 10:00-12:00

Bluegrass and folk events recorded for National Public Radio (NPR), often scheduled a week or so in advance of KQED.

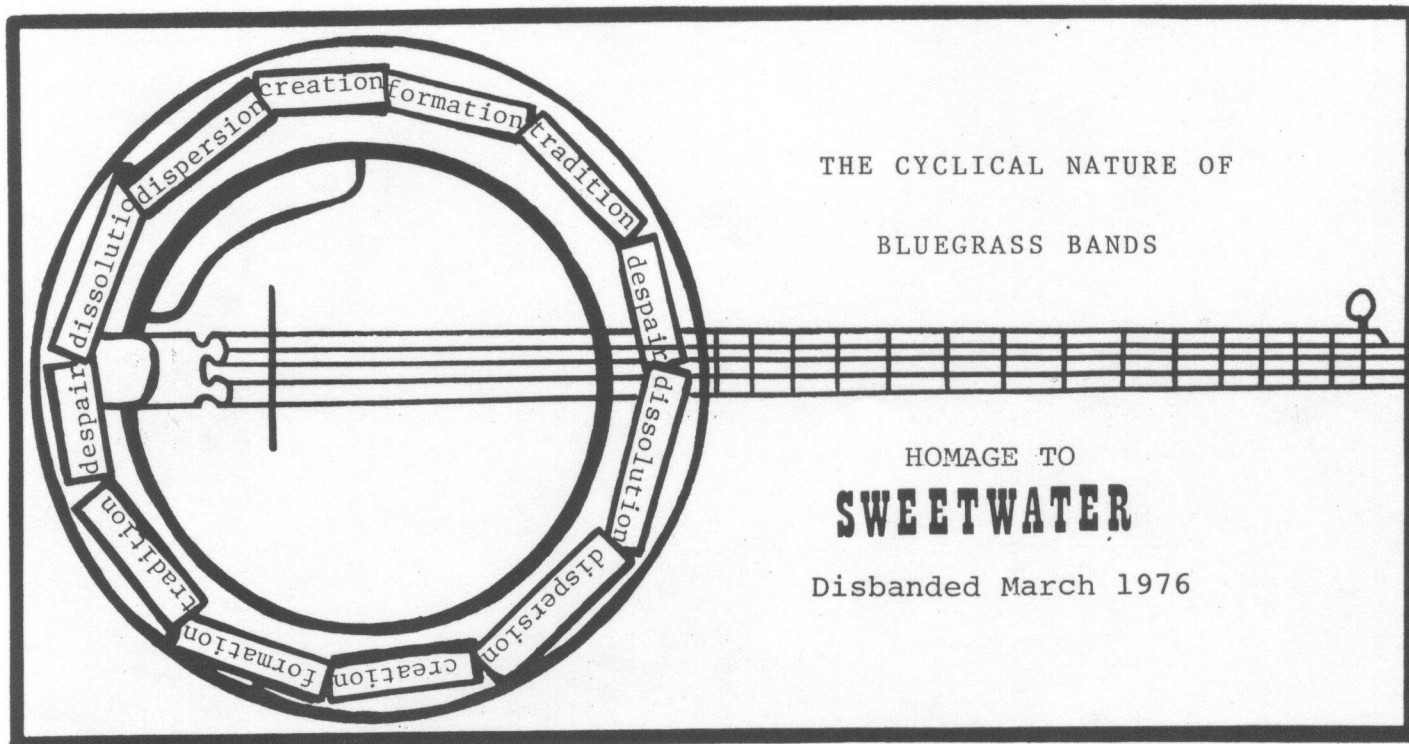
Please note: "Bluegrass Experience" with Mick Seeber, on KEEN (1370 AM) San Jose, has been discontinued. The show had been broadcast live from The Camelot, 3231 Fillmore Street, San Francisco, from 9:00 to 12:00.

NEW BLUEGRASS STORE - THE DOWNHOME MUSIC CO.

10341 San Pablo Avenue, El Cerrito; Hours 1:00-7:00 Thursday - Sunday
Owned by Chris Strachwitz and managed by John Lumsdaine, this recently opened store includes records, books, magazines, and a complete stock of LP's, 78's, 45's, featuring many imports and hard-to-get items in the field of traditional music. Discount prices. They also buy out-of-print LP's and 78's. Be sure to check out this store for whatever you have in mind, and if by some chance they don't have it and it's Down Home Music, they'd like to know about it! One of their specialties: the biggest selection of bluegrass--King Bluegrass, Jessup, Vetco, Revonah, Old Homestead, Easter Brothers, and Japanese Bluegrass imports!

OLD FAMILIAR BLUEGRASS STORE - THE FIFTH STRING

3249 Scott Street, San Francisco - next door to Paul's Saloon
Good selection of records and magazines as well as many fine instruments for sale.



Herb Pedersen--bluegrass genius

by Ray Park

Editor's Note: This issue of BLUEGRASS BREAKDOWN is privileged to have the following story by Ray Park--super fiddler, guitar picker, singer, and songwriter--genius in his own right. On occasion Herb has said of Ray, "The man is blessed with a talent rarely given to one person. . ." It is a real treat to have two super pickers relate to each other in this way. In addition, we may be extra lucky to have Herb appear at our festival in June; no guarantees, because, as Ray says, he is a "very busy boy," but he has indicated that he would love to be there.] *

This may be a little unusual--a musician writing about another musician, but I think it's high time we started recognizing this genius. I'm speaking of Herb Pedersen, a talented guitar and banjo picker, singer and excellent songwriter. I first met Herb through Rick Shubb [a fine banjo picker formerly of the Bay Area, now of Oregon]. Later Herb was in the audience when Vern [Williams] and I played a concert in Berkeley. According to Herb, this was his introduction to bluegrass.

A couple of years later--1964--I moved to Nashville, followed by Herb, then Vern. Those were some hard times--and some real fun times--as I got to watch everyday live on WSM TV the Flatt and Scruggs show. Herb filled in for Earl for about a month while he was in the hospital. And--of course no one will believe this, but--it wasn't long until I could hear a Herb Pedersen lick from Earl Scruggs himself! There is a great deal of admiration from Earl. He himself will tell you Herb is excellent. Of course no one but no one can master Earl's unique style.

Anyway, before I get carried away and write all night, Herb called me and came up for a weekend last month and brought a sample of his album to be released in August on Columbia. It is fantastic, although not grass. He wrote most of the songs, but also is



Ray and Herb

recording "PAPERBACK RIDER," a song from The Beatles. He is recording--get this--Are you ready for this, World?!--"CAN'T YOU HEAR ME CALLING." I'll give one guess who's gonna do the fiddling on that.

Here are some of Herb's past recording credits. He can be heard on almost all of Linda Ronstadt's cuts as picker and singer, as well as some of those of Emmylou Harris, John Denver, Johnny Rivers' live album cut in Paris, Jackson Brown, The Eagles. . .I don't know how many others, but there's a dozen or so more. [Herb also appears on SOUNDS FROM THE OZARKS BY VERN AND RAY.] He's done numerous movie cuts, singing title songs, and picking in some. He also plays all the chase scenes in NBC TV's "The Rockford Files," and is on call at Universal Studios and others. A very busy boy. I have only one thing more to say: if Herb don't make it--and I'm talking super star--then something is sure screwed up with this music scene!

*LAST MINUTE NEWS: Herb will be at the Bluegrass Festival in Grass Valley!

BOOK REVIEW - BLUEGRASS IGGY

by Carol Masters

by Mary Sullivan
Scholastic Magazines, Inc. (TX 3455)
91 pp. Paperback

Telling you about this book proved to be more difficult than I expected. After all, it's a story for kids, and I'm a grown-up (I think!) jaded by years of reading the Sunday New York Times book reviews, and looking for hidden meanings in innocent prose! First of all, it's surprising to find bluegrass as the background for a piece of fiction, albeit pretty heavy-handed. I'm not sure how much Ms. Sullivan knows about bluegrass other than the names of the tunes she has sprinkled through the story. But she must know something, or be quite an enthusiast, to concoct what has to be an unusual tale in children's literature. Actually, the basics of the plot are old and overworked, but since they're still around, this sort of story must say something to the younger set.

Our hero/picker is Ignatius (Iggy) Smith, the new kid in town (and at school), and predictably friendless. He lives in a trailer park in California's Central Valley with his dad, a trucker; Mom, inexplicably, is absent--back home in Milwaukee. Iggy is a loner who finds solace picking his banjo. There's no explanation of how he first got into bluegrass, but he's evidently damn good, and his secret dream is to have a band of his own. But there are no other congenial pickers to link up with, no place to practice, and the ever-present adolescent problem of a zit on the nose.

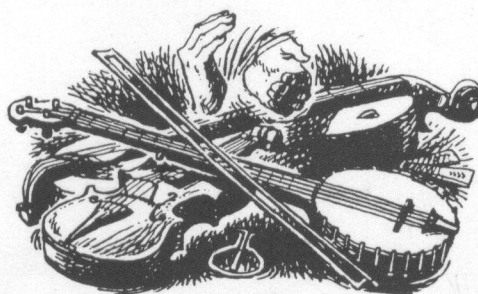
Everything develops, then resolves, rather neatly however, in the best American tradition of hard work, perseverance, and achievement. Other characters include Allison, the popular cheerleader at school and Iggy's big booster; Duke and Jim, the two fellows who become part of Iggy's band, and of course, the "bad guy"--Murray. Murray is depicted as the typical creep, pushy, obnoxious, and the owner of a super-fancy Mastertone that he

can't even tune properly. To boot, he's definitely a sub-par picker and fair-weather friend. It's too bad that the story makes such a clear distinction:

nice, quiet-spoken guys =
great musicians
aggressive boors = lousy musicians

Eventually, the band finds a good spot to practice, overcomes the personal and "professional" obstacle of Murray, and even convinces an adult (the enemy, you know) to give them a break playing at a shopping center opening. There's even a trip to Disneyland in the story.* So how can it miss?! Iggy's determined to stick with bluegrass, so adversity is overcome, and the ending is happy, as it should be.

Throughout, there are well-executed drawings by Rich Rainey, and the cover depiction of Iggy, by Bob Clark, reminds me a lot of Jim Caffrey (it's really flattering, Jim!). This is an entertaining, if slightly unimaginative, book from the folks who brought you your Junior Scholastic magazine in school. Young readers in your household will enjoy it and relate easily to Iggy, especially if they are beginning musicians themselves.



*I have yet to figure out how the guy in the bear costume at Disneyland--a costume complete with heavy mitts--managed to play the banjo as well as the book indicates. Or even get the picks on. However, Iggy was entranced, which is the important thing, so who am I to question. . .

Another in the series of

BLUEGRASS CONTRASTS: THE GRAND OLE OPRY VS. THE NEW YORKER

It is highly significant to me that two such diverse yet wholly American institutions as the Grand Ole Opry and The New Yorker magazine originated in 1925. Last year, anticipating the nation's Bicentennial, both celebrated their respective demi-centennial birthdays.

Special performances at Opryland and on television throughout the year commemorated the development of country music. A large and beautiful hardcover volume was published, NASHVILLE'S GRAND OLE OPRY (Harry N. Abrams, Inc., New York, 1975, \$29.95). Although the current price precludes my purchasing it, I have glanced through it; while it is a wonderful picturebook (463 star-studded illustrations), I suspect the text has appeared many times in a variety of sources, adding little new information to the story. Perhaps the best part of the book, for the bluegrasser, is the cover photo of Bill Monroe and the Bluegrass Boys and the inclusion of a very nice chapter on bluegrass. This is surprising and welcome, considering the attitude of country music toward bluegrass has been something less than warmly responsive. I would still treasure the book, and, barring any sudden financial windfall, I will wait patiently for the price to decrease.

The New Yorker, published weekly for the past 50 years, put out its customary annual anniversary cover on its third-week-in-February issue. Every year at that time the profile of Eustace Tilley, snobbish aristocrat, adorns the cover, disdainfully inspecting butterflies through his monocle. This rather unlikely and irrelevant character is the product of the imagination of Rea Irvin, first art editor of the magazine. The current circulation of the magazine is around half a million; its newsstand price is an easily affordable \$1.00 per issue. Almost 30 single issues of The New Yorker equal the cost of GRAND OLE OPRY.



At the time of its demi-centennial, a book was published about the life and times of the magazine, HERE AT THE NEW YORKER, by Brendan Gill, who has been writing there at The New Yorker for the past 40 years, most recently as the Broadway theater critic. (Hardcover edition by Random House, New York, \$12.95; paperback by Berkley Medallion, New York, 1976, \$1.95) Photos are scattered throughout the paperback edition, and, while they are not especially artful, they are illustrative of an outstanding text. It's fascinating to me because Gill has had the job--if one can call it that, it is such a pleasure, as he readily admits--I dreamed of all through school back East--before becoming an assimilated Californian and a devoted fiddle follower and bluegrasser. Even now, I sometimes dream of establishing a "Bluegrass Department" in The New Yorker, which is perhaps the most unlikely place to recognize this particular genre of country music. (Imagine my surprise to discover the cartoon, reprinted on the following page, in the pages of The New Yorker, issue of March 4, 1974!)

But what, you ask, is the similarity between two such obviously disparate institutions? Founded in the same year, both represent the same American spirit of creativity and ingenuity combined with an indomitable will to survive. These two

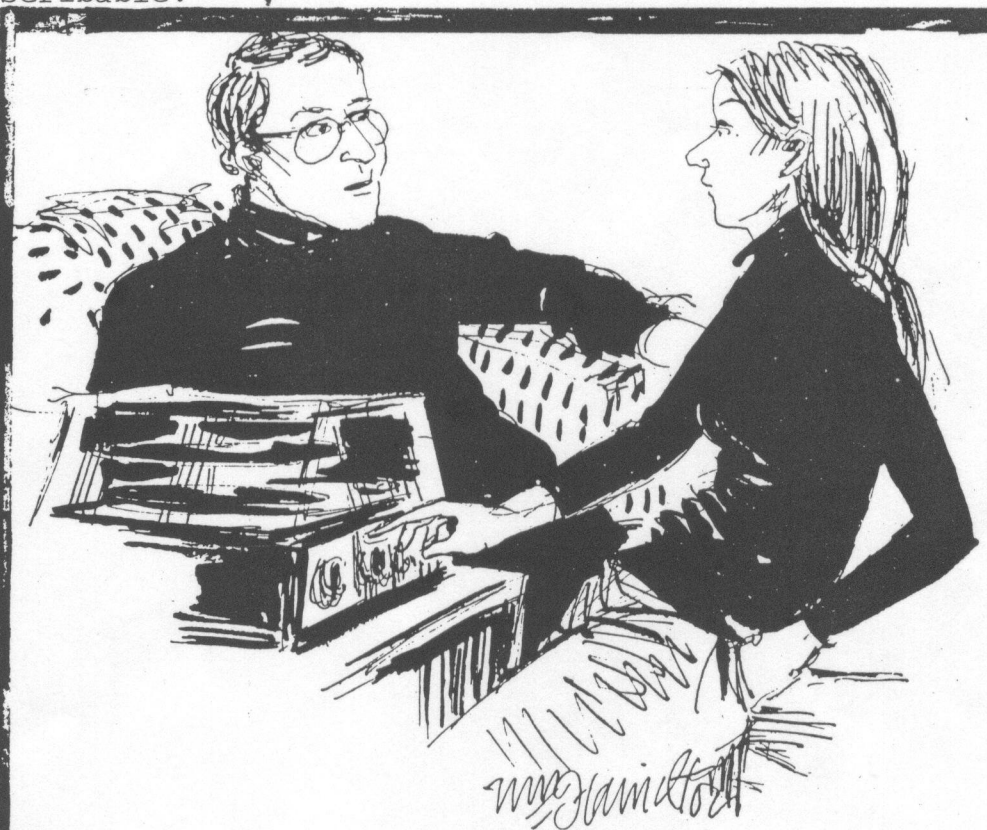
main currents of American thought--the rural, simplistic, down-to-earth, and urban, sophisticated, literary--ran parallel throughout the Roaring Twenties, the Wall Street Crash of 1929, the Depression, World War II, Korea, Vietnam, rock 'n' roll, movies, TV, Erich Segal's LOVE STORY, hippies, hard rock, Watergate, and countless other threats to life in these United States. Not only have they survived, but today each thrives in its own way. Of course each has made some necessary changes to keep pace with the times: The New Yorker has broadened its scope to include news commentary and reportage as well as humorous articles, cartoons, and stories it started with. The Grand Ole Opry has come a long way from its first performer, legendary fiddler Uncle Jimmy Thompson, to Buck Owens. But fundamentally the two institutions remain the same as they did 50 years ago.

Harold Ross, founder and first editor of The New Yorker, used to tell his writers, "Nothing is indescribable."

With this in mind, why then have these two institutions survived? Founder of the Grand Ole Opry, George D. Hay, often called The Solemn Old Judge, used to tell his musicians to, "Keep it down to earth, boys." In his introduction to GRAND OLE OPRY, Roy Acuff claims this is why country music has survived: because it has maintained the basic, down-to-earth values that Americans find easy to identify with--loving, dying, earning a living, and laughing. In concluding HERE AT THE NEW YORKER, the current editor, William Shawn, speaks of his predecessor, Ross, as having created what have become traditions in magazine journalism: ". . .the characteristic

literate, observant, very particularized, light-handed, timely writing that was to revolutionize the American magazine article; the Profile, the 'Talk of the Town' story, the 'letter' from abroad, all three in form and intention unlike anything that had gone before; the cartoon with the one-line caption; . . ." The very fact that these are taken for granted means that The New Yorker is as healthy a survivor as the Grand Ole Opry, whose basic values are so true that they, too, are taken for granted. One can probably look forward to the centennial--and bicentennial--of both these institutions.

(by Burney Garelick)



"For heaven's sake, Amanda, at least be honest with yourself. I was into bluegrass when you were still on Vivaldi."

Just Jamming

WHO'S IN CHARGE HERE?

At the CBA membership meeting and pickin' party in Redwood City on March 14, the nine names nominated for Board of Directors were accepted. Since that time, it was learned that Joe Zumwalt could not accept the position, so Ed Pagter, CBA Treasurer, was selected in his stead. The complete list and the names of the officers appear on Page 2 of this issue.

The following change in the Association By-Laws was accepted: "Voting rights shall be extended to (a) all honorary members of the Association, and (b) all regular members of the Association over the age of 16. Each eligible member shall be entitled to one vote which may be cast in person or by proxy."

The CBA is well into its second year, and you, the members, have had a chance to witness its growth and development. Now it is your turn to respond with comments, criticisms, or suggestions. Please feel free to write or call any of the officers or directors listed on Page 2, or to write to the P.O. Box. We need to know what you think in order to plan effectively for future events and activities. We'll be happy to print your letters--if you like--but the important thing is to let us know how you feel. Does the CBA fulfill a need in your life?

Deadline for submitting items for the next issue of BLUEGRASS BREAKDOWN is June 20.

BAND REGISTRY

If you are an individual performer or a band, please complete the Band Registry form on the last page of this issue, if you have not already done so. We are often asked to recommend bands for various jobs, and if your form is in our files, you will be among the suggested bands. Again, this is a service intended to benefit all musicians in the CBA.

ATTENTION ALL CBA PILOTS

At the suggestion of the Editor, Patty Caffrey is planning a feature article on all the pilots in the Association. Patty knows at least a half dozen, including her dad, and would like very much to hear from all others. If you fly or have flown, please write Patty, telling something about yourself, how you became a pilot, some of your experiences (good and bad), and whether or not flying and bluegrass are compatible. The article is to be titled--as if you haven't already guessed--"I'll Fly Away." Write Patty Caffrey, 1379 45th Ave., San Francisco, Ca. 94122.

NEW BLUEGRASS ALBUMS

Country Gazette Live (Antilles Records AN-7014). Recorded November 1974 at McCabe's music shop-concert hall in Los Angeles. Released in Europe last year. All the great Gazetteers: Byron Berline, Al Munde, Roland White, and Roger Bush.

The Good Old Boys: Pistol Packin' Mama (Round Records RX-LA597-G/RX-109). Featuring Frank Wakefield, mandolin; David Nelson, guitar; Chubby Wise, fiddle; Don Reno, banjo; Pat Campbell, bass.

Reviews of these and other records would be welcome in the next issue.

1976 CALIFORNIA FIDDLE CHAMPIONS

As of the contest on April 18, 1976, in Fresno, these are the top ten:

- 1st - Dwayne Youngblood, Visalia
- 2nd - Bob Saddler, Fresno
- 3rd - Laurie Lewis, Fairfax
- 4th - Glen Tarver, Rocklin
- 5th - Vernon Keathley, Manteca
- 6th - Coy Daily, Salida
- 7th - Carl Parnell, Fresno
- 8th - Gary Moore, Los Angeles
- 9th - Don Gish, Madera
- 10th - Gary Krogstad, Los Angeles

For further information about the California State Old-Time Fiddlers Association, write THE SOUND POST, Shirley Youngblood, Editor, 2745 West Laura, Visalia, Ca. 93277.

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MORAL THERMOMETER.
TEMPERANCE.

	Liquors.	Effects.
70	Water,	Health, Wealth.
60	{ Milk and Water, Vinegar and Water, Molasses and Water,	Serenity of mind, Reputation, Long life, and Happiness.
50	Small Beer,	
40	Cider,	Cheerfulness.
30	Wine,	Strength and Nourishment,
20	Porter,	when taken only at Meals, and in Moderate Quantities.
10	Strong Beer,	

INTEMPERANCE.

	Liquors	Vices.	Diseases.	Punishments.
10	Punch,	Idleness.	Gout, Sickness.	Debt.
20	Toddy	{ Peevishness, Quarrelling.	{ Puking, and tremors of the hands in the morning.	{ Black eyes. Rags.
30	Grog,	{ Fighting, Lying.	{ Bloatedness, Inflamed eyes.	Hunger.
40	Slings.	Swearing.	{ Red nose and face, sore and swelled legs.	Almshouse.
50	Bitters,	{ Obscenity, Fraud.	{ Jaundice Pains in the Limbs.	Workhouse.
60	{ Rum. Gin. Whiskey. & Brandy in the morning,	{ Anarchy, ha- tred of just government.	{ Dropsy, Epilepsy. Melancholy.	{ Jail. Whip- ping-post.
70	{ Ditto Day & Night.	{ Murder, Suicide,	{ Idiocy. Mad- ness, Palsy, Apoplexy, Death.	{ State Prison. GALLOWS.

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

Mail to: Carol Masters
CBA Band Registry
P.O. Box 11287
San Francisco, Ca. 94101

Name of Band
(if group): _____

Name of Contact Individual
(or single performer): _____

Address: _____

City: _____ State: _____ ZIP: _____

Phone number(s) where you can most easily be reached:

Area Code _____ Number _____

Please indicate the type
of music you play:
_____ Bluegrass
_____ Old-Time (e.g. fiddle)
_____ Gospel
_____ Other or combination
of these _____

If you are a single
performer:

Your instrument(s): _____

Do you sing? _____

Accompanist(s)? _____

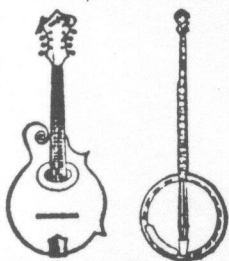
If you represent a
band:

How many in group? _____

What instruments are
played? _____

Do you have regular jobs playing on certain nights, or other commitments which we
should know about before recommending you for a specific job?

California
Bluegrass Assn.



Founded in 1975 and dedicated to
the furtherance of Bluegrass,
Gospel, and Old-Time music. Each
member family is entitled to re-
ceive a copy of each BLUEGRASS
BREAKDOWN newsletter without
charge and to reduced admission
charges to all CBA activities.
\$3.75 of the \$7.50 is for a sub-
scription to BLUEGRASS BREAKDOWN
for one year.

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 ap-
plicant 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

Mailing Address (Street,
City, State, ZIP)

Tel. _____

MAIN APPLICANT NAME Last: _____ First: _____ \$ 7.50

INCLUDED SPOUSE (First Name Only) _____ \$ 2.50

ELIGIBLE INCLUDED CHILDREN _____ \$ 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.):

	First Name	Birth Date
1.		
2.		
3.		
4.		

TOTAL ENCLOSED (not
to exceed \$11)

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