

BLUEGRASS BREAKDOWN

Vol. IV, No. 6

Nov.-Dec. 1978



FRANK WAKEFIELD

in this issue

The cover of this issue features the legendary mandolin picker, Frank Wakefield, who has currently taken up residence in the Bay Area. Frank has played frequently throughout this area and recently opened the concert at the Great American Music Hall for Bill Monroe, one of his early inspirations. For an article on some other influences on the "inspired" Frank Wakefield, see page 10. We are grateful to Lars Bourne for preparing the cover photo.... Other features in this issue include a photo essay of the Zen Crook Music Festival; the further adventures of fiddler J'Anna Jacoby; an introduction to EASY PICKIN'; the story behind the BUFFALO BUTTER BAND name change; a bluegrass memory of Rick Shubb; and eight (count 'em) record reviews--in addition to the usual departments from the Billboard to the Cracker Barrel. So sit back, relax and enjoy your latest BLUEGRASS BREAKDOWN, the last for 1978. And, by the way, have a very Merry Christmas and a Happy New Year.

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. Band memberships are available at \$5.00 per member per year; each band must consist of not less than 3 persons and not more than 7 persons. Nonmembers of the Association may subscribe to BLUEGRASS BREAKDOWN for \$5.00 per year. Each member family or band is entitled to receive a copy of each BLUEGRASS BREAKDOWN newsletter, as part of their dues, and to reduced admission charges to all CBA activities. Direct all membership applications and inquiries to the California Bluegrass Association, P.O. Box 11287, San Francisco, CA 94101. Second-class postage paid at San Francisco, California. Publication number 315350. Total number of pages: 32; percentage of paid advertising: 1 page. Officers and Directors are listed below; (*) designates member of the Board of Directors. Board meetings occur the 3rd Sunday of each month, and members are invited; for details call any of the following. Printed by Sir Speedy, Main St., S.F., CA.

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COUNTRY HAM

TOUCH OF GRASS

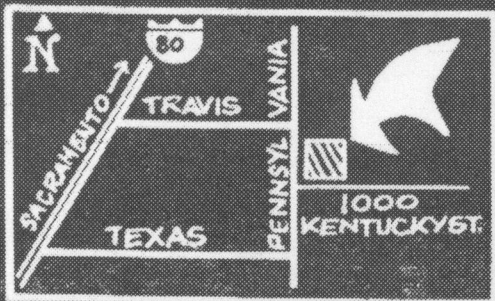
EASY PICKIN'

The FOGGY
MOUNTAIN
CLOGGERS

AN AFTERNOON OF

BLUEGRASS

AT THE FAIRFIELD COMMUNITY CENTER



MORE INFO? CALL (415) 366-3754

NOVEMBER 26
SUNDAY 1 to 6 PM

ADULTS

\$300

UNDER 13
& SENIOR
CITIZENS

\$100

PRESENTED BY THE CALIFORNIA BLUEGRASS ASSOCIATION

ATTENTION! members!

by Carol Masters, Chairman of the Board

PROPOSED CBA BY-LAW CHANGE

The California Bluegrass Association is the membership. The Board of Directors, which acts as a group of trustees and administrators, now needs you to speak out on a proposed change to our by-laws. You have the right--and the responsibility--to vote on matters which affect you and how your Association is run.

The present CBA by-laws declare that the annual meeting of the membership shall be held in February, at which time the election is held for nine directors to serve for a term of one year. The by-laws may be amended by a majority vote of the directors, but the amendment then requires the approval of the membership in order to become effective.

The directors have passed an amendment to change the date of the annual meeting to October. The primary reason for this change centers around the planning for Grass Valley. The festival requires nine to 12 months to put together, and we have been faced in the past with changes to the line-up of the Board (and officers) after planning has already begun--in effect, changing horses in midstream. It was felt that by holding the membership meeting and election in October better continuity could be achieved in Grass Valley and other event planning.

Since the election held in February 1978 was challenged, a second election was held in July. The present Board actually met for the first time and elected officers in August. If you, the members, approve the amendment as stated below, the present Board will serve for a total of 14 months instead of 12, until October 1979. There will be no election in February 1979. The next Board would be chosen at the general membership meeting in October. That Board, and each Board thereafter, would serve for one year. The term of office has not been amended. The proposed amendment is as follows:

Article II, Section 5 Annual Meeting of Members presently reads: "Annual meetings of the members of this corporation shall be held on the first Saturday of February(1) of each year at 2:00 PM at the principal office of this corporation, or at any other time in February or March(2) and at any other place determined by a resolution of the Board of Directors. No notice of any such annual meeting need be given if it is held on the first Saturday of February(3) at 2:00 PM at the principal office of the corporation; otherwise written notice of the time and place of the annual meeting shall be delivered personally to each member..."

Underlined words as noted above would be changed to read:

- (1) "Sunday of October"
- (2) "October"
- (3) "Sunday of October"

You may cast your vote using the ballot below, or by appearing in person at the Fairfield mini-festival on Sunday, November 26. The ballot below, which you may copy for the number of voting members in your household, is valid by mail only and must be received at the CBA post office box by Saturday, November 25. These ballots will not be accepted at the mini-festival; a different form will be provided.

Please plan to be at Fairfield for a fine afternoon of pickin'! And please vote!

TO: Secretary, California Bluegrass Assn.
P.O. Box 11287
San Francisco, CA 94101

In the matter of the proposed by-law amendment, changing the date of the annual membership meeting and election of directors to October, I

☐ approve ☐ disapprove
☐ the change ☐ the change

Name (please print)

CBA #

Signature

Date

SPECIAL EVENTS

November 3 (Friday) - LINDA CREEK JUBILEE, Tower Theater, Roseville. Featuring the KNOXVILLE GRASS and BUFFALO BUTTER BAND. A Len Walding Production. See page 6.

November 18-19 (Saturday-Sunday) - DICK BARRETT INVITATIONAL FIDDLER'S SUPER BOWL, Southeastern Oklahoma State University, Durant, OK. See page 6.

November 26 (Sunday) - The CBA'S AFTERNOON OF BLUEGRASS, Fairfield Community Center, Fairfield. 1:00-6:00 PM. Featuring COUNTRY HAM, A TOUCH OF GRASS, EASY PICKIN', and THE FOGGY MOUNTAIN CLOGGERS. For details see page 3.

December 3 (Sunday) - BENEFIT CONCERT FOR THE PLOWSHARES COFFEE HOUSE. 7:30 PM. Featuring U. UTAH PHILLIPS, KATE WOLF, and LARRY HANKS. \$3.50. Place to be announced. For information call the SF Folk Music Center, 415/441-8910, or write Plowshares, Bldg. 312, Fort Mason Center, San Francisco, CA 94123.

December 9-10 (Saturday-Sunday) - 6TH SAN DIEGO BLUEGRASS JAMBOREE, Mar Tar Awa RV Camper Park, Alpine. Featuring DAN CRARY and much more. A Dick Tyner-Rick Kirby Production. For details see page 7.

January 5-6 (Friday-Saturday) - BILL WHITE'S BIRTHDAY PARTY. The tradition of celebrating Bill's birthday has become so popular, one place just isn't big enough. So, this year Bill will celebrate twice, the 5th at the Freight & Salvage in Berkeley and the 6th at Rosebud's in Benicia. Everyone's invited to share the pickin', singin' and good times.

January 13? (Saturday) - ANNUAL CLOVERDALE FIDDLERS CONTEST, Citrus Fairgrounds Auditorium, Cloverdale. This date is tentative, based on past schedulings, so for details be sure to check with the Cloverdale Historical Society or Doc Quam, P.O. Box 544, Geyserville, CA 95441.

January 27-28 (Saturday-Sunday) - 12TH GOLDEN WEST BLUEGRASS FESTIVAL, Norco. Featuring JIM & JESSE & THE VIRGINIA BOYS and much more. A Dick Tyner-Rick Kirby Production. For details see page 8.

February 2-3 (Friday-Saturday) - CBA'S PRESENTATION OF JIM & JESSE & THE VIRGINIA BOYS with local bands to be selected. San Mateo and Fairfield, respectively. Tickets: \$5.50 general, \$4.00 members, \$3.00 children under 13 and senior citizens. Flyers to follow and further information in the next issue.

1979

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Linda Creek Jubilee

PRESENTS
the

Knoxville Grass



and

BUFFALO

BUTTER

BAND

w/National Fiddle Champ

Jay Belt

FRIDAY

NOV. 3

TOWER THEATER

417 VERNON STREET
ROSEVILLE, CALIFORNIA 95678

TWO SHOWS: 7:00-9:00 & 9:30-11:00 PM.

Reserved seats sold at Tower Theater and
Tillett Cleaners, 97 Vernon.

For further information, call Len Walding at:
916/783-3139

(formerly the Placer County Jubilee)

fiddle super bowl

Dick Barrett, four-time National Old-Time Fiddle Champion at Weiser, ID, presents his first INVITATIONAL FIDDLER'S SUPER BOWL on November 18-19 at Southeastern Oklahoma State University in Durant, OK. Twenty of the best fiddlers, recognized throughout the country, will be invited. Each contestant will be furnished three nights free lodging at the Holiday Inn in Durant, plus \$100 expense money.



The winner of the open division in all of the following contests automatically received an invitation: Weiser, ID; Ogden, UT; Tulsa State Fair, OK; Omaha, NB; Crockett, TX; Nashville, TN; Salinas, CA; Monroe, LA; Ruidoso, NM; and Bottineau, ND. Prize money will be: 1st-\$1000; 2nd-\$600; 3rd-\$500; 4th-\$400; 5th-\$300; 6th-\$200; 7th-\$100; 8th-\$100; 9th-\$100; and 10th-\$100. There will also be a guitar picking contest with prizes as follows: 1st-\$250; 2nd-\$200; 3rd-\$150; 4th-\$100; and 5th-\$50.

Contestants trying for that \$1000 will be: Kenny Smith, Major Franklin, Norman Solomon, Vernon Solomon, Texas Shorty, Robert Langford, Ricky Boen, Dale Morris, Tim Crouch, Ace Sewell, Joe Sites, Jeff Pritchard, Herman Johnson, J'Anna Jacoby, Terry Morris, Steve Gillian, J.T. Perkins, Valerie Morris, Carol Ann Wheeler, Brenda Wallace, and Jimmy Mattingly. And that certainly is an incredible line-up of super fiddlers!

Judges will be three masters of the genre: Benny Thomasson, Lewis Franklin, and Mark O'Connor.

There will be 1268 seats, and one is advised to write for tickets in advance. Reserved tickets for Saturday \$5.00/performance; for Sunday \$6.00/performance; season ticket \$18.00; general admission \$4.00/performance.

Tickets or further information may be had from the Durant Chamber of Commerce, 505 W. Main, P.O. Box 517, Durant, OK 74701.

The Sixth **SAN DIEGO** **BLUEGRASS JAMBOREE**

FEATURING



LAST CHANCE

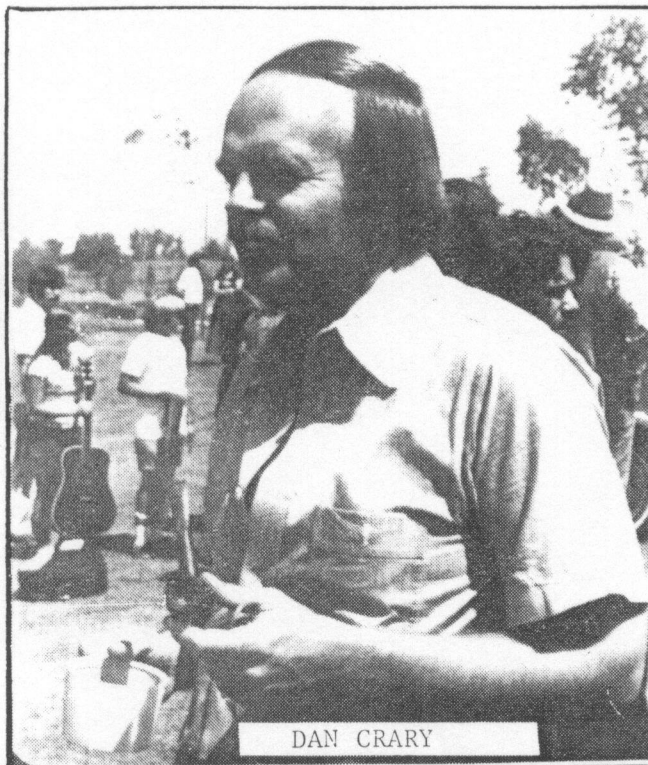


DICK TYNER & TRAIN 45



DAMASCUS ROAD

plus
-GRASSFIRE-
-THE NEW EXPRESSION-
-FAMILY BLUEGRASS-
-MASON-DIXON RAMBLERS-
-GEOFF STELLING &
HARD TIMES-
FOOTLOOSE CLOGGERS



DAN CRARY



PACIFIC..LY BLUEGRASS

December 9-10

MA TAR AWA

RV CAMPER PARK

ALPINE (34 miles east of San Diego, 60 miles west of El Centro)

ADMISSION: \$5 daily - 12 and under, 65 and over
FREE.

CAMPING: with hookups and without hookups,
\$5 and \$2, respectively.

FACILITIES INCLUDE: grocery store; music, food,
and soft drink concessions; fishing;
showers; and jacuzzi.

NO DOGS (four-legged) ALLOWED!

FOR FURTHER INFORMATION: Dick Tyner, P.O. Box 341, Bonsall, CA 92003, 714/726-3498.
OR: Rick Kirby, 11557 Valle Vista Rd., Lakeside, CA 92040, 714/443-1932.

THE TWELFTH GOLDEN WEST BLUEGRASS FESTIVAL

—FEATURING—



JIM & JESSE & THE VIRGINIA BOYS
plus Goldrush - Last Chance - Pacific..ly

Bluegrass - Lost Highway - Damascus Road -

Dick Tyner & Train 45 *January* **27-28**

ADMISSION: Saturday \$6, Sunday \$5, Special Advance Weekend \$9.50.
12 and under, 65 and over free.

CAMPING: No hookups, \$2 nitely.

FACILITIES INCLUDE: showers; food, music, and soft drink concessions; fishing.
NO DOGS (FULL ADMISSION PRICE PER DOG).

SILVER LAKES PARK ... near

NORCO

... 5 Miles North of Corona

FOR FURTHER INFORMATION AND ADVANCE TICKETS:

Dick Tyner, P.O. Box 341, Bonsall, CA 92003, 714/726-3498.

Rick Kirby, 11557 Valle Vista Rd., Lakeside, CA 92040, 714/443-1932.

EASY PICKIN'

by Adrienne Jacoby

(Editor's Note: EASY PICKIN' delighted the audience at Fairfield July 30 when they came down from the Redding area and signed up to play--so much so that the CBA decided to feature them at another Fairfield event November 26. Other featured groups there will include COUNTRY HAM and A TOUCH OF GRASS as well as THE FOGGY MOUNTAIN CLOGGERS. Since EASY PICKIN' is not as well known as these, I thought it would be interesting to know about them before their first official performance. To that end, Adrienne Jacoby, Redding's ace reporter, has provided a sterling introduction.)

Although the designation "domestic group" might sound like a cut, I'm using it to convey the idea that EASY PICKIN' is made of members who, while otherwise employed for a living, gather together for the sheer enjoyment of making music. But they are musicians enough to practice and to take pride in their art, even when it means that the bass player has to drive over 100 miles round trip to make the rehearsal, or the fiddle player arrives with a baby on her back, papoose style.

JULIE STEINER is the fiddle player and female singer. I first noticed Julie at some of our jams (CSOTFA, District 6) a couple of years ago when she would jam for hours on end while her then baby, David, would alternately snore or peer contentedly over her shoulder at all the sounds surrounding him. I can't think of any other child I know who has ever been more totally surrounded by music since he was born. I'm afraid he's marked by music for the rest of his life! Whatever you do, don't miss Julie's rendition of "Cluck Old Hen." It's worth the price of any admission. Julie came to us from Orange County in southern California, and everyone agrees she is a welcome addition to the northern part of the state.

PAUL BLACKWELL is the long drink of water that cuddles the mandolin. He also sings very well and is a delightful performer. Paul is the designated leader of the group and handles the business end of it all.

LEE BRUSHETT, who needs no introduction to old-time fiddlers or bluegrass musicians in northern California, was asked to join the group last spring. Anyone who knows Lee knows that he gives this group the very best, most solid rhythm ever invented. With a guitar backup like Lee, a lead musician has no choice but to perform to the best of his ability--and I know many fiddlers who will agree with that. Lee also picks lead in the band. . .but still refuses to sing. Maybe one of these days we'll get him to dance instead.

Speaking of dancing, LARRY AMES, bass player and sometimes vocalist with the group, lends some unusual steps to the band in that he is quite a student of folk dancing. So occasionally, with the bass as a partner, you'll see Larry break into a clog or a jig or who-knows-what.

RICK HOBBS, also an able guitar picker, is the banjo player with EASY PICKIN'. A student of the chromatic style of banjo picking, he adds a lot of spark and life to the band.

STEVE LYNCH, on guitar and vocals, rounds out the group's humor as well as sound.

EASY PICKIN' is a bluegrass aggregation that just can't miss. Watch for them at Fairfield November 26 and you'll enjoy some easy listenin'.

For further information about EASY PICKIN' please contact Paul Blackwell, P.O. Box 119, Shingletown, CA 96088, or phone 916/474-3255.

The Inspired Frank

"The Greenbriar Boys gave the urban audience an urban interpretation of bluegrass, both in personal appearances and on their excellent Vanguard LPs, which later included some of the best 'authentic' greats, like mandolinist Frank Wakefield. . ."

Bluegrass

by Bob Artis

Hawthorn Books, Inc.
New York, 1975

"Jesse's (McReynolds) excellent mandolin-picking is in a league with such other masters of the instrument as Monroe, Frank Wakefield of the Greenbriar Boys. . ."

The Country Music Story

by Robert Shelton & Bert Goldblatt, Castle Books,
New Jersey, 1966

"Thank us. Thank us for that nice applause. Thank us for coming out and appreciating us. And thank me, too. Now we're gonna procrastinate one for you. This is one Darol wrote when he was in Alcatraz. What inspired you to write this?"

Darol Anger, who is fine-tuning his fiddle, cannot resist smiling once again.

Tod Phillips steps forward from his bass. "It wasn't Alcatraz, Frank; it was Sing Sing."

Then Darol adds, "Actually, Frank, it was Denny's."

Frank laughs and shakes his platinum blonde mane. "You is wise, too wise," he says and simultaneously kicks off an introduction to "Ashes of Love," a song that, in reality, was written by J. Anglin and J. Wright, otherwise known as Johnnie and Jack.

And that is the best introduction I can think of to a man who has already left indelible footprints in the snows of bluegrass. Of course I'm talking about the singular Frank Wakefield, who has, at least for a while, become our neighbor here in the San Francisco Bay Area. It's not his first visit to the Golden State, but he admits to being lured by our fine temperate climate to take up residence in California; he's had

enough of those chilly winters in upstate New York. And we are delighted to have him among us, to appreciate his inimitable mandolin style and to relish his irrepressibly mad sense of humor.

But California's a long way from ol' Dixie where it all began less than 40 years ago in Emory Gap, Tennessee, where Frank, his 10 sisters and two brothers were born and raised. Frank played guitar until he became intrigued by the mandolin. "What inspired you--" Actually, his inspiration was none other than Jesse McReynolds whom he first heard when he was 16, "on the road to 17." Once, much later, Jesse even asked him to demonstrate a particular lick, after which Frank delighted him by revealing the inspiration for his picking. But the road to mastering the instrument was rocky, and Frank met with many people who told him things like he couldn't play because his wrist was too weak. All that adversity, however, merely stimulated this country boy to teach himself to be "the best," as he does not hesitate to tell you, and any arrogance in that pronouncement is immediately dissipated by his natural honesty and dazzling smile. By the time he was 18, he was a professional, traveling widely and working with the likes of Red Allen and then The Greenbriar Boys.

Frank was always experimenting with technique, continuously growing and developing his potential. "You've got to have your own style," he says repeatedly. It's not enough to imitate the masters of the genre; you have to find something that is distinctly yours. Even though Frank cannot be called a traditional mandolin picker, he has great respect for the tradition and for Bill Monroe. Frank will be the first to say that "Bill is the best at what he does." But still Frank emphasizes the necessity to deviate, enlarge and expand upon Bill's style. It makes Frank unhappy to hear old friends playing the same way year after year after year.

Just as Frank was inspired by Jesse, Frank became the inspiration for David Grisman, probably Frank's best-known protege and another Bay Area resident. Once, not long

Wakefield !

by Burney Garelick

ago, David introduced Frank to the number one jazz violinist Stephane Grappelli as his first teacher. Grappelli shook Frank's hand warmly and said, with his most charming accent, "If you are Daaveed's teechair, you mus' be wondairfuul!" David and his quintet have played with Grappelli on several occasions, including the scoring of a movie. David is a good example of what Frank means by developing one's own unique style, since his self-termed "dawg music" is as different from Frank's playing as Frank's is from Jesse's or Bill's.

Frank is enthusiastic about many of our pickers and bands. In fact, in the process of putting together a group of his own, he has borrowed their talents on many occasions. You may already have seen him at Paul's Saloon or The Other Cafe in San Francisco, Rosebud's in Benicia, the Red Vest in El Cerrito or a club in Fairfax with talents like Keith Little, Kathy Kallick, Darol Anger, Tod Phillips, Rick Shubb, David Nelson or perhaps even Tony Rice. Of course it's not easy to form a compatible band, even if the musicians are excellent; there is still that indefinable element that brings it all together. But Frank knows what he wants, and experience has taught him how to get it. He has very definite ideas on putting on a show, and it is on this point that he differs from so many of our bands. "The audience doesn't want to see you sad," he begins and stresses the importance of smiling and joking and responding to the audience, letting them know you're alive and enjoying the music. He says that he's seen too often how people come into a club and leave after a couple of songs because the band didn't relate to them on a one-to-one, personal basis.

Frank's own stage personality is a model of his philosophy. From the moment he steps on stage until the break, there is no question as to who's in charge or why you're there. Although he has had little formal education, his instincts and perceptions are accurate and piercing, and he has a genuine appreciation for the use of language; he loves to play word games with his audience, twisting familiar locutions so easily you're momentarily caught off guard, that is "if you're alone or with someone." After you've seen

him once or twice, you begin to catch on and begin answering in his way. And his charisma is such that you never get tired of his antics. Then his voice--a raw hoarseness, a conspiratorial whisper--will lead you right into the magic of his music, whether it is a bluegrass standard like "Orange Blossom Special" or a high-flying improvisation like "The Greek." He also makes a point of displaying the unique talent of each backup musician; during each show he'll set aside time for each member to solo with whatever he/she feels like playing. Sometimes it works; sometimes it doesn't, depending on the particular performer. But after the solos, the audience always applauds Frank's return with increasing enthusiasm.

Frank is happy to play the afore-mentioned clubs because it keeps him in practice, playing with other people to a live audience, but he is a little surprised at the wages musicians around here will accept. Of course he is a professional and used to receiving a different scale for concerts, clubs and festivals Back East. Still, it rankles him, as he believes a musician should be paid what he is worth and not be exploited by unscrupulous or well-meaning promoters.

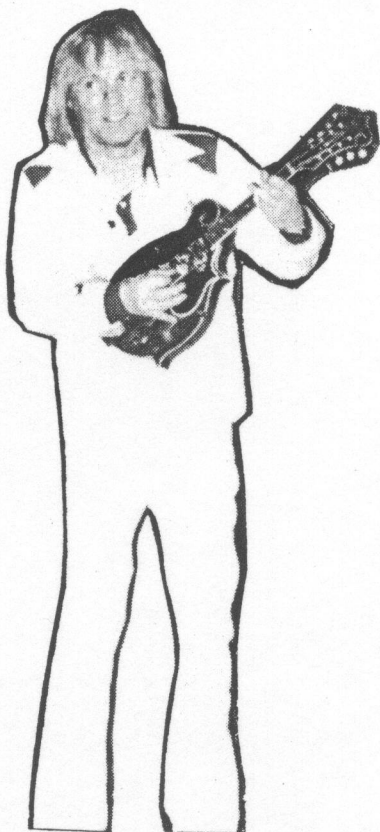
But he's a very positive person and not one to brood. The flashing smile and crinkling eyes make you laugh again quickly. Frank's days are filled with music and softball. He plays with an Oakland team and claims to possess an overhand fast ball guaranteed to strike 'em out nearly every time. He also claims to be an excellent though conservative hitter, not so much interested in the home run as getting on base--which sounds a little strange coming from such a daring mandolinist, until you realize that the lines on the ball field are limited, no matter what you hit, whereas his own musical imagination is boundless.

Three or four months ago Frank began to teach himself fiddle, which he says is the most difficult instrument to learn. Early in September he even entered a contest in Marin County and so impressed the judges they created a special, sort of free-style category for him and awarded him first

Xchanges

prize! Frank assured them that he was no where near good enough to beat the contestants in the regular category, where first place went to Paul Shelasky. Frank was happy with the special award, but he did mention that had the audience judged, he would have beaten even the considerable talent of Paul. Someday Frank predicts that he will be the "best fiddler" just as he is the "best mandolin player" already. Of course only time will tell, but when it comes to determination to succeed, not to mention ability, Frank has a pretty good record.

His newest album, on Bay Records, will be released before the end of the year, and it promises to be super. This will be the third he's made in California; others are GOOD OL' BOYS: PISTOL PACKIN' MAMA (Round Records, 1975) with Don Reno, Chubby Wise and David Nelson and FRANK WAKEFIELD AND THE GOOD OL' BOYS (Flying Fish, 1977). Meanwhile, don't miss the opportunity to see and hear him in person while he is living in the Bay Area. And don't forget to thank yourselves for a most enjoyable time. And thank me. And thank him, too.



Frank Wakefield is available for bookings. For information contact him at 415/655-8639.

At the year's end, BLUEGRASS BREAKDOWN has developed a regular exchange with the following publications. If you are interested in sampling any of these worthy efforts, contact your editor or write to them at the addresses listed below.

THE ARIZONA FIDDLER, 2807 E. Sylvia,
Phoenix, AZ 85032

BLUEGRASS/COUNTRY, Southeastern Bluegrass
Assn., 9760 SW 165 Terrace, Miami, FL 33157

THE DEVIL'S BOX Tennessee Valley Old-Time
Fiddlers Assn., Rt. 7 Box 205A,
Clarksville, TN 37040

FIDDLE AND A BOW, 1008 North Monterey St.,
Alhambra, CA 91801

THE FOLKNIK, S.F. Folk Music Club, 885
Clayton St., San Francisco, CA 94117

FOLK NOTES, Peninsula Folk Music Club, Jean
Finke, 1649 Molitor Rd., Belmont, CA 94002

FRIENDS OF MTN MUSIC, 1509 NW 11th,
Corvallis, OR 97330

THE FLYER, Fresno Folklore Society, Sue
Lyon, 251 N Blackstone, Fresno, CA 93701

MIXED PICKLES, Folk Dance Assn., P.O. Box
500, Midwood Stn., Brooklyn, NY 11230

OKLAHOMA BLUEGRASS GAZETTE, Oklahor Blue-
grass Club, Georgia Parrish, Rt. 1 Box 927,
McLoud, OK 74851

PICKIN' MAGAZINE, North American Building,
401 N Broad St., Philadelphia, PA 19108

SAN DIEGO BLUEGRASS NEWSLETTER, San Diego
Bluegrass Club, Lou & Joyce Newell,
4239 Kirkcaldy Dr., San Diego, CA 92111

THE SOUND POST, California State Old-Time
Fiddlers Assn., Helen McCormick, 3604
N 8th St., Fresno, CA 93726

WALNUT VALLEY OCCASIONAL, Walnut Valley
Assn., Box 245, Winfield, KN 67156

contest results

WEST COAST FLAT-PICKING GUITAR CHAMPIONSHIP
Zen Crook Music Festival, A Dick Tyner/
San Bernardino County Production
August 27, 1978

- 1st - Raul Reynoso, Markleeville (\$700)
- 2nd - Dave Sylvester (\$200)
- 3rd - Ted Smith, Placerville (\$100)

*Raul's prize money breaks down into \$300 for the contest and \$400 to go to Winfield, KN, in September for the National Flat-Picking Contest.

Since this contest was held in November last year, Gary Crook, 1977 winner, also went to Winfield.

Raul will be familiar to festival goers throughout the state as guitar picker for High in the Saddle, that popular band currently disbanded. Raul's winning tune was "Alabama Jubilee." Dave, an excellent picker from southern California, took a stunning 2nd place with "Dixie Breakdown," and Ted, who plays everything with the ever-popular South Loomis Quickstep, took 3rd with "Cotton Patch Rag."

2ND ANNUAL LAKE COUNTY FIDDLE CONTEST
Lake County Fair
September 1-2, 1978

Masters Division

- 1st - Paula Mulligan, Laytonville (\$300)
- 2nd - Jay Belt, Salinas (\$175)
- 3rd - Oak Gibson, Citrus Heights (\$75)
- 4th - Ruie Everhart, Kelseyville (\$25)

Amateur Division

- 1st - Paula Mulligan (\$70)
- 2nd - Susan McComb, Willits (\$40)
- 3rd - Ron Koslowski, Cobb Mt. (\$20)
- 4th - Jeff Harris, Covelo (\$10)

Junior Division

- 1st - Stacey Pagter, Santa Clara (\$20)

Free-Style Division

- 1st - Jay Belt (\$100)

Judges of Lake County Contest included:
David Garelick, Upper Lake; Eric Brittain,
Redwood Valley; Les Boek, Redwood Valley.

In conjunction with the Fair, this was a Buffalo Bob and the Country Butter Band Production.

1ST ANNUAL NEVADA BLUEGRASS CONTEST

Moana Ball Park, Sahara-Reno
Sponsored by the Easter Seal Society
September 3, 1978

FIDDLE

- 1st - Snuffy Elmore, Texas
- 2nd - Jay Belt
- 3rd - Brenda Lenscott

GUITAR

- 1st - Raul Reynoso
- 2nd - Matthew Horton
- 3rd - Nancy Heffner

BANJO

- 1st - Bill VanDyke
- 2nd - Kathy Barwick, Sacramento
- 3rd - Michael Subapgy, Markleeville

BAND

- 1st - High in the Saddle

HOG CALLING

- 1st - Chuck Clarty

Prizes were awarded by popular recording star Bobby Goldsboro, and the excitement generated by this contest seems to ensure a 2nd Annual next year. Texas, the land of really superb fiddlers, has once again exported a master in Snuffy Elmore, who learned his licks from Vernon and Norman Solomon, of the Fort Worth area, and then played with recording artists Red Steagall and Mel Tillis. Currently, Snuffy plays at The Shy Clown in Reno.

6th ANNUAL MARIN COUNTY FIDDLE CONTEST

Marin County Fair, San Rafael
September 4, 1978

- 1st - Paul Shelasky, Novato
- 1st - Special Category for Creativity -
Frank Wakefield

Around the cracker barrel....

....So much has happened in the last two months one hardly knows where to begin. Perhaps the best way to start is with a birth announcement. The California bluegrass world is delighted to welcome DAVID WILLIAMS DICKEY III, born September 27 in San Bernardino. He is the son of DAVID and PEGGY DICKEY of the popular band, LOST HIGHWAY. Knowing how those things go, we predict that it won't be long before young David is picking mandolin, if not guitar or bass like his dad and mom. Congratulations, David and Peggy!....While we're in the southern part of the state and on the subject of announcements, it is a pleasure to tell you about a new band in the San Diego area: DICK TYNER & TRAIN 45. It seems entrepreneurial duties weren't enough to keep Dick from pickin', and that's definitely everyone's gain. TRAIN bills itself as an authentic traditional bluegrass band; its members are solidly rooted in the music; Dick, as you know, is from West Virginia, plays banjo and sings baritone; ROY BURGESS's from Alabama, plays guitar and sings lead; RALPH ROGERS is from Tennessee, plays fiddle and sings tenor; and PAUL TYNER, Dick's son, was born in North Carolina, raised in California and plays and sings bass. TRAIN is composed of super musicians and fine gentlemen who'll treat every audience to such enjoyable performances that the band is sure to go a long way down the festival and concert tracks. Look for DICK TYNER & TRAIN 45 at the San Diego Bluegrass Jamboree in December and the Golden West Bluegrass Festival in January....Jumping to the northern part of the West Coast, we heard good reports about the RAINIER BLUEGRASS FESTIVAL September 30-October 1 in Vancouver, WA. Popular northwestern bands like Oregon's SAWTOOTH MOUNTAIN BOYS and THE TALL TIMBER STRING BAND from Seattle entertained an enthusiastic crowd that packed the junior college gymnasium. Of course we northern Californians would like to think the festival's highlight was THE VERN WILLIAMS BAND, but we might be a little prejudiced, although we know this had to be one of the highlights. Seriously, we are delighted to hear about successful festivals in the northwest; all of them along with the Golden West Bluegrass Festivals, the

Porterville and Phoenix festivals, and our own Grass Valley give bluegrass a firm foothold in the West....Meanwhile, back in California, the 4TH ANNUAL WESTERN REGIONAL FOLK FESTIVAL occurred October 7-9 at Ft. Barry/Cronkhite, among those foggy-sunny hills just north of the Golden Gate Bridge. Sponsored by the Golden Gate National Recreation Area and the Fort Mason Foundation and partially supported by the National Endowment for the Arts, this free festival once again provided afternoons of delicious ethnic entertainment by relatively unknown performers throughout the state. Yours truly was only able to attend Saturday's festivities (with Stockton on Sunday and no holiday on Monday!), but if the other days were as pleasing, this must have been an excellent festival, one that is sure to continue for a long time. The program each afternoon is divided into concerts and workshops; at 1:00 and 5:00 three different groups are featured in an hour and a half concert on the large Stage 1; between the concerts individuals give specialized workshops simultaneously on Stages 1, 2 and 3. Nearly everyone who does a workshop is also scheduled for a concert, so it's possible to see all the performers. This is a format used at folk festivals throughout the country. On Saturday performers included THE CAFFREY FAMILY, a Russian Folk Ensemble, BON TON MARC ST MARY & ZYDECO FEVER BAND, RICARDO TUNZI (a charming Italian gentleman with beautiful mandolin tunes), RUBIN SARKISIAN (an Armenian fiddler from Fresno and his group), and THE FOGGY MOUNTAIN CLOGGERS (of all people!). Workshops included back-up guitar, blues, French music, comparative styles of banjo, fiddle, mandolin and dobro, ballads, songs of the sea, and jug band music. Each afternoon the 5:00 concert was preceded by a square dance in which all festival goers were encouraged to participate. Old friends like BRYAN BAKER were there; Bryan who lives in Martinez was originally from Kentucky and descends from Daniel Boone. He displayed his beautiful hand-crafted rifles as well as demonstrated some hearty singing and picking on banjo, guitar and autoharp in workshops and a concert. BILL WHITE gave a workshop on the art of the harmonica (on Monday), and THE ARKANSAS SHEIKS provided stirring

hoedowns while KARANA HATTERSLY-DRAYTON called the square dances. But, at least on Saturday, the Festival Hero seemed, to yours truly, to be TINY MOORE. Tiny participated in fiddle and mandolin workshops. His playing skill and congenial style at demonstrating Texas fiddling, his unique 5-string electric mandolin and even bluegrass mandolin charmed the overflowing crowd under the eucalyptus trees around Stage 3. No one wanted this marvelous gentleman to stop playing; his smile had chased the fog away and his music had put sunshine in everyone's heart. Tiny used to play with BOB WILLS & THE TEXAS PLAYBOYS, but he doesn't need to rest on his past glories; right now he's better than ever--a lot of people said that. All participants and staff are to be congratulated on a superb festival, but Tiny remains my hero....October 8 brought the CBA's third afternoon of bluegrass in Stockton and sterling bluegrass it was by THE OVERLOOK MOUNTAIN BOYS, JQ & THE PRIDE OF KENTUCKY, and THE FOGGY MOUNTAIN CLOGGERS. Guest bands included COUNTRY HAM (with Carl and Judie, JQ and Beth Weil) and AL SMITH & FRIENDS from the Monterey area. Two unexpected but always heartily welcome guests were RAY PARK and VERN WILLIAMS. Ray fiddled with THE OVERLOOK MOUNTAIN BOYS, who have become a top-notch band. It was such a pleasure to hear Ray, who is an incomparable artist, that words cannot begin to describe it. Although Vern neglected to bring his mandolin, he was coaxed into borrowing one, and one of the greatest bluegrass duos anywhere performed a few songs together. We appreciate you, Ray and Vern, individually and collectively, and we always will. Of course one can't help wishing the crowd at Stockton had been larger. Was it the beautiful warm day or the change of date? (The date was changed from December to October to accommodate two events before the end of the year at the CBA's two favorite locations, Stockton and Fairfield.) Stockton has always been a special place for CBA events, and the Rod 'n' Gun Club has been more than generous in providing the facility. The music is always first class, and the enthusiasm is there. Guess we'll all have to work harder to increase the crowd and make next year's Stockton the success it deserves to be....But the first

event on your bluegrass schedule--now that the 11th Golden West Bluegrass Festival has made glorious history--is November 26 in Fairfield. Tell everyone and come hear COUNTRY HAM, A TOUCH OF GRASS, EASY PICKIN' and THE FOGGY MOUNTAIN CLOGGERS-- and bring your instruments and voices to join the jam sessions. Then, after that, plan on the CBA's presentation of JIM & JESSE February 2 and 3, 1979, in San Mateo and Fairfield, respectively. But you'll hear more on that in the next issue....Incidentally, since this issue went to the printer before the Norco festival at the end of October (so it would reach you on time), all comments on that and on Bill Monroe's performance in San Francisco will have to wait until the next issue, in case anyone was wondering.Guess that just about wraps up another jam session around the cracker barrel, so, until next time, this is your old typewriter pickin' pen pal signing off....

JAMBOREES

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

SANTA CLARA VALLEY FIDDLE & BLUEGRASS ASSN.
every 1st Sunday - John Muir Junior High
School, Branham Lane at Almaden Xpwy.
1:00-5:00 PM.

CALIFORNIA STATE OLD-TIME FIDDLERS ASSN.
every 1st Sunday - Old Shasta Elementary
School near Redding. For information,
contact Adrienne Jacoby, 1463 Ridge Dr.
Redding, CA 96001. (District 6.)

CALIFORNIA STATE OLD-TIME FIDDLERS ASSN.
every 2nd Sunday - Oakmont High School,
Roseville. 1:00-5:00 PM. (District 5.)

CALIFORNIA STATE OLD-TIME FIDDLERS ASSN.
every 3rd Sunday - Crockett Park and
Recreation Auditorium, 850 Pomona St.,
Crockett. 1:00-5:00 PM. (District 9.)

ZEN CROOK MUSIC

words and photos by Mike Staninec

The 2nd Annual Zen Crook Music Festival was a flat-picker's delight and more! Three days of bluegrass with California's finest pickers and very special guests, Merle Travis and Joe and Rose Lee Maphis. On Sunday the West Coast Flat-Picking Championship was held. This is an exciting event which sends a representative from the West Coast to Winfield, Kansas, for the National Championship. The event was master-minded and produced by Dick Tyner, who is responsible for a lot of good music in southern California. For more on Dick, see an article in the September BLUEGRASS UNLIMITED by your faithful editor, Burney Garelick, and Don Ridgway, PACIFIC...LY BLUEGRASS' banjo picker.

Throughout the weekend a friendly, relaxed atmosphere was maintained. The musicians mingled with their fans--like me--who took pictures of them or had pictures taken with them. At night the picking around barbeques and campfires went on until at least 2 AM.



Merle Travis picking those hot licks.

One of my favorite performers was Merle Travis with his famous fingerpicking style, pleasant voice and warm personality. His fingers are as nimble as ever, producing a jazzy sound with a swing tempo, great walking bass patterns and those weird chords in which he makes extensive use of his thumb. He played some of his old hits like "Sixteen Tons," "Dark As A

Dungeon," "Sweet Temptation" and many more, plus impressive instrumentals such as "Cannonball Rag," "Walkin' The Strings" and "Bluesmoke."



Joe Maphis chatting with fans and friends.

Joe and Rose Lee Maphis played several great sets of country and bluegrass with Joe on the acoustic guitar, double-neck electric guitar, fiddle, tenor banjo, mandolin--and I probably left something out, he's so prolific! The sheer speed of his picking was nothing less than amazing on instrumentals like "Fire On The Strings" and "Flying Fingers." Gary Crook, last year's flat-picking champ, and Zen Crook, Jr. helped out on the bass and the five-string banjo. Incidentally, the late Zen Crook, Sr., father of Gary

FESTIVAL

and Zen, Jr., gave the festival its name. He was a preacher and a flat-picker who influenced many people with his music.

The festival featured another famous guitarist: Dan Crary. Dan used to play guitar and sing with SUNDANCE, where he was great; but I almost like him better as a solo performer. His flat-picking style is most distinctive--lightning runs with a strong attack on the on-beat notes, strums thrown in between lead notes and very tasteful bass runs. He played fiddle tunes like "Lime Rock," "Lady's Fancy," "Black Mountain Rag" and his wild version of "Devil's Dream," with some flamenco runs and a good deal of tongue-in-cheek humor. Dan's singing also deserves attention, especially the way he blends his voice with his guitar, playing a lot of fast lead runs while singing. His latest album, LADY'S FANCY, features all-instrumental work with some great musicians; it's a worthwhile investment.

Dan coordinates the National Flat-Picking Championship in Winfield, Kansas, as well as the Zen Crook Festival. He also gave a guitar workshop where he and the top contestants talked about their approach to the guitar.

Another high point of the weekend was the jam session on stage with Dan Crary, Joe Maphis and Merle Travis. Unrehearsed and spontaneous, it came off very well as three great guitarists with three different styles traded licks.

Last, but not least, some hot California talent was displayed in the flat-picking contest. Who says that the West Coast does not have some of the finest musicians! Dan Crary said that probably they would all be competing at Winfield which would be difficult for the judges because all the contestants were good enough to win. But Raul Reynoso scored highest and won after the second round among five finalists. Raul's arrangement of "Alabama Jubilee" with its very smooth, fluid technique and imaginative runs up and down the neck earned the winning points from the judges and the applause of the audience.

In the photo on the right Dick Tyner fans \$700 in prize money to Raul Reynoso, the 1978 West Coast Flat-Pick Champion, while Dan Crary looks on.



a flat-picker's dream



Dave Sylvester, Raul Reynoso, and Ted Smith, top three flat-pickers, with Janice Mohr on bass.

I hope banjo, fiddle, mandolin, and dobro pickers will forgive me for talking so much about the guitar, but, after all, it is my favorite instrument, and it was a somewhat guitar-oriented weekend. Nevertheless, a whole host of great bluegrass and country-folk groups performed, including LAST CHANCE, PACIFIC..LY BLUEGRASS, DAMASCUS ROAD, LOST HIGHWAY, JOHN & PEGGY, TEMPERANCE UNION, BORDERLINE BLUEGRASS, THE CROOK FAMILY, and WALT & VICKI. In addition, the crowd was treated to an excellent barbershop quartet, RSVP; a gospel ensemble, THE CALIFORNIANS; and some lively square dancers, accompanied by recorded music more like Rogers and Hammerstein than Monroe and Baker. But then the Zen Crook Music Festival is billed as "The World's Finest Country-Bluegrass Spectacular," and

the dancers generated so much boundless country spirit and enthusiasm that you almost didn't miss the unorchestrated fiddle and banjo.

All in all, the festival was successful, and Dick Tyner is to be congratulated. And one thing's for sure: I plan to be back next year. In the meantime, I have the memories and photos of a flat-picker's dream come true.

(Editor's note: Next year's Zen Crook Music Festival will be held the first weekend in September at Prado Regional Park in San Bernardino County. Besides being an interesting writer and photographer, Mike Staninec is a fine flat-picker in his own right. In fact, he was a contestant in the contest and made a respectable showing.)



Raul Reynoso, 1st Place Winner of the West Coast Flat-Pick Championship, and friends.

Record REVIEWS

BLUEGRASS COLLECTION/THE OSBORNE BROTHERS (CMH 9011). Buy this album. It's actually a double album of bluegrass meat and potatoes-- ("All my favorites!" exclaims Mark Hogan, banjo picker with DONE GONE)--with imaginative banjo playing, solid mandolin, beautiful twin fiddles (Kenny Baker and Blaine Sprouse), and the incomparable singing of Bobby Osborne. Add competent trio singing (!!!) and you begin to have the makings of a good album(!). Buy this album. It has good liner notes by Sonny. I don't want to give a song-by-song description. See for yourself. Buy this album! (Steve Pottier)

BOBBY SMITH & THE BOYS FROM SHILOH WITH SPECIAL GUEST STAR JOSH GRAVES: SMOKIN' BLUEGRASS (CMH 6225). What are they going to smoke next? I was suspicious when I saw drums among the credits, but they are quite subdued and all other instruments are traditional. This is, however, not a strictly traditional bluegrass album. Most of the material is centered around Bobby's singing, which is spirited and very country indeed. His smiling face appears on the cover with Josh Graves standing right behind him with a dobro and an eager look on his face. This complements the sound very well, because when Bobby is not singing, Josh is hogging most of the lead on the dobro or guitar, letting Vassar Clements do a lick on the fiddle here or there. I do not mean to reprimand him, because he does a great job. On the whole, this is an enjoyable album. (Mike Staninec)

THE SECOND GENERATION/EDDIE ADCOCK & MARTHA (CMH). This album is not bluegrass; it is country rock. I include it in the record reviews only as a warning to anyone who buys an Eddie Adcock record expecting some acoustic music. There is one tune on the record, "Foggy Lady," which is a banjo medley of "Foggy Mountain Breakdown" and "Lady of Spain." I don't recommend the record. In fact, I have one I can give away. (Steve Pottier)

JOE MAPHIS WITH ROSE LEE & DALE: DIM LIGHTS, THICK SMOKE (AND GOOD OLD COUNTRY MUSIC) (CMH 6224). A fine album by one of the greatest of country guitarists. Not all bluegrass, more of a country flavor with some electric guitar work by Joe. Very nice singing by Rose Lee on "Dim Lights, Thick Smoke" and "Mother Maybelle", an original tribute to another all-time great--Maybelle Carter, who obviously influenced Rose Lee's vocal style. Joe's guitar picking is just about flawless and sometimes intriguing. He picks "Townhall Rag" alternating flat-picking with Travis picking. I think he uses his flatpick as a thumbpick, using his middle and ring fingers for the melody. Is that cheating? (Mike Staninec)

MAGNIFICENT BLUEGRASS BAND/DON RENO & THE TENNESSEE CUTUPS (CMH). Here is a smorgasbord of songs and tunes by Don Reno and company. As on many of his albums, he covers a lot of bases as he tries to include something for everyone. There are old-style sentimental songs such as "It's Grand To Have Someone to Love You" and "Faded Old Sunbonnet" and the obligatory cut-up novelty song, "Someone Left Another Young'n At Our House." There is a rock 'n' rollish banjo tune, "Memphis Five String" and a bluesy guitar tune, "Redeliverance." "Mountaineer's Farewell" is an interesting arrangement of "Bury Me Beneath the Willow" with unaccompanied duets of mandolins, banjos and fiddles. "If Tears Could Unlock Prison Doors" and "Just One Teardrop And One Step Away" are two good traditionally flavored songs with appropriate treatment. Throughout, the singing would not be considered the strong point of the band. There is a fair amount of lead guitar by Reno, one of the first to play lead guitar in a bluegrass band. (Steve Pottier)

GRANDPA JONES' OLD TIME COUNTRY MUSIC COLLECTION (CMH 9010). Most of the material is from popular country compositions from the 20s and 30s, done in Grandpa's inimitable vocal style. On some songs he harmonizes nicely with his wife Ramona, who

provides some good mandolin picking here and there. The album also features the talents of Joe Maphis on guitar, fiddle and mandolin. Some of the selections are standards like "I Am A Pilgrim" and "I Don't Love Nobody," while others are more obscure and seldom recorded. For the historians among you, extensive notes are provided by Norm Cohen. Once of my favorite selections is Grandpa's own foot-stompin' tune, "I'm On My Way." (Mike Staninec)

NASHVILLE WEST FEATURING CLARENCE WHITE, GIB GUILBEAU, GENE PARSONS AND WAYNE MOORE (Sierra-Briar Records SRS-8901). This album, recorded by a group of remarkable individual musicians, suffers from a few technical problems, but nothing which could overshadow the guitar virtuosity of Clarence White. White, with an established reputation in acoustic, flat-picked guitar, was experimenting with styles and techniques in electric guitar at this time (1967). Gib Guilbeau contributes songs from his Louisiana background in "Sweet Susanna" and the fine "Louisiana Rain." The latter shows the best vocal/instrumental balance on the record; many cuts are heavy on bass and drums.

Most fascinating is the variety of musical styles represented, and the way in which White, always innovative, manages to fit in with them all. "Mental Revenge" and "Ode To Billy Joe" have a strong rock orientation. The guitar work in "Billy Joe" foretells some of White's later sound with the Byrds. "I Wanna Live" is a touching song, more in the true country vein--as is the old standard, "Green, Green Grass of Home." There's "Send Me Back Home," the requisite prison song, but with lots of power and feeling behind it. The greatest lack of this recording is that we don't hear more of Gene Parsons on lead vocal. Not only does he possess a smooth and steady voice, but on "By The Time I Get To Phoenix," he demonstrates a softness, a sweetness that I did not believe this group could put out.

Overall, the vocals of NASHVILLE WEST are not extraordinary, but the instrumental work is, especially in the historical perspective. One has to be into the country-rock genre to appreciate how far this recording really preceded its time. This is pre-Waylon Jennings, Linda Ronstadt, and

Eagles, yet they're all here in the fine picking of Clarence White. The closing reprise of "Nashville West" literally echoes of the Eagles "Take It Easy."

The musicians on this album never come together in my mind as a band, as tight as their sound really is. Perhaps it is because I know so much of their individual distinctions and talents. It's interesting to note the development of White's style from his 1965 recording with Scotty Stoneman, to this--where he is a stand-out. It's hard to believe that 10 years have elapsed between then and now. (Carol Masters)

SCOTTY STONEMAN & THE KENTUCKY COLONELS (Sierra-Briar Records SBR-4206). When Scotty Stoneman plays fiddle, it's something other than human! There is such incredible energy in the man--and the energy simply pours out through his music in an almost frantic way. Each tune on this album, which was recorded live in 1965, is a jumping-off place for Stoneman, a showcase for hot licks, and a kind of jazz approach that is totally unselfconscious.

There's nothing truly "traditional" here, except perhaps the instrumentation, and a more solid band can scarcely be imagined. Roland White on mandolin and Billy Ray Latham on banjo are consistently good. But what really amazed me was hearing (or rather not hearing) Clarence White on guitar, after listening to him first on the NASHVILLE WEST LP. He plays absolutely beautiful, unobtrusive rhythm, particularly on "Cherokee Waltz," rising to maintain the waltz time as Stoneman digresses.

Scotty Stoneman needs a band like this. When he does a tune like "Oklahoma Stomp," a little bit of everything he ever knew comes out, threatening to destroy any kind of cohesion. My personal favorite was his rendition of "Eighth of January" which begins in very familiar bluegrass style, rolling on and on, never breaking rhythm. He then slides into a jazz interpretation, then back to the traditional; to another variation, then back again--to remind you, in case you thought that beautiful melody was lost. His powerful, expressive vocals are highlighted in "Once A Day" and "A Wound Time Can't Erase"--both very simple

and feeling statements compared to the out-pouring the instrumentals can force you to deal with.

A man of exquisite good humor, as demonstrated in "Any Damn Thing" which he wrote, and in his show-closing following "Goodnight Irene," Stoneman died in 1973, leaving a real vacuum. As a personality and as a musician, he was intense, and this recording may well have captured him at his best. His solos are long and draining. They could be smooth, like melted butter, yielding to Roland on mandolin and to Billy Ray, and then reclaiming the line--as in "Down Yonder"--or they could be jarring, making you nervous, wishing for a resolution in the familiar.

This album will leave you in a little awe of Scotty Stoneman's power as a musical personality. His recordings are not too easy to come by; I recommend you get a hold of this Sierra-Briar release if you can. The liner notes (and photos) are well done, and will give you more insight into Stoneman's background, particularly the family band with which he spent so many years. (Carol Masters)

NEW CBA DIRECTORS

Last July 30th, there were three new people elected to the Board of Directors of the CBA. They are Butch Waller, Laurie Lewis, and Steve Pottier. Here is a brief description of these new directors.

Butch Waller is something of a minority in California, being a native of the state, born and raised in the Bay Area. He has been a major figure in the California bluegrass scene and the Bay Area scene in particular for the past 15 years. His band, HIGH COUNTRY, in which he plays mandolin, sings and MCs, has been working and playing traditional bluegrass music for a record 10 years. Of course, throughout that time there have been many personnel changes, but one can always count on Butch's band for good, straight-forward music. Just last summer, HIGH COUNTRY became the first California band to be invited to perform at Bill Monroe's festival at Bean Blossom, Indiana.

Butch

Laurie

Steve



Laurie Lewis, also a native Californian, has been actively playing old-time and bluegrass music for five years in the Bay Area. She is an alumnus of THE PHANTOMS OF THE OPRY, with whom she played both bass and fiddle. More recently, she was heard playing fiddle and singing with THE GOOD OL' PERSONS. She currently plays with OLD FRIENDS and THE VERN WILLIAMS BAND. When not playing fiddles, she repairs them.

Steve Pottier, two years shy of being a native of the state, began playing bluegrass 10 years ago in southern California. He is noted for his fiery guitar playing. Five years ago, he moved north to the Bay Area and for half that time has been playing guitar and bass with DONE GONE, a fine band which features many original compositions in an otherwise traditional repertoire.

Butch, Laurie, and Steve would like to thank you for your support and welcome any comments and/or suggestions you may have concerning the California Bluegrass Association.

BLUEGRASS MEMORIES: Rick Shubb

In the summer of 1966 the band I was playing with had a job playing at a coffee house as the featured entertainment. A two-night job was considered the last step on the way to the "big time," especially since we got our name in the local newspaper.

When we finished warming up and were hanging around waiting to go on, a couple of fellows mentioned that they were on their way to Nashville to visit friends and they had their instruments in the car and could they play some during the break? We worked it out with the manager to let them have some time between our sets, and then it was time for us to play. We did as good a set as we could, and then it was time for the guests to play. Rick Shubb and Bruce Nemerov got up and were joined by Ed Neff, who was playing with us but offered to fill out, and someone else that the passing years have caused me to forget. What I do remember though is some of the cleanest, most driving banjo playing I had heard up to that time. I was always a banjo fan, and this was pure heaven as Rick covered the spectrum of styles that were then included in bluegrass banjo playing. Up to that time the banjo players I had seen "live" had, excepting Herb Pedersen, been pretty tame and/or unaccomplished. But here it was--lightning fast banjo playing with lots of new ideas and no mistakes! To be able to stand so close and watch and listen was a real thrill.



More exciting than my first date--but then several things in my life and probably yours, too, have been more exciting than my first date. But I digress.

That was to be the first of many enjoyable exposures to the banjo mastery of Rick Shubb. Over the years he has inspired many fledgling banjo players and indeed has taught many of them most of what they know. Through his playing in concert and on record, he has given and will continue to provide a rich source of creative artistic expression.

Editor's Note: For his next in this series of "Bluegrass Memories," David Dickey, bluegrass's newest father, promises a recollection of Vern and Ray. Meanwhile, you can see and hear David with LOST HIGHWAY and Rick Shubb with his very excellent SHUBB-WILSON TRIO.



J'ANNA JACOBY: FIDDLIN' DYNAMO

Editor's Note: J'Anna Jacoby, the young lady who won the 1978 Grand Masters Contest in Nashville, continues to take the fiddle world by storm. Here--thanks to her proud mom, Adrienne--is an account of her latest activities.

The summer and fall of J'Anna's 14th year have proven so exciting one begins to wonder what she will do for an encore in her 15th year! After the contest circuit had about run its course, she was home in Redding long enough to replenish her wardrobe before she was off with her daddy, Bill Jacoby, to play for some of the "biggies" at Harrah's Club in Reno.



Bill, an accomplished musician in his own right, had been hired to play for the Tony Bennett Show for two weeks and, after that, Jack Jones. Knowing how it pays to be at the right place at the right time and knowing that J'Anna was capable of "cutting the shows," Bill took her along with him to Reno when he went over a week or so before the show. Sure enough, there was an unexpected opening, and after hearing J'Anna play, the orchestra director, John Carleton, hired her on the spot. Since J'Anna has always expressed an interest in studio-type work, she was thrilled to be given this opportunity at the big time. The show was a delight, as was Tony Bennett, and she promptly fell in love--with the music as well as Tony, the delightful performer that he is.

After that followed the Glen Campbell Show, again at Harrah's Reno. J'Anna likes to tell about walking on stage the first day for rehearsal when one of Glen's men looked up to see the orchestra arriving and made the comment toward J'Anna that, "...well, here come the classical musicians." J'Anna made no comment but was delighted to find her orchestra seat directly behind Carl Jackson. Glen's top-notch banjo picker and tremendous guitar/vocalist as well. Evidently, someone had put a bee in Carl's

bonnet as he turned around to J'Anna on the first intermission during the rehearsal and made some comment about it being nice to have so many nice strings behind them and then asked her if she played fiddle. She owned that she did, and they had a brief conversation. As the afternoon wore on, they talked more and became better acquainted. That evening immediately after the first show, Carl asked J'Anna and Mark Petteys, a visiting banjo player from Portland, Oregon, to come over to his dressing room to jam a little. Well, while they were really having a great time, Glen heard them and stuck his head in the door. When he saw that J'Anna was one of the orchestra members, he invited her to do just what she was doing on the show. She agreed and became a regular performer on his shows. She had a marvelous time with all the members of his group and especially enjoyed her acquaintance with Carl Jackson and his really neat wife Sue.

While she was in Reno with Glen, the September 5th issue of US Magazine hit the newstands with a nice coverage of J'Anna, and, as a result, "Good Morning America" contacted her and flew both her and her guitar player, Lee Brushett, to New York for an appearance on the show on Wednesday morning, September 6th. For openers, she played the Jana Jae/Ponty arrangement of "Don't Rock the Bow," and then for closing Sandy Hill announced she would play "Blackberry Blossom" while they rolled the credits. But instead she started out with "Moon River" in honor of the other guest, Andy Williams, who reacted beautifully; then she finished with "Blackberry Blossom."

As if this weren't enough, the first week in October brought J'Anna a marvelous opportunity. Tiny Moore, of Bob Wills' fame, had put together quite a roster of musicians to back the Merle Haggard Show at Harrah's Tahoe--Johnny Gimble from Nashville, Mark O'Connor from Seattle, and Bill and J'Anna Jacoby from Redding--and of course the tremendously terrific Tiny Moore himself. Don't know whether the best show was on stage or in the dressing room

between shows. But wouldn't it have been wonderful to wander around the halls with a tape recorder!

Through it all, J'Anna has kept a pretty cool head. It has been really good for her to play the shows with the simply fantastic musicians in and around the Reno area. She is accepted among them because she is a hard-working musician, not because she happens to be an unusual 14-year old. And it has been a real challenge to her. She isn't really turned on to being out front, although she certainly enjoys it when it happens. What she really enjoys is the variety of working all the different shows. Carl Jackson said he believes she has all the components for being "out front" and doesn't think she'll have much choice in the matter, as she really seems to have a great rapport with an audience.

One last bit of information. One of the October issues of PEOPLE Magazine featured J'Anna in it somewhere. One of the back pages, probably. . .but then, if it were one of the front pages, there wouldn't be anything left for an encore next year!

Lake County Fiddlin'

by Carmon Brittain

The 2nd Annual Lake County Fiddle Contest at the Lake County Fairgrounds was held on September 1 and 2. The contest is an annual event and is hosted each year by MC "Buffalo" Bob Brittain. This year's contest was a two-day affair.

The first day's contest included the Junior and Amateur Divisions. The Junior Division drew only one entry, a disappointment for both the audience and the contestant. However, 12-year old Ms. Stacey Pagter's performance was of good quality and showmanship, and she won a well-deserved first-place buckle, \$20 and a ribbon.

The Amateur contest drew out several local fiddlers. Fourth place went to Jeff Harris of Covelo with \$10 and a ribbon; third in line was Ron Koslowski of Cobb Mt. with \$20; second place went to Ms. Susan McComb of Willits for \$40; and \$70, a buckle and a

ribbon went to Mrs. Paula Mulligan, a fine music teacher from Laytonville who only recently took up the fiddle.

The second day of the contest drew out a very fine and large audience for the fair and the fiddlers. The first contest of the evening was judged by "Old-Time" rules and attracted eight entries. Very well loved Ruie Everhart of Kelseyville won a fourth place ribbon and \$25; well-known Oak Gibson from Citrus Heights took third place and \$75; Jay Belt came in second after a super-hurried trip all the way from Salinas to enter at the last minute to take home \$175; and once again Paula Mulligan played a clean set to come in first place for \$300, a buckle and a ribbon.

Also entered in the "Old-Time" contest were Edward Duncan of Lakeport (playing on the fiddle he hand-carved with a pocket knife!), Bill Huber of Redwood Valley, Bill Stevens from Aptos, Joe Price of Kelseyville, and Clayton Jones of Calpella (with a unusual rendition of an old cowboy fiddle tune called "Charlie Rutledge.").

This year's contest also included a "Free-Style" Division with only first place and, Jay Belt swept away the \$100 prize money.

Mr. Ruie Everhart was eligible for the "Oldest Fiddler" award trophy at the young age of 71; Stacey Pagter took the "Youngest Fiddler" trophy home at age 12.

Interim entertainment was put on by the BUFFALO BUTTER BAND with "Buffalo" Bob getting everyone in the act. Also present for a fine stage performance were Scott and Nina of Sebastopol. A surprise finale was played with both groups and included the rock group CLEARLAKE. Although not exactly in context with the normal fiddle contest atmosphere, CLEARLAKE's lead singer 12-year old Ms. Valerie Wilson put on an entertaining and delightful show.

The Lake County Fair has expressed appreciation to the CBA for their helpful support in promoting the now annual event. The contest is scheduled for Labor Day Weekend in 1979 (Lake County Fair Days), and the winnings will no doubt be bigger than ever as the sponsors grow from year to year.



FRESH PICKED

BLUEGRASS & COUNTRY MUSIC

SATURDAY NIGHTS, 9:30PM AT THE
SQUARE RIGGER

RESTAURANT & BAR

65 MORAGA WAY, ORINDA (415) 254-5711

Rosebud's Schedule (Nov. and Dec.)

by Phyllis Nourot, 707/745-9988

NOVEMBER

Friday, November 3 - SCOTT & NINA.
Country, bluegrass, folk & foreign
folk. From Sebastopol. Excellent!

Saturday, November 4 - THE VERN WILLIAMS
BAND. Bluegrass extraordinaire!

Thursday, November 9 - ROUNDTOWN BOYS.
Old-time string band from Fresno.

Friday, November 10 - OAKUM. Bluegrass!

Saturday, November 11 - WILLIE ALBRIGHT &
JOE ALBRIGHT. Folk & blues.

Thursday, November 16 - CHARLIE BLACKLOCK.
Music on carpenter's handsaw with backup.

Friday, November 17 - RYESTRAW. Old-time
string band.

Saturday, November 18 - BILL WHITE.
Everybody's favorite!

Friday, November 24 - HURRICANE

RIDGERUNNERS. Old-time music & early
bluegrass. From Seattle. Referred by
Laurie Lewis.

Saturday, November 25 - HIGH COUNTRY.
Bluegrass!

DECEMBER

Saturday, December 2 - DONE GONE.
Bluegrass!

Saturday, December 9 - FRANK WAKEFIELD.
The One and Only!

Saturday, December 16 - OAKUM. Bluegrass!

Friday, December 22 - OLD FRIENDS.
Bluegrass!

Saturday, December 30 - THE VERN WILLIAMS
BAND. What a way to end the year!

BLUEGRASS

ANY OLD TIME

For information and bookings, call 415/653-9061 (East Bay) or 415/387-9648 (San Francisco).

ARKANSAS SHEIKS

For information and bookings, contact Karana Hattersly-Drayton, 415/234-1970.

BEAR CREEK BOYS*

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

BILL WHITE*

November 18 - Rosebud's, Benicia.
January 5 - Freight & Salvage, Berkeley.
January 6 - Rosebud's, Benicia.
(At both these events Bill will celebrate his birthday, and everyone's invited!)
For further information, contact Bill, 415/530-7192.

BUFFALO BUTTER BAND*

November 3 - Tower Theater, Roseville.
November 4 - University of Nevada, Reno, w/Knoxville Grass. 8:00 PM.
November 18-December 2 - Mirabel Springs Rancho (4½ mi. S of Middletown, Lake County). 9:00-1:00.
December 30 - Special New Year's Music Show. Redwood Valley Grange Hall.
Celebrate the New Year with the family. Special string band show from 7:00-9:30, dancing 9:30-12:30 w/reels and squares called by Buffalo Bob.
For further information, contact Carmon Brittain, 707/485-0258, P.O. Box 1, Redwood Valley, CA 95470.

THE CAFFREY FAMILY

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

COLBY MOUNTAIN*

every Tuesday - Nellie's Restaurant, 126 W. 2nd St., Chico.
every Thursday - Canal Street, Chico.
most every Saturday - Old Navy Inn, Chico.
For further information, contact Larry Mitchell, 916/343-6290.

COUNTRY HAM*

November 26 - Fairfield.
For further information, contact Carl Pagter, 415/938-4221.

DONE GONE*

every Thursday - Paul's Saloon, 3251 Scott St., San Francisco.
every Friday - Red Vest Pizza Parlour, San Pablo Ave., El Cerrito.
For further information, contact Max Berueffy, 415/383-1736.

EASY MONEY*

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

EASY PICKIN'

November 26 - Fairfield.
For further information, contact Paul Blackwell, 916/474-3255.

FIRE ON THE MOUNTAIN*

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

FOGGY MOUNTAIN CLOGGERS*

November 26 - Fairfield.
For further information, bookings and clogging lessons, contact Franchion Mason, 415/828-9016.

FRANK WAKEFIELD

For information and bookings, contact Frank, 415/655-8639.

FRESH PICKED*

every Saturday - The Square Rigge., 65 Moraga Way, Orinda. 9:30-1:30.
For further information, contact Joyce Hennessey, 415/526-5027 or John Kasley, 415/758-0872.

THE GLORY LAND STRING BAND*

November 5 - Roseville Gospel Tabernacle.
November 10 - Portland Church of God.
November 17 - San Jose Cornerstone Coffee House. 7:00 PM.
November 22 - Madera Assembly of God.
December 15 - Gathering Inn, Eureka.
December 17 - Glad Tidings Church, Weed.
For further information and bookings, contact Mike Schubarth, 180 Buckeye St., Woodland, CA 95695, or call 916/662-5433.

BILLBOARD

GOOD OL' PERSONS*

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

every Friday - Piacce Pizza, Appian-80
Shopping Center, Pinole. 7:00-10:00.

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

For further information, contact Paul
Shelasky, 415/892-1265.

HIGH COUNTRY*

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

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

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

HOT POTATO*

For bookings, contact Kathy Kallick,
415/397-0619.

LATE NITE RADIO*

For bookings, contact David Garelick,
707/275-2038.

MINDIGO STRING BAND*

The band is currently enjoying a respite
from picking. For information, contact
Michelle LeComte, 415/747-0876.

NEW TONTO BASIN BOYS*

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

OAKUM*

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

OLD FRIENDS*

November 15 - Paul's Saloon, San Francisco.

December 22 - Rosebud's, Benicia.

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

For further information, contact Gene
Tortora, 415/981-4396.

OVERLOOK MOUNTAIN BOYS*

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

RAY PARK*

For bookings, contact Ray at 2815 Morrene
Dr., Placerville, CA 95667.

JAY QUESENBERRY & THE PRIDE OF KENTUCKY*

For bookings, contact Jay, 408/227-2819.

RIVER CITY RAMBLERS

For bookings, contact Cathy Del Chiaro,
916/457-0640 or 916/457-5755.

JIM ROBINSON*

Trinity River Inn, Big Flat, Hwy 299
between Eureka & Redding. For bookings,
contact Jim, 916/623-6354.

SOUTH LOOMIS QUICKSTEP*

November 3-5 - Harvest Festival,
San Diego.

November 17-19 - Harvest Festival,
Portland.

November 24-26 - Harvest Festival, Seattle.

December 1 - Ted's Birthday.

December 8-10, 15-17 - Harvest Festival,
San Francisco.

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

every Thursday - Junction City, Old Town,
Roseville.

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

THURSTON'S BLUEGRASS BAND*

Me 'n' Ed's Pizza, Hanford.

For further information, contact Gordon
Thurston, 209/935-0382 or 209/386-5364.

A TOUCH OF GRASS*

November 26 - Fairfield.

For further information, contact Bob
Lawrence, 415/592-1863.

TWO DOLLAR BILL*

For bookings, contact Al McQueary,
408/263-0843.

VERN WILLIAMS BAND*

November 4 - Rosebud's, Benicia.

December 30 - Rosebud's, Benicia.

For further information, contact Vern,
209/772-1357.

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



Bands come and go and have a variety of reasons for existence. They also have a lot of outside influences toward style and character. Originally, "Buffalo Bob" and his family began their group in 1974. Of course with backgrounds in gospel and bluegrass roots, they sang and styled their songs accordingly. They even called their group BUFFALO BOB'S BLUEGRASS BAND and recorded with Pavilion Studios under that name. However, finding that stage owners tended to typecast or misunderstand the style of music played, they changed the name to BUFFALO BOB AND THE COUNTRY BUTTER BAND and labeled their music "struttin' boogie country music." Then is when the problem got worse--not only to printers, newspapermen and writers, but to MCs who continually introduced the group with such a variety of names as Country Bob & His Bluegrass Bunch" or "Buffalo Country and The Butter Band" or "Butter Bob and His Country Band." Needless to say, it was getting confusing.

Then--the Brittain family met Kathy Woskow, a sensitive tiny fragile girl of 19. Kathy said that she really liked the theme

of the "buffalo" and asked if they would mind if she took a try at the next album cover design using that theme.

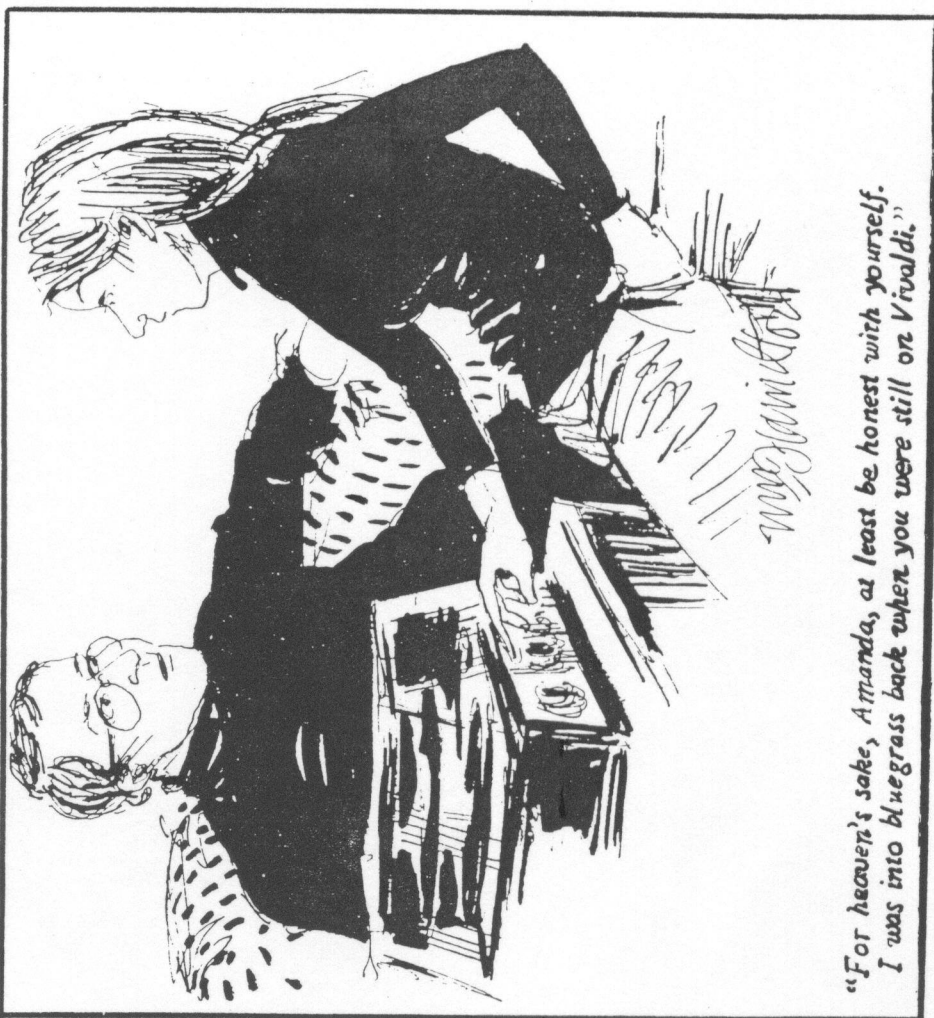
They agreed, but never expected to see such a beautiful drawing as the one she presented to them! The copy of the pen and ink that you see has been registered and is now the official logo of the BUFFALO BUTTER BAND. It will appear on their next album cover. It is also available on T-shirts and sweat shirts and is handsomely displayed on their big brown van.

The BUFFALO BUTTER BAND remains primarily the same. . . . playing good-time struttin' boogie country bluegrass music for fun and profit. They are still the same warm outgoing family group that loves to perform onstage or off and invites any and all pickers to stop by Redwood Valley to pick a song or just grin awhile.

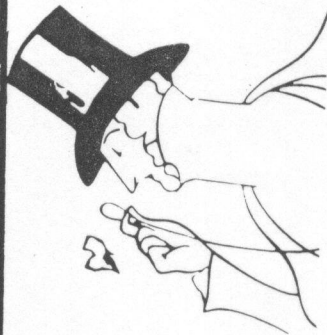
Incidentally, Kathy Woskow is now a student at the Sonoma State College, having earned two scholarships this year. Anyone needing graphic work or pen and ink done should, indeed, drop a card or note to the Brittain, Box 1, Redwood Valley, CA 95470. The same goes for anyone interested in any of the buffalo paraphernalia.

BLUEGRASS

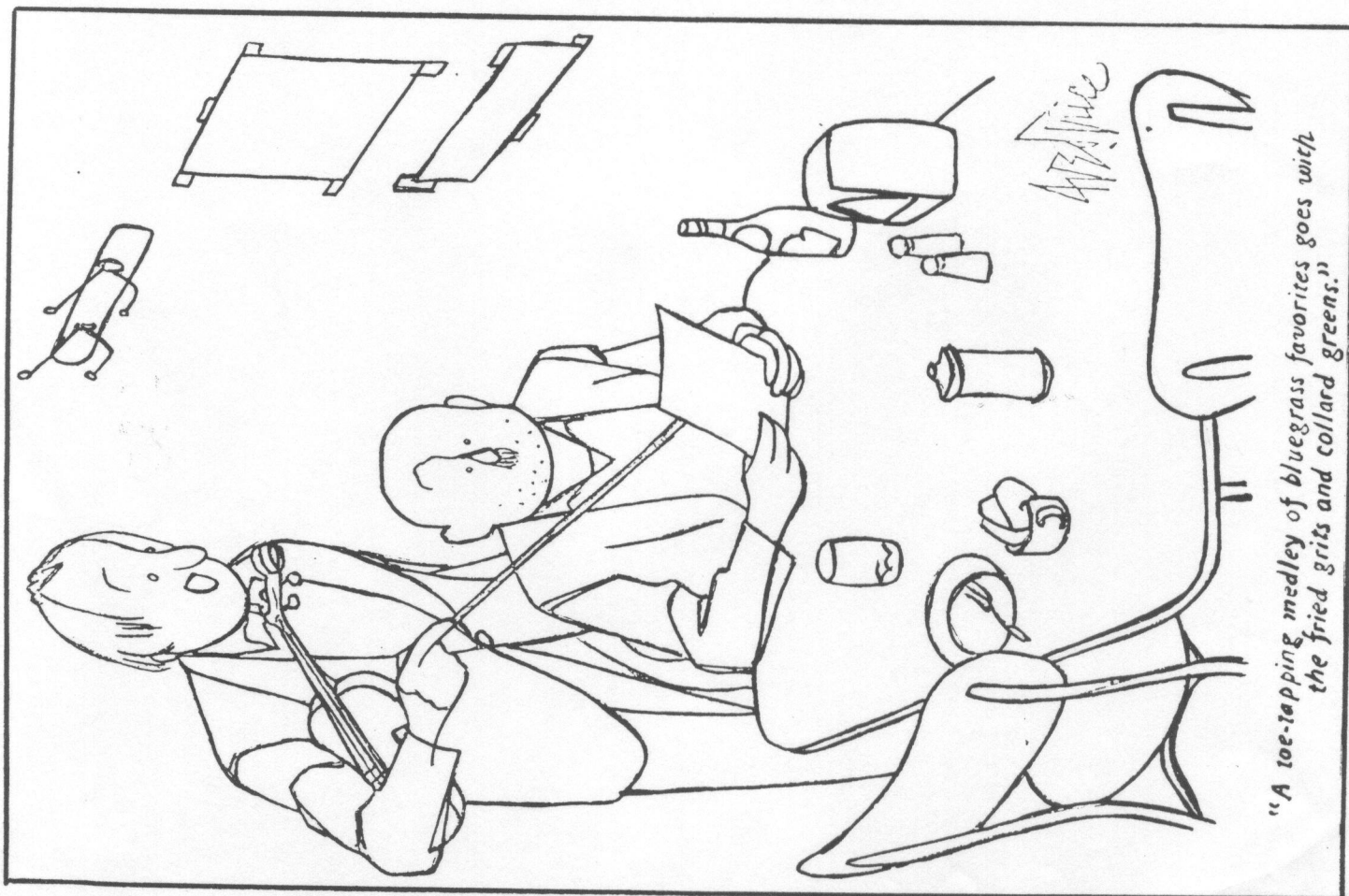
in



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



THE
NEW YORKER



"A toe-tapping medley of bluegrass favorites goes with the fried grits and collard greens."

CBA BAND REGISTRY/MEMBERSHIP APPLICATION

Name of Band _____
 Number of Members _____
 \$5.00 per person per year
 (minimum 3 persons per band, maximum 7)

Mail to:
 Treasurer
 California Bluegrass Association
 P.O. Box 11287
 San Francisco, CA 94101
 TOTAL ENCLOSED _____

Name of Contact Individual _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Phone number(s): Area Code _____ Number _____
 Area Code _____ Number _____

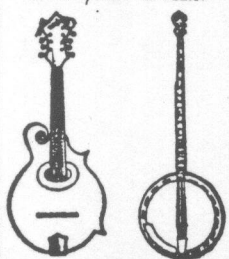
Each band is entitled to receive one BLUEGRASS BREAKDOWN; each band member is entitled to a membership card in the band's name, to be retained by the band upon departure of that member. Each member of the band is entitled to one vote and to all membership privileges.

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

Specify the instruments played

Please indicate regular playing jobs for listing in the Bluegrass Billboard section of the BREAKDOWN. If you do not have regular jobs, you will be listed as "No set gigs; for bookings contact (Contact Individual you list) _____."

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. A subscription to BLUEGRASS BREAKDOWN, exclusive of membership privileges, is \$5.00 per year.

SINGLE OR FAMILY MEMBERSHIP APPLICATION

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

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 Bluegrass Assn., P.O. Box 11287, San Francisco, CA 94101

clubs

BLACKSTONE HOUSE, 251 N. Blackstone, Fresno.
A variety of activities--folk, blues, bluegrass, jazz, astrology and tarot. For information and/or bookings, contact Sue Lyon, 251 N. Blackstone, Fresno, CA 93701, or call 209/264-1628.

BLUE RIDGE PICKIN' PARLOR, 5521 Reseda Blvd., Tarzana, CA 91356. Everything for the picker and Monday night jams too! For information phone 213/345-1977.

FREIGHT & SALVAGE, 1827 San Pablo Ave., Berkeley. Bluegrass, old-timey, jazz, etc. For the current monthly schedule, write or call 415/548-1761.

THE OTHER CAFE, 100 Carl at Cole, San Francisco. 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 any night of the week. For schedule, check Bluegrass Billboard listing herein or call 415/922-2456.

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.

RAINBOW BRIDGE RESTAURANT, 1335 Pueblo Ave., Napa. For bookings or schedule, call 707/255-2311.

RED VEST PIZZA PARLOUR, San Pablo Ave., El Cerrito. Home of the GOOD OL' PERSONS, DONE GONE, HIGH COUNTRY and lately THE PRIDE OF KENTUCKY.

ROSEBUD'S ICE CREAM PARLOR & TAVERN, 433 First St., Benicia. Great bluegrass in a great ambience. For schedule call 707/745-9988.

THE SQUARE RIGGER, 65 Moraga Way, Orinda. Saturday nights feature FRESH PICKED. This establishment hopes to feature more nights of bluegrass in the future--if you let them know you want it that way! For information, call 415/254-5711.

renewing

Don't forget to check your membership card or your address label, lower right-hand corner, to determine your date of renewal. Remember, you're always due a year from when you joined or last renewed. You should renew at that time, but you do have a 90-day grace period in which to accomplish the matter. For example, those of you who were due for renewal on September 1st will remain on the mailing list until December 1st when, if you have not renewed, you will be dropped and placed in the Inactive File. Of course you may always rejoin. So, if it's your time to renew, do it today. After all, you're the one who sustains the CBA!

ads

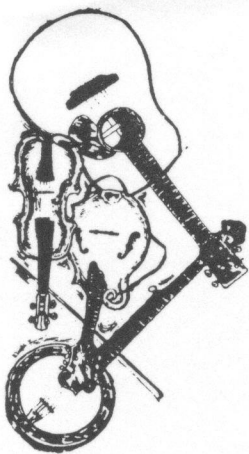
To place your ad in BLUEGRASS BREAKDOWN, please note the following requirements:

Camera-ready copy:	Design, layout and/or
\$30/full page 8½x11	nonscreened photo(s):
\$20/half page	\$40/full page 8½x11
\$10/quarter page	\$25/half page
	\$15/quarter page

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

deadline

Please submit copy for ads, articles, reviews, events, gig listings, etc. on or before the 15th of the month preceding publication. This lead is necessary in order to allow sufficient time for preparation and printing of the BLUEGRASS BREAKDOWN. Address all contributions to the Editor. Make all ad checks payable to the California Bluegrass Association.



BLUEGRASS BREAKDOWN
357½ Valley Street
San Francisco, CA 94131

Turn Your Radio On

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

KDVS (91 FM) Davis
Saturday - 9:00-12:00 AM
Bluegrass, folk, Irish w/Steven White

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

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

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

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

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

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

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

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

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

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

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

Jay & Janet Quesenberry
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1/79

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