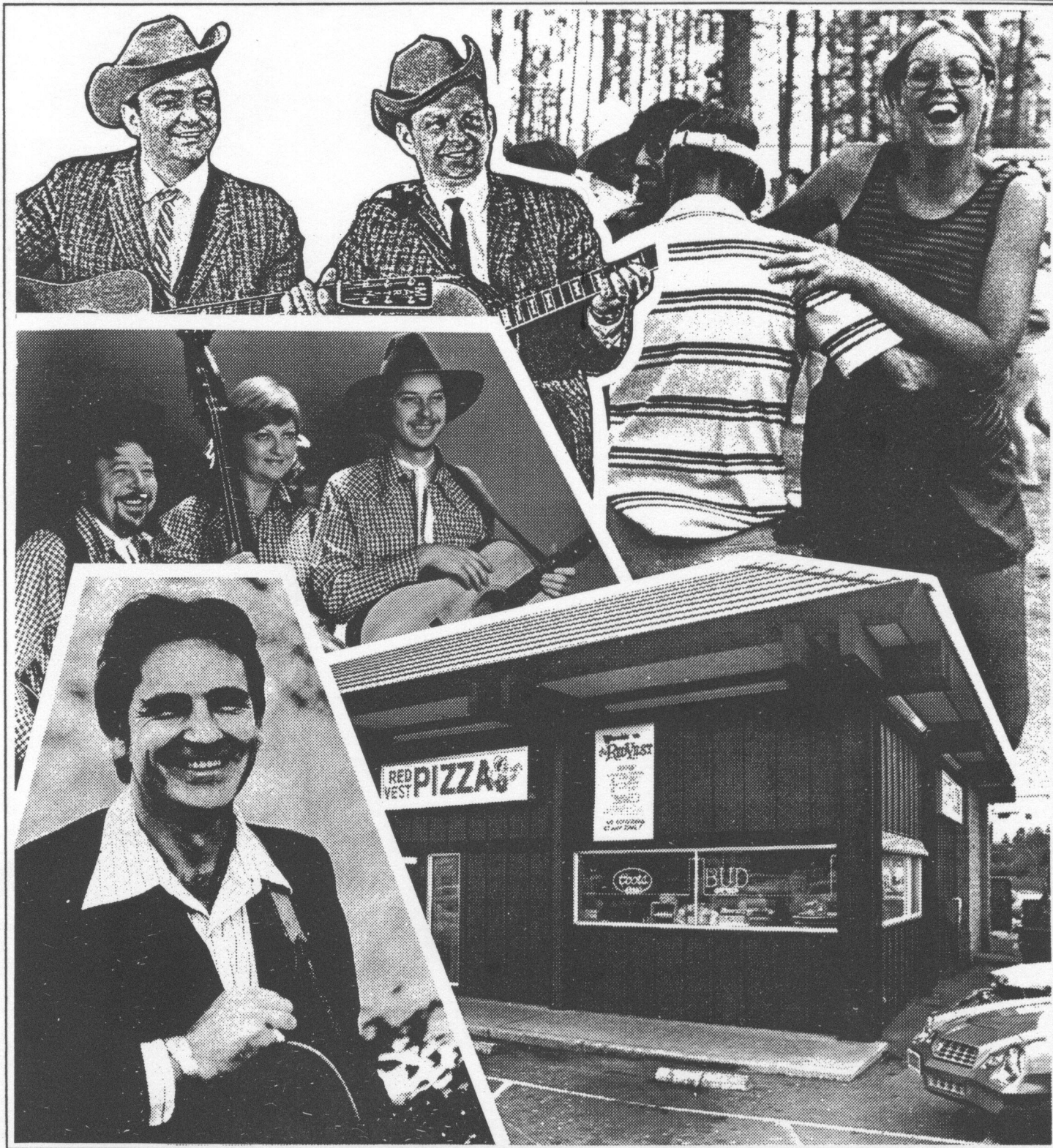


BLUEGRASS BREAKDOWN

Vol. 5 Number 6

November/December 1979



California Bluegrass Association

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(All persons listed are the new 1979-80 directors. Since officers have not yet been chosen they will be listed in the next breakdown.)

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

Special thanks to all our contributors this issue. Production staff this issue were Sue Shelasky, Laurie Lewis and Stan Miller. Gene Tortora contributed the photos on pages 10 and 11. Debbie Kotter was responsible for the art on pages 13 and 30. Grass Valley pictorial photos were by Lars.

Please send all manuscripts, photos, artwork etc., to Steve Pottier at our San Francisco P.O. Box number...all contributions of Tooheys go to Lars, all contributions of Henry Weinhard Private Reserve go to Sue.

THIS N' THAT

Steve Pottier

I heard that this year's Sweet's Mill folk music camp was the last one. I'm not sure why they decided to discontinue it, but perhaps some of the regulars will reorganize and hold a similar camp at a different location.

* * * * *

The Freight & Salvage coffee house has been sold again, this time with Debbie and Bob Witing taking over. We wish them success, and hope they continue to book bluegrass on a regular basis.

* * * * *

Quite a few people came up to me as I was taping the September festival at Grass Valley and asked if it was going to be on KPFA. They did tell me they would like to do it, and it's just a question of manpower. When the date is set, I'll put it in this column so you will have a chance to hear/rehear it. Meanwhile, perhaps Ray Edlund will play a set or two on his Friday afternoon show (bi-monthly).

* * * * *

Elbert Tsu, music director of KYLO in Davis, told me he is interested in playing tapes of local bands on his show (or records, I'm sure). His address is PO Box 189, Davis, CA, 95616.

* * * * *

There's a real nice article on Old Friends in Pickin' magazine this month. I thought that Richard Saltus did an excellent job of writing the article, and there were some nice pictures to go with it. More Bay Area (and California bands in general) could use some national exposure

* * * * *

Also in Pickin', I notice that Tracy Bowen, daughter of Larry and Phylis Bowen (who own the 5th String in Berkeley) won second place in the dulcimer contest for her version of Bill Cheatum. She won a dulcimer kit, which doesn't make a lot of sense to me - why give someone who already is an accomplished dulcimer player another dulcimer? Congratulations anyway, Tracy.

* * * * *

Ken Stilwell of the Depression Grocery in Reno says he is interested in booking

bluegrass bands on the weekends. They have booked bluegrass at "the Deli" for the past two years, including Done Gone, High in the Saddle, and South Loomis Quickstep. Get in touch with Ken at 1036 E. 4th St., Reno, Nev. 89512, phone (702)323-1755.

* * * * *

The Bear Creek Boys, from the Santa Cruz area, are changing their name to Western Pacific. The band will have the same personnel as at Grass Valley, with Paul King playing guitar, Geri King on bass, Stanley Meidinger playing fiddle, Joe Kimbro on mandolin, and Mark McCornack on banjo and pedal steel. The trio of Paul, Joe, and Stanley is the same one the Bear Creek Boys had when they won the Malibu Canyon Band contest (and others) in '75 and '76. The band is excited about doing vintage C&W material, and they also plan to use electric guitar some in the future, as well as continuing to do some of the best bluegrass around. Best of luck with your new plans.

* * * * *

Congratulations to Ted and Debbie Smith, who were married just a few weeks ago. Ted plays mandolin (and sometimes fiddle) with the South Loomis Quickstep.

* * * * *

The Caffrey Family writes that they are about to go on an overseas tour, including dates in Hawaii, Japan, the Philippines, and Guam. Don't take any wooden DC 10's...(or maybe they should for safety)

* * * * *

Quite a few people caught the David Griesman band on the Tonight Show, with new member Mark O'Connor playing guitar. It's not bluegrass, but it is a step closer, with an acoustic stringed instrument band getting some national airplay.

* * * * *

The Great American Music Hall in San Francisco featured Buck White and the Down Home Folks with Ricky Skaggs and Jerry Douglas a few weeks ago. The front band was nothing to sneeze at - Tony Rice, Todd Phillips, Ricky, Jerry, and Sam Bush, who provided some exciting bluegrass. Tony and Ricky did an a cappella number that is supposed to be on an upcoming duet album - should be a good one. As the BGBD goes to press, the GAMH will be hosting Ralph Stanley and the Clinch Mountain Boys, with Done Gone being the front band.

* * * * *



The Buffalo Butter Band

The true family-related band has been indeed a rare bird on the West Coast. While the East Coast has touted such well-known family groups as the Carters, Stonemans and others, California now finds claim in the small family group currently going by the title of The BUFFALO BUTTER BAND, known as the Brittain family to their friends.

The Brittains consist of "Buffalo" Bob and his wife, Carmon, and their young son Eric (Hot Lick Louie). They live deep in the heart of Mendocino County, California in a beautiful redwood canyon covered with ferns and a rippling mountain stream. The cabin they live in was restored and built with music number one in importance on the list of necessities. The family has been involved deeply in music, both within their community and throughout their travels. The Brittains moved to Redwood Valley in 1970 and have turned many a person, young and old, onto the joy of playing, appreciating and participating in the enjoyment and fun of acoustic music. They have been referred to as the "musical missionaries of the West"

Bob Brittain has his roots in Oklahoma, Kansas and Texas, and has a slight accent to match his charismatic mid-Western smile. At age 12 he began trading his mother's eggs for guitar lessons from a Negro blues guitarist. At age 16, he began playing professional jazz drums with an all-black band. His guitar playing even today has obvious undertones of black-blues origins, rhythmic and full of emotion. During the early sixties hootenany era, Bob picked up the banjo (his banjo pickin' puts a definition to both beat and melody as he uses the same three-finger style he uses with his guitar. During early high school he played drums for Red Foley and gained an interest for gospel singing. Bob has a full and powerful lead voice which can be heard over most parking lot jams, even over ten banjos, and that's something! Under the name of "Buffalo Bob" Brittain, he has had his own radio program over 2½ years on 94.5 FM in Ukiah, on his program called "The Dusty Record Show", on which he exposes the public to that incurable disease, acoustic music. The show includes spots for live music, an almost forgotten art.

During 1976, 1977 Bob and his wife and son organized and produced a series of old time variety shows called "country concerts in northern California. These shows included banjos, fiddles, story tellers, skits, bands, soloists and gained much popularity among young and old, but due to their busy schedule with their own band, these shows were disbanded in 1978. Bob now spends his time as agent, booking either their dance or show group and when at home buys, sells and repairs old acoustic instruments....he especially sees that kids get an opportunity to obtain the instrument of their choice if they voice an interest. He is also the sound engineer for "Mountain Sound Studios"

Carmon (Bauer) Brittain is a native of California. Her Nebraska parents and grandparents were fiddlers, piano players, theatre enthusiasts (her mother was an evangelistic preacher who played honky-tonk style piano) and music was an everyday lifestyle beginning about age 5. From piano to steel guitar to classical flute, to guitar, and then on to the string bass, Carmon appreciates and plays all styles of music. In 1988 she married Bob in Colorado Springs and has been pickin' and singing with him since then even though, in the beginning she suffered from that dreaded illness, stage-fright... you would certainly never know it if you've seen her perform lately! That shyness has long left her! Carmon is best known today for her "out-front" hot self-styled string bass playing. She began playing the bass when their young son wanted to form a band, and as she says, she "got the short straw because nobody else wanted to play it!" But after learning a few basic notes from her husband, she developed her own hearty slap style from listening to Junior Huskey records and imitating the sounds she heard... but during the nine years she's been playing bass, she has inspired and encouraged numerous men and women to play the string bass. The energy that Carmon puts in her music is also expressive of other interests as well. She was two years Vice President of the California Bluegrass Association, is the current Editor of the state wide fiddle publication, The SOUNDPOST, a bi-monthly publication once falling under the penmanship of Burney Garelick (current editor of GOLDEN WEST BLUEGRASS). Carmon is now the producer of the radio show on KWNE, 94.5 FM, Ukiah every Saturday morning. Carmon is also mother, wife, cabin-

builder and holds down a full-time accounting job as well. Her newest "flame" has been teaching herself to play fiddle and viola and hopes someday to become fiddler for their band. She gives bass lessons in her spare time and loves to get kids involved in pickin' music.

At age nine, Eric Brittain went up to his father and said, "Dad, I see that if I am ever going to talk to you, I am going to have to learn to play an instrument, so.. would you teach me how to play the guitar?" So, his father thought it over, and handed his newly acquired guitar to his young son and said, "Well, son, if you can learn to play "All Around the Watertank" in four days, the guitar is yours and I will teach you how to play the guitar." The young man is now going on 21 years of age, is a tall (6'3") serious musician, and he still owns the guitar that he earned by playing a song. If Eric has learned nothing more in his short life, he has definitely mastered the guitar as far as one could possibly do at age 20. Not only the guitar succumbs to his lightening fingers, but the mandolin, the fiddle and the banjo also seem to spark alive when Eric begins to play his "hot licks". Eric joined the family group at age 14, and shortly afterward acquired the name of "Hot Lick Louie" due to the speed of his fingers on the fingerboard. The name has stuck, much to his dismay, and now most everyone calls him "Lou" (his grandfather, Louie Brittain, can still play the hottest rattle-bones in the state of Kansas at age 73!) Eric has played an average of five hours per day on instruments since age 9, even when in school. He graduated from high school at age 16, with excellent grades but little interest for anything but music. He has a long, long list of friends and admirers in the music



world, and is a published composer, and has been recorded on two major labels to date. Eric says his main interests are in becoming a recording artist, a composer, a singer (he has a beautiful bass voice) and also a fine fiddler.

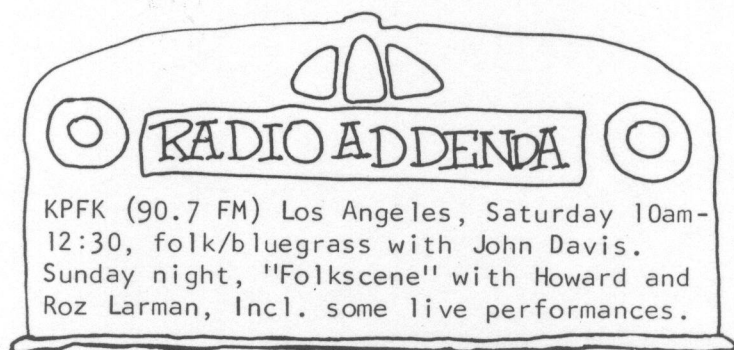
During 1978 the Brittains released their first album, called "Country Butter" under the Denim Label. They are now working on their second album, and you can bet their songs will again be home-written, special innovative hot country pickin' sounds.

The Brittains have now begun another venture in the music business..they have established a sound recording studio for recording demos, and preserving old-time and acoustic sounds. The studio is named "Mountain Sound Studios" and is located in Redwood Valley. Call (707) 485-0258/info.

Whether working with the show band, their dance band, or just pickin' music with all of their many friends, the Brittains will be the ones still pickin' at daylight at a festival, leading the singing, and making sure that everyone gets in their special "licks". "Buffalo" Bob's voice will ring out over a country mile, and Carmon's bass beat will be thumping out rhythm for Eric's hot licks. But, most of all, they will be in the middle of an entourage of young and old, pickers or non-pickers, with everyone grinning and having a good time joining in!



(Editor's note: We wish to thank the author for this article. It was professionally set up, which made it easy for us. If any of the readers wish to contribute articles, please do. We can't promise to print everything, but we might.)



CBA MINI-FESTIVAL -- FEATURING DEL MCCOURY and the DIXIE PALS

The CBA has planned a special festival and concert for Sunday, December 9, featuring Del McCoury and the Dixie Pals and Done Gone. This will be a rare opportunity to see a great East Coast band, as we were fortunate enough to get them on the way back from a tour of Japan and Hawaii. It will be a regular mini-festival in that bands may sign up to play a set, and there will be an opportunity to do some parking lot picking. The festival will conclude with what promises to be an exciting concert with Done Gone and Del McCoury.

Del McCoury has been a top-flight bluegrass musician for many years, and is well-known for his years with Bill Monroe, Bill Keith, and the rest of the Monroe band that was turning heads in the early '60's. He has a high, clear tenor voice, and is a fine rhythm guitar player (Tony Rice once mentioned that he admired Del's rhythm playing). Since he formed his own band after he left Monroe, Del has cut several records, and has always had a solid traditional bluegrass band to present to his audiences. Currently, his band includes Hershel Sizemore, a highly regarded mandolinist. The two together should make for some high voltage bluegrass.

The festival/concert will be held at the Napa Town and Country Fair on Third St. in Napa. There's plenty of parking right next to the hall, and there's plenty of room indoors, so be sure you don't miss this, even if the weather looks bad. It may be a long time before we'll have a chance to see this band again. The festival will be from 1 to 6, and ticket prices will be the same as for all mini-festivals. For more info, see the flyer in this issue, or call the CBA hotline. See you there!



CBA Members, 1/2 price



Del McCoury & the dixie pals

with
DONE GONE

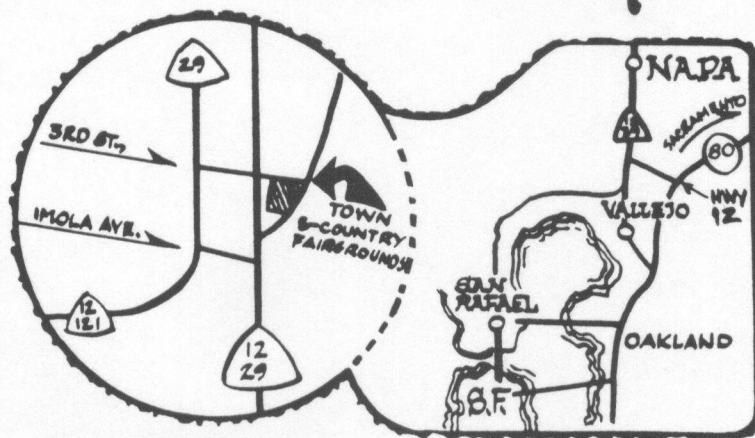
a California Bluegrass Association

Bluegrass Mini-Festival

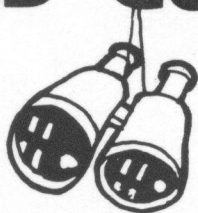
🍷 Napa Town & Country Fairgrounds
Napa, Ca. 🍷 December 9-1 to 6pm

Adults \$4.00
Under 13
& over 65 \$1.00

more
info ? (415) 366-3754



FIELD GUIDE TO WESTERN BANDS



(Editors note: The Field Guide has not been updated for sometime, and I'm not sure whether some of the bands still exist. Therefore, those bands with a * in front of their name will be dropped as of the next issue unless I hear from them.)

ANY OLD TIME

Nov 23-25 -Christmas Fair, Sonora
For bookings, call 415/653-9061 (East Bay) or 415/387-9648 (San Francisco).

ARKANSAS SHIEKS

Alternate Fridays at Ashkenaz, Berk.
For bookings, contact Karana Hattersly-Drayton, 415/791-8476.

BEAR CREEK BOYS/WESTERN PACIFIC

JJ's Pizza once monthly in Capitola
Wine Cellar, Los Gatos, once monthly
For exact dates and bookings, contact Joe Kimbro, 408/427-3531.

BILL WHITE

Nov 10 - Freight & Salvage, Berkeley
Jan 4 - Birthday Party, Freight & Salvage
Jan 5 - Birthday Party, Rosebud's Benicia
For bookings, contact Bill, 415/530-7192.

BUFFALO BUTTER BAND

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

THE CAFFREY FAMILY

Oct 29- Nov 9 - Yokota, Japan
Nov 9- 20 - Osan
Nov 21- 29 - Phillippines
Dec 3- Guam
Dec 6- Honolulu
Dec 15- Freight & Salvage, Berkeley
For bookings, contact Patty Caffrey, 415/564-1464 or 707/527-0698.

CLEVE ANDREWS AND ROBIN KIM

Friday nights at the Krazy Kat Kafe, Monterey, Lighthouse.
Old time country music: for bookings, contact Kim Elking, 408/637-7810.

*Colby Mountain

For bookings, contact Larry Mitchell, 916/343-6290.

CAROLINA SPECIAL

Nov 30 - Freight & Salvage, Berkeley
For bookings, contact John Murphy, 707/429-9459 or Jack Leiderman, 415/654-1791.

COUNTRY HAM

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

COUSIN JACK

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

DONE GONE

Nov 11 - Concert, State Theatre, Benicia
Nov 14 - Chuck's Cellar, Palo Alto
Nov 15 - Raspberry's, Angels Camp
Nov 16-17 - Depression Deli, Reno
Nov 18 - Straw Hat Pizza, San Pablo
Nov 25 - Straw Hat Pizza, San Pablo
Nov 30-Dec 1 - CABO'S, Chico
Dec 9 - CBA Minifestival, Napa
Every Thursday night- Paul's Saloon, SF
Every Friday night- Red Vest, El Cerrito
For bookings, contact Max Berueffy, 415/383-1736.

*8th AVE. STRING BAND

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

*EASY MONEY

For bookings, contact Lachlan, 415/325-1685 or 326-6200, x3815.

*EASY PICKIN'

For bookings, contact Paul Blackwell, 916/474-3255.

*FIRE ON THE MOUNTAIN

For bookings, contact Susan Charnett, 916/265-6324 or 265-4258.

FOGGY MOUNTAIN CLOGGERS

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

FRANK WAKEFIELD

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

FRESH PICKED

For bookings, contact John Kasley,
415/758-0872.

GLORYLAND

For bookings, contact Gwen Kirtley, or
Joan Ramsey, 16425 Av 352, Visalia, CA
93277. Phone 209/798-1256.

GOOD OL' PERSONS

Every Thursday night- Red Vest, El Cerr.
Every Sunday night- Paul's Saloon, SF
For bookings, contact Kathy Kallick,
415/474-5368, or Paul Shelasky, 892-1265.

*GRANDVIEW CIRCLE BAND

For bookings, contact Dennis Boggs,
707/996-3538.

HIGH COUNTRY

Every Tues & Fri- Paul's Saloon, SF
Every Wed - Red Vest, El Cerrito
Nov 10 - Paul's Saloon, San Francisco
Dec 22 - Paul's Saloon, San Francisco
For bookings, contact Butch Waller,
415/776-6713.

JAY QUESENBERRY & THE PRIDE OF KENTUCKY

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

*JIM ROBINSON

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

THE LEATHERMAN BOYS

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

THE HIGH WINDOW BOYS

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

LOST HIGHWAY

For bookings, contact David Dickey,
714/888-9066.

*MINDIGO STRING BAND

For bookings, contact Jerry Hagelstein,
415/747-0812 or Michelle LeComte, 415/
747-0876.

NEW TONTO BASIN BOYS

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

OAKUM

For bookings, contact Al. 415/548-3111.

OVERLOOK MOUNTAIN BOYS

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

PACIFIC..LY BLUEGRASS

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

RAIN TREE COUNTY BOYS

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

RAY PARK

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

REDWOOD HILL

Thursdays- The Other Side, Berkeley
For bookings, contact Nick Paradisis,
415/841-0902.

RIVER CITY RAMBLERS

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

SAW PLAYER CHARLIE, with ART PETERSON

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

SAWTOOTH MOUNTAIN BOYS

For bookings, contact Steve Waller,
503/838-4095.

SHUBB-WILSON TRIO

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

*SIERRA MOUNTAIN BOYS

For bookings, contact Leonard Johnson,
1140 Bennet Ct, Fremont, CA 94536.

SOUTH LOOMIS QUICKSTEP

For bookings, contact Ted Smith, 916/
622-8525.

SPUR OF THE MOMENT STRING BAND

For bookings, contact John Blasquez,
415/935-9295.

*THURSTON'S BLUEGRASS BAND

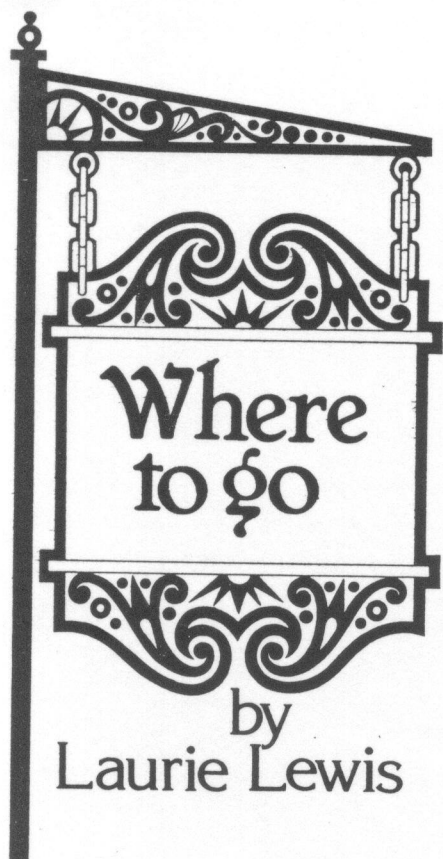
Me 'n Ed's Pizza, Hanford
For bookings, contact Gordon Thurston,
209/935-0382.

A TOUCH OF GRASS

Fridays - Danville Hotel, Danville
For bookings, contact Bob Lawrence, 415/
328-2130.

THE VERN WILLIAMS BAND

For bookings, contact Vern, 209/772-1357.



Red Vest Pizza Parlor



Thursday 7:57 pm: the cartoons stop, someone rolls up the screen over the stage. There is a brief sound check -- a G-run into the guitar mike -- "testing 1-2-3" -- quick little mandolin arpeggios, milling around amid whirring, banging, whizzing noises of electronic games, exclamations of kids as they crash their cars into the railings going 100 mph around a curve. 8:04 pm: Kathy announces from the stage "Paul is going to play a fiddle tune called 'Kill the Starhawk'" (which happens to be the name of the newest, noisiest & most popular game in the place). As they launch into the tune (not its real name), an employee emerges from behind the bar and, understanding the subtle hint, shoos the kids away and places an out-of-order sign over the machine. The noise level is reduced 30%. You have arrived -- at the East Bay bastion of bluegrass, the Red Vest Pizza Parlor in El Cerrito.

Bluegrass music and pizza parlors have, for some unknown reason, gone hand in hand for years. It has been a relationship of both pros and cons. The working situation for a band can be both fine and dreadful.

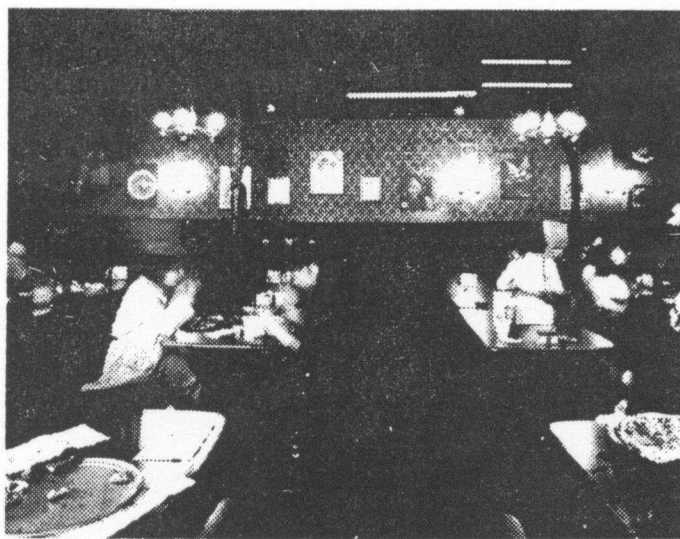
There are the games, screaming children and co-workers in the kitchen calling out "PIZZA #83, WITH ANCHOVIES" in the middle of your favorite slow ballad. On the other hand, it isn't always that bad. The hours and pay are better than most bars, the work is steady, and it's a real grassroots event-- the place is filled with FAMILIES-- moms, dads, brothers, sisters -- along with bluegrass fanatics and poor college and high school students looking for good entertainment and an inexpensive meal. There can be a few absolutely nightmarish evenings (from a performers point of view) when the champion team in the local softball or football league comes en masse to celebrate. Luckily, these nights are few and far between.

Since the Red Vest began featuring bluegrass music nearly 4 years ago, Lynn Beckheusen, the manager, has worked hard to make the place "happen"--and the hard work and constant advertising is paying

off. What began as one night of music a week (Thursday with the Good Ol' Persons) has grown into 3 nights a week, and is about to expand to 4 - Wednesday through Saturday.

The Red Vest has a number of things going for it. For starters, the pizza is really quite good, and the salads always seem fresh. There is a wide assortment of domestic and imported beers at reasonable prices. It's centrally located to draw audiences from all over the East Bay - Berkeley folkies and North Bay Okies. The entertainment is high class, with the best known Bay Area bands - the Good Ol' Persons on Thursday from 8-11 pm, and Done Gone on Friday from 9-12. High Country has been playing Saturdays, but are about to switch to Wednesdays from 8-11. What will happen on Saturday is as yet undecided. Just recently, in an effort to make everything easier and more enjoyable, Lynn installed a number board on the wall - no more calling out orders in the middle of a song - just wait for your pizza number to light up! Ah, sweet progress!

The Red Vest, as I think I mentioned in an earlier article, has the same familiar-to-bluegrass-followers red fuzzy wallpaper as Rosebud's and Paul's. The furnishings are picnic style tables and benches. You can't lean back and enjoy the music - you have to lean forward. The room is a large box of a place with the band at one end



and the kitchen at the other, and the games lined up against one wall. The acoustic properties are akin to a gym - not so good, although there are worse rooms (I played in one in Tennessee once). The stage is postage-stamp sized, about right for a 4 piece band, okay for a well-organized 5 piece group if they're good friends, and impossible for 6.

The posting of out-of-order signs on the games is not always an effective tactic. Some kids catch on to the trick and don't care, some can't read. Despite the drawbacks of poor acoustics and a high overall noise level, the Red Vest is a success. Often for the first and second sets, there is a shortage of seating. The place has a lively, friendly ambience about it. And you never have to worry about what to wear.



NOTE TO ALL BANDS

If you would like to have your band considered for upcoming CBA sponsored events (including Grass Valley festivals), it would help to send some information on your band, and a cassette tape of about 5 songs/tunes that would be representative of your material and personell. The tape does not have to be a high quality studio demo - it could be taped in your living room on a portable cassette recorder (of course, if you have a better quality tape, send that one!). The idea is for the CBA to have an idea of what you sound like. Also, a picture of your band, biographies, etc., would all help.

Again, a professional promo-package is not needed - just a letter will do if you don't have something else. Please do this even if you have played at CBA events before - the people who choose bands may not be the ones who have seen your band. Send this information to:

California Bluegrass Association
PO Box 11287
San Francisco, Ca 94101
attn/ Ron Masters

Send information on where your band is playing to the same address, attn/Steve Pottier and please be aware of the deadline.



Record Reviews

Hosted By:
SUE SHELASKY

As you can see, some of us took a long time "recovering" from another great Grass Valley festival, as well as one hot one down in Grand Terrace, and didn't get around to doing much writing. We are presenting two first-time contributors to this column, who, as all reviewers, express their own personal opinions. This column should be open enough that people will feel free to be honest with their writing. If you have any comments, and, of course, reviews, please send them in.

THE SOUTH LOOMIS QUICKSTEP
Grass Mountain Records GM 1002

No one likes to bring the bad news in, but I'm afraid the Sacramento based South Loomis Quickstep's recent album is going to prove a disappointment to their friends and relatives. I'm even more afraid it won't, for the album is a poorly played, ill-conceived mish-mash of California country rock tunes and newgrass standards, along with the nowadays obligatory bit of dawg music. The group's trio singing is a straight forward enough blend of syrupy pop styling with a folk singer's bounce, a kind of glee club seriousness. If you like your harmonies with a mountain edge, this is not the place to listen.

Those harmonies are encased in arrangements which occasionally, as in "Carolina in the Pines," seem to stop, rather than end, and occasionally, as in "Friend of the Devil," waver helplessly off pitch. The banjo and mandolin breaks - see "I'll Fix Your Flat Tire, Merle" for one, "Opus 57," for another - too often are reduced to running scales. The occasional hot fiddle, best exemplified by Mark O'Connor's break on "Midnight Moonlight," is more grafted on than integral, more licks than lines. The instrumental backgrounds are just that - engineered to the background, where they natter away, careless of time, sometimes with little apparent connection to the vocals.

The tune selection has a haphazard seventies logic to it. Here the Grateful Dead, there the Burrito Brothers. One from the Seldom Scene, another from Grisman's band. A bow to Austin, Texas, a nod to Bobby Dylan. Throw in "Tumbling Tumbleweeds," for roots, I suppose. All the bases seem to be touched, but many of them don't seem to have much to do with bluegrass. Which is my main complaint. O, the banjo, mandolin and fiddle are there (Tiny Moore and Mark O'Connor alternate as guest star), and the music is syncopated after a fashion, but it doesn't seem to have much to do with bluegrass.

SONGS:

Bitter Creek	Baby Blue
Carolina in the Pines	Sin City
Opus 57	Freeborn Man
I Keep Finding My Way	What Am I Doing
Now and Then	Hanging Round
Friend of the Devil	Tumbling Tumble-
I'll Fix That Flat Tire,	weeds
Merle	Midnight Moonlight

(record review by Cater Chamblee)

ERIC THOMPSON'S BLUEGRASS GUITAR
Kicking Mule KM 215

Eric Thompson has for years made a name for himself in traditional music both on the East and West coasts. He was a member of the New York Ramblers with David Grisman in the early '60's, recorded with Joe Val and the Charles River Valley Boys on the "Beatle Country" album in 1966, appeared on the Berkeley Farms old-time music album of the early 70's, and has for years been a respected Irish musician. Earlier this year he played with Old Friends in San Francisco and recently returned east with Susie Rothfield to form the Backwoods String Band with former Highwoods banjoist Mac Benford.

Thompsons latest recording project, Bluegrass Guitar, has finally been released after over a year in the making, and proves well worth the wait. His playing is characterized above all by taste. He manages to sound hot without playing the repetitious "hot licks" flatpickers tend to rely on. His playing is straightforward and maintains a firm hold on the melody. This, combined with his even tone and metronomic sense of timing, gives a thoughtful and consistent flavor to the music.

What makes this album really special, however, is the supporting cast. Eric assembled some of the Bay Area's finest acoustic musicians for the several sessions that went into the album. Providing the backbone rhythm on bass are Markie Sanders and Todd Phillips; Tony Rice provides a solid and supportive rhythm guitar throughout. Trading leads with Eric are veteran mandolinists David Grisman and Jody Stecher; banjo wizards Rick Shubb and Sandy Rothman; Susie Rothfield, who does a great job on the twin fiddle numbers; and fiddler Paul Shelasky, whose mastery of traditional fiddle styles, smooth tone and powerful attack and drive make this album as much a showcase of his talents as Thompson's.

Stylistically, the tunes range from old-time and Irish to bluegrass and swing. My only complaint about the selection of tunes is that the tempo is mostly uniform, and a waltz or slow pretty tune would have been welcome. However, I understand that



the choice of material was somewhat limited by the intention that the album serve as a guitar instruction record (with tablature available) in the Kicking Mule tradition.

Nonetheless, Thompson and friends have produced a highly listenable album, which serves as an example of the fine picking that can be found in the Bay Area.

TUNES:

Paddy on the Turnpike	Panhandle Rag
Blackberry Blossom	Stoney Creek
Crazy Creek/Thompson's Reel	Beaumont Rag
Forked Deer	Dixie Hoedown
Say Old Man	Dill Pickles Rag
Ragtime Annie	Cross-eyed Fiddler

(record review by Jack Leiderman)



GRASS VALLEY The Fall Festival

by Steve Pottier

Two weeks prior to the Fall Grass Valley Bluegrass Festival, the area was used as a parking lot for the fair. Coupled with the end-of-summer dryness, we had the worst case of dust ever, which is about the worst thing I could say about this festival. The music was high-quality, the weather great, and the crowd was small enough to feel comfortable and uncrowded. It was enough of a success that we will probably do it again next year.

This festival reminded me of the first and second Grass Valley festivals because the crowd was smaller. You could see from one side to the other, and could actually walk through the concert area. I get a much better feeling at a festival like this- to me,

it's much more intimate, more like you're participating than watching it happen, and I think that is what makes it fun. I wish it would never have to be more crowded than this was, and I hope it is never more crowded than the June festival. Everyone seemed to be under control, though I would have liked to see security be a little more visible - there were times when I wanted them, but couldn't tell where they were by looking.

One of the major differences with this festival was the workshops. I think Laurie Lewis deserves a lot of credit with following through on a suggestion that was made a long time ago but never implemented. It

was really a highlight of the festival, and many people said that they hoped they were staggered next time so that they could go to more than one. The cloggers' workshop in particular was something to see, with about half of the audience joining in for a clogging lesson.

I heard a lot of good comments about the variety and quality of the music. The Sawtooth Mountain Boys Put on a terrific show, distinguished by their high energy and terrific rhythm. They used material from a wide variety of bluegrass sources, and did it all well, as you might expect from a band that's been together for 15 years. More than that, they do it with the enthusiasm of a new band. They didn't stop when they left the stage - they went back to their campsite to pick all night with Vern Williams and any stray pickers who were lucky enough to happen by!

This turned out to be the Bear Creek Boys last official job before they changed their name (see This 'N That), and they turned in a quality performance. It's always a treat to me to hear Paul King sing through a good sound system. Couple that with some fine trios and sparkling banjo playing, and you have an idea of how they sounded. Also turning in some enjoyable traditional bluegrass was Carolina Special. They are a fairly recent band, and not quite as polished in their rhythm and trios, but they did put on an enjoyable show. George Hess, their banjo player, is becoming one of the finest Scruggs style banjo players around, and his playing sparked the band in an exciting rendition of Bugle Call Rag. Probably my biggest disappointment was the Caffrey Family. I hadn't heard them in a year or two, so I really expected them to be good, especially with all the festival jobs they had been playing on the East Coast. Jimmy never did get the mandolin in tune, and Brenda sounded like she had still only been playing fiddle for six months. I think that any band that loves the music would make an effort to improve, especially when they are as talented as the Caffreys.

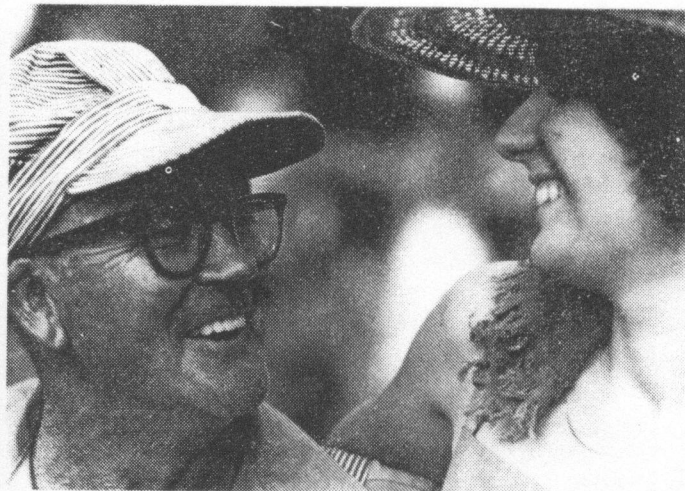
Barry Solomon and Tom Sauber turned in a fine job of their version of old time brother duets and some especially tasty flatpicking. Barry conducted the guitar workshop, while Tom did the fiddle workshop. Barry was later seen in a swing jam

with Paul Shelasky, and I heard it was hot - it must have been, because it also had Rick Shubb's guitar player Bob Wilson. Sorry I missed that one. Anyway, I got to see Rick and Bob on stage, and they provided some comic relief (no no no, I mean to say a musical interlude. Sorry, Rick.) with their own brand of music. It was well-received by the audience, who asked them for an encore. Speaking of comic relief, Pat Brayer of the High Window Boys is one of the most off-the-wall MCs I've ever heard. The High Window Boys provided the most progressive bluegrass stylings, and Allison Brown played banjo so well I thought it was a man (of course) before I saw who was on stage. Speaking of playing like men, Kathy Kallick and Laurie Lewis' band was fun to listen to - they seem to have better rhythm than many of the bands, and some good original tunes.

The Foggy Mountain Cloggers never seem to disappoint you with their show. Unfortunately, the clogging stage was somewhat obscured by the scaffolding for the speakers, but hopefully that will be solved for next year. Another good show was the Buffalo Butter Band. Bob is one of the most personable entertainers I've seen. He has the ability to get just about everybody involved in the music, and is a tireless jammer.

Kenny Hall introduced each tune he played by saying "This is how to get a drink off of ..." and named an old time musician like Gid Tanner or Riley Puckett. Then he would start the tune. He sure seems to have a good time on stage. His wife Marta sure sings some off-the-wall harmonies. Fickle Hill pulled their dobro player Ro Purcer down from Arcata to play, Ro postponing his wedding a week to do it. Ro should be married by now, unless he was really on the way to Mexico. A real energetic show, and some good late night jamming by these boys. The River City Ramblers did an especially nice gospel set Sunday morning. The addition of local (Grass Valley) boy Greg Townsend was a plus, treating the audience to some fine flatpicking.

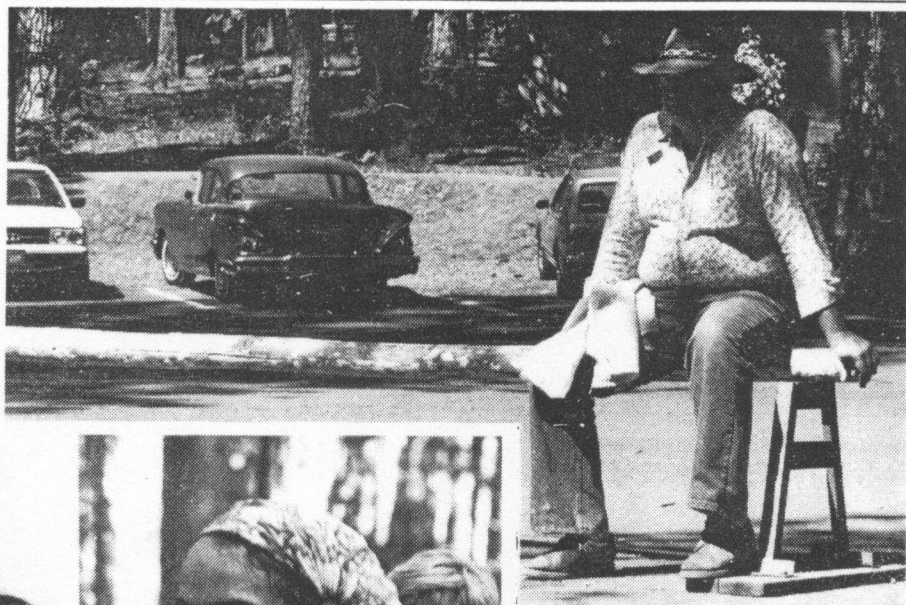
I think that if the selection of bands for the Grass Valley festival next June is as good as it was for this one, it will be a great festival, and I'm looking forward to it already. See you there!

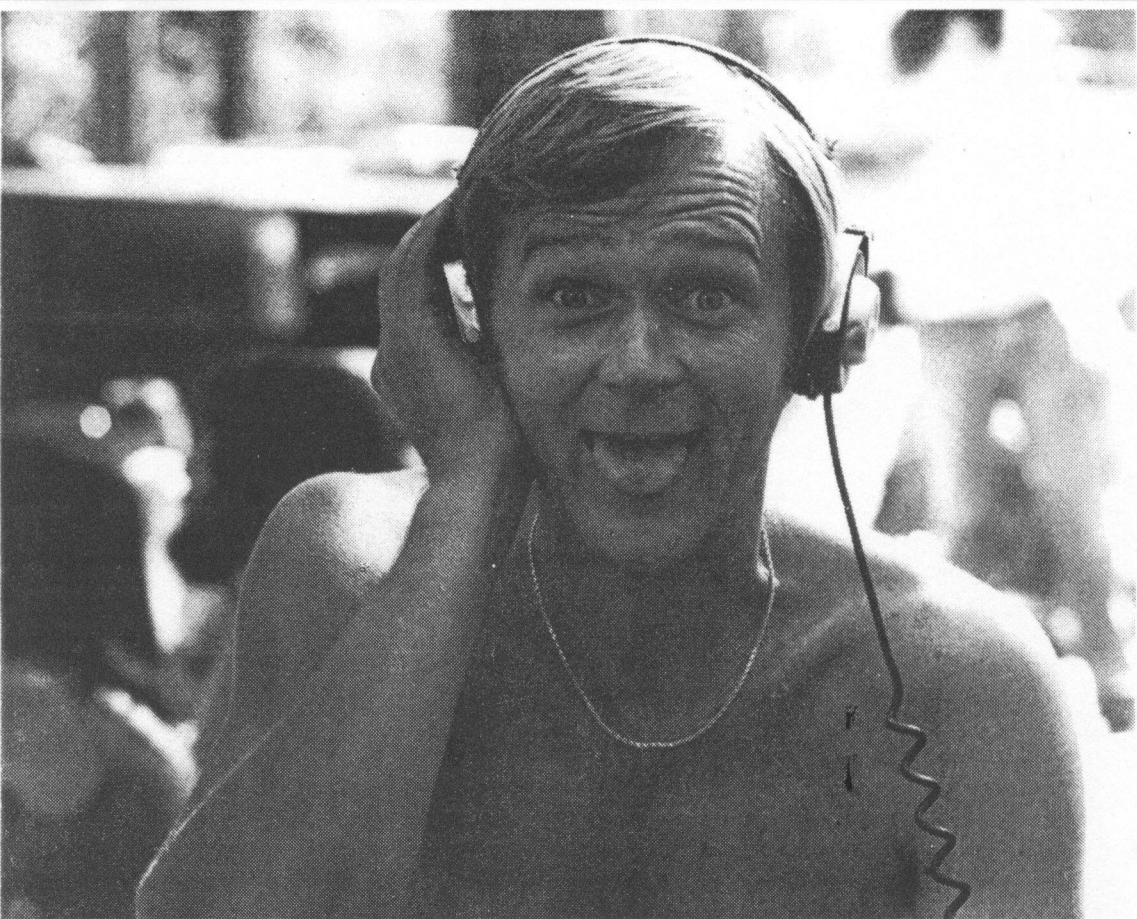


Grass V Fall Fes



alley stival







stanley brothers discography

by Phil Jaeger

The Stanley Brothers, Carter and Ralph, were two of the earliest performers ever to record in a bluegrass context. Bill Monroe had defined the bluegrass sound only two years prior, in 1945. The Stanleys since probably recorded more than any other bluegrass band ever, owing chiefly to their many short-termed stays with smaller labels. Regardless, the music has almost always been of a high caliber.

Ralph and Carter signed their first contract with the Rich-R-Tone label out of Johnson City, Tennessee in 1946. They remained with Rich-R-Tone until 1949, at which time Columbia approached them. They spent about three years with Columbia before again returning to Rich-R-Tone in 1952. The Stanley Brothers left Rich-R-Tone in 1954, this time going with Mercury where they stayed until 1958. Once again the brothers changed labels, this time

to the newly established Starday company. They remained with Starday for a short period, probably two or three years at most. The Stanley Brothers last move was to King, somewhere around 1960; they recorded with this label up until the time of Carter's death in 1966.

(As with the Flatt & Scruggs discography reprint, the Stanley Brothers discography that follows here had been originally researched for Disc Collector magazine (#16, 1961) by Pete Kuykendall, now editor of Bluegrass Unlimited. Thanks to both he and Scott Hambly for assistance with this article reprint. One further note: Norman Carlson wrote an article in the Aug 1966 issue of the Ralph Stanley International Fan Club Newsletter that contained revisions and omissions to the information on the Stanley albums, which may be of historical interest to some readers.)

RECORDINGS BY THE STANLEY BROTHERS

RICH-R-TONE

MASTER NUMBER	TITLE	RELEASED ON NUMBER
2330	THE GIRL BEHIND THE BAR	420
2328	MOTHER NO LONGER AWAITS ME AT HOME	420
9754	MOLLY AND TENBROOKS	418
9633	THE RAMBLER'S BLUES	418
4102	THE LITTLE GLASS OF WINE	423
3108	LITTLE MAGGIE	423
3117	THE JEALOUS LOVER	435
4114	OUR DARLING'S GONE	435
No #	DEATH IS ONLY A DREAM	466
No #	I CAN TELL YOU THE TIME	466

Recorded - Radio Station WOPI in Bristol, Virginia
 Carter Stanley: guitar Ralph Stanley: banjo
 Leslie Keith: fiddle Pee Wee Lambert: mandolin
 No exact recording dates known. The approximate recording
 dates are between Sep 1947 and June 1949. Release dates of
 the separate records are: RRT 418 - 9/10/48, RRT 420 -
 12/29/47, RRT 423 - 4/17/48, RRT 435 - 13/20/49, RRT 466 -
 2/28/50.

1348	LITTLE GLASS OF WINE	1056
1447	LITTLE BIRDIE	1056
1446	ARE YOU WAITING JUST FOR ME	1055
1347	THE LITTLE GIRL AND THE DREADFUL SNAKE	1055

Recorded - Radio Station WOPI in Bristol, Virginia
 Carter Stanley: guitar Ralph Stanley: banjo
 Jim Williams: mandolin Art Stamper: fiddle
 No exact recording dates known, but these were cut around
 mid 1952.

COLUMBIA RECORDS

CO 40506	A VISION OF MOTHER	20647*
CO 40507	THE WHITE DOVE	20577**
CO 40508	GATHERING FLOWERS FOR THE MASTERS BOUQUET	-20577**
CO 40509	THE ANGELS ARE SINGING (IN HEAVEN TONIGHT)	-20617*
CO 40510	IT'S NEVER TOO LATE	20617*
CO 40511	HAVE YOU SOMEONE (IN HEAVEN WAITING)	20647*
CO 40512	LITTLE GLASS OF WINE	20590*
CO 40513	LET ME BE YOUR FRIEND	20590*

Recorded - Castle Studios, Nashville, Tenn. - March 3, 1949
 Carter Stanley: guitar Ralph Stanley: banjo Jay Hughes: bass
 Pee Wee Lambert: mandolin Bobby Sumner: fiddle
 *-Released on 33 1/3 rpm single with different master & catalog #
 **- same as *, but also on 45 rpm

CO 41936	WE'LL BE SWEETHEARTS IN HEAVEN	20735*
CO 41937	I LOVE NO ONE BUT YOU	20697*
CO 41938	TOO LATE TO CRY	20697*
CO 41939	THE OLD HOME	20667**
CO 41940	THE DRUNKARD'S HELL	20735*
CO 41941	THE FIELDS HAVE TURNED BROWN	20667**

Recorded - Castle Studios, Nashville, Tenn. - Nov 20, 1949
 Carter Stanley: guitar Ralph Stanley: banjo Ernie Newton: bass
 Pee Wee Lambert: mandolin Lester Woody: fiddle
 (* & ** are as explained above)

RHCO 4310	HEY! HEY! HEY!	20770*
RHCO 4311	THE LONESOME RIVER	20816*
RHCO 4312	I'M A MAN OF CONSTANT SORROW	20816*
RHCO 4313	PRETTY POLLY	20770*

Recorded - Castle Studios, Nashville, Tenn. - Nov 3, 1950
 Carter Stanley: guitar Ralph Stanley: banjo Ernie Newton: bass
 Pee Wee Lambert: mandolin Lester Woody: fiddle
 (* explained above)

CO 47811	A LIFE OF SORROW	Never Released
CO 47812	SWEETEST LOVE	20953**
CO 47813	THE WANDERING BOY	20953**
CO 47814	LET'S PART THE BEST OF FRIENDS	Never Released

Recorded - Castle Studios, Nashville, Tenn. - April 11, 1952
 Carter Stanley: guitar Ralph Stanley: banjo
 George Shuffler: bass Art Wooten: fiddle
 (** released on 45 rpm with different master & catalog #s)

MERCURY RECORDS

YW 7485	(SAY) WON'T YOU BE MINE	70270
YW 7486	THE WEARY HEART YOU STOLE AWAY (WAKE UP SWEETHEART)	70217
YW 7487	I'M LONESOME WITHOUT YOU	70217
YW 7488	OUR LAST GOODBYE	70270

Recorded - Bradley Studios, Nashville, Tenn. - August, 1954
 Carter Stanley: guitar Ralph Stanley: banjo Art Stamper: fiddle
 Jim Williams: mandolin George Shuffler: bass



YW 7520	POISON LIES	70437
YW 7521	DICKSON COUNTY BREAKDOWN	70437
YW 7522	I LONG TO SEE THE OLD FOLKS	70340
YW 7523	A VOICE FROM ON HIGH	70340

Recorded - Bradley Studios, Nashville, Tenn. - early 1955
 Carter Stanley: guitar Ralph Stanley: banjo Ralph Mayo: fiddle
 John Shuffler: bass Jim Williams: mandolin
 (Norman Carlson notes that Dickson County should be Dickenson County, where the Stanleys were from)

YW 7598	MEMORIES OF MOTHER	70400
YW 7599	COULD YOU LOVE ME	70400
YW 7600	NOBODY'S LOVE IS LIKE MINE	70789
YW 7601	I JUST GOT WISE	70453

Recorded - Bradley Studios, Nashville, Tenn. - around March '58
 Carter Stanley: guitar Ralph Stanley: banjo Joe Meadows: fiddle
 "Lightning" Chance: bass Jim Williams: mandolin

YW 7632	BLUE MOON OF KENTUCKY	70453
YW 7633	?	-----
YW 7634	CALLING FROM HEAVEN	70483
YW 7635	HARBOR OF LOVE	70483
YW 7636	HARD TIMES	70546
YW 7637	?	-----

Recorded - Bradley Studios, Nashville, Tenn. - Fall of 1955
 Carter Stanley: guitar Ralph Stanley: banjo Joe Meadows: fiddle
 Bill Lowe: mandolin "Lightning" Chance: bass
 Charlie Cline: lead guitar

YW 7658	?	-----
YW 7659	BABY GIRL	70886
YW 7660	SAY YOU'LL TAKE ME BACK	70886
YW 7661	I WORSHIP YOU	70546

Recorded - Nashville, Tennessee - early 1956
 Carter Stanley: guitar Ralph Stanley: banjo Joe Meadows: fiddle
 "Lightning" Chance: bass Bill Lowe: mandolin

YW 7714	I HEAR MY SAVIOR CALLING	70718
YW 7715	JUST A LITTLE TALK WITH JESUS	70718
YW 7716	SO BLUE	70612
YW 7717	YOU'D BETTER GET RIGHT	70612
YW 7718	YOU'RE STILL ON MY MIND	"LP" 20349
YW 7719	LONESOME AND BLUE	70663
YW 7720	ORANGE BLOSSOM SPECIAL	70663

Recorded - Nashville, Tennessee - Fall of 1956
 Carter Stanley: guitar Ralph Stanley: banjo Joe Meadows: fiddle
 "Lightening" Chance: bass Jim Williams: mandolin
 Gene Meadows: guitar

7788	BIG TILDA	70789
?	CLINCH MOUNTAIN BLUES	"LP" 20349
?	WILL HE WAIT A LITTLE LONGER	Never Released
?	?	-----

Recorded - Nashville, Tennessee - Spring of 1957
 Carter Stanley: guitar Ralph Stanley: banjo Art Stamper: fiddle
 George Shuffler: bass Curley Lambert: mandolin

YW 12724	THE CRY FROM THE CROSS	71135
YW 12725	WHO'LL CALL YOU SWEETHEART	"LP" 20349
YW 12726	I'M LOST, I'LL NEVER FIND THE WAY	71064
YW 12727	LET ME WALK LORD, BY YOUR SIDE	71135

Recorded - Nashville, Tennessee - mid 1957
 Carter Stanley: guitar Ralph Stanley: banjo Ralph Mayo: fiddle
 Curley Lambert: mandolin "Chubby"Anthony: fiddle
 George Shuffler: bass

YW 14754	?	-----
YW 14755	FLING DING	71207
YW 14756	I'LL NEVER GROW TIRED OF YOU	71302
YW 14757	LOVING YOU TOO WELL	71207

Recorded - Nashville, Tennessee - mid 1957
 Carter Stanley: guitar Ralph Stanley: banjo Goerge Shuffler: bass
 "Chubby"Anthony: Fiddle Pee Wee Lambert: mandolin

YW 14801	A LIFE OF SORROW	71258
YW 14802	IF THAT'S THE WAY YOU FEEL	Never Released
YW 14803	I'D RATHER BE FORGOTTEN	71258
YW 14804	DAYBREAK IN DIXIE	*

Recorded - Nashville, Tennessee - November 1957
 Carter Stanley: guitar Ralph Stanley: banjo Benny Martin: fiddle
 Curley Lambert: bass Bill Napier: mandolin "Howdy"Forrester: fiddle
 (* released on Starday label under different titles such as Ralph's
 Banjo Special, Banjo on the Hill, etc.)

YW 14944	THE FLOOD	71064
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Recorded - WYCB radio, Bristol, Tenn. - Feb or March 1957
 Carter Stanley: guitar Goerge Shuffler: mandolin
 Red Malone: bass Chubby Anthony: fiddle

Recorded - WYCB radio, Bristol, Tenn. - No date given
 Carter Stanley: guitar Ralph Stanley: banjo Ralph Mayo: fiddle
 Bill Napier: mandolin George Shuffler: bass

Misc. titles cut for Mercury and released on album or not released:
 ANGEL BAND, TRAGIC LOVE, A LONESOME NIGHT.

STARDAY RECORDS

2814	HOLIDAY PICKIN'	413
2815	GONNA PAINT THE TOWN	406
2816	THAT HAPPY NIGHT	406
2817	CHRISTMAS IS NEAR	413

Recorded - Bristol, Tennessee - no date given
 Carter Stanley: guitar Ralph Stanley: banjo Red Malone: bass
 Gene Meadows: guitar Bill Napier: mandolin Joe Meadows: fiddle

2920	TRUST EACH OTHER	438
2921	BENEATH THE MAPLE ON THE HILL	438
no #	RIDIN' THAT MIDNIGHT TRAIN	Var. #s
no #	ANOTHER NIGHT	466

Recorded - Live Oak, Florida - no date given
 Carter Stanley: guitar Ralph Stanley: banjo Johnny Bond: bass
 Chubby Anthony: fiddle

no #	A FEW MORE SEASONS	EP 123
no #	WHERE WE'LL NEVER DIE	EP 123
no #	IN HEAVEN WE'LL NEVER GROW OLD	EP 123
no #	MOTHER NO LONGER AWAITS ME AT HOME	EP 123

Recorded - Live Oak, Florida - no date given

5338	RANK STRANGER	506
5343	GATHERING FLOWERS FOR THE MASTER'S BOUQUET	SLP 122
"	PRAISE THE LORD	"
"	THE DARKEST HOUR	"
"	LET ME HIDE MYSELF IN THEE	"
"	LET THE CHURCH ROLL ON	"
"	I'M READY TO GO	"
"	WHAT A FRIEND WE HAVE	"

Recorded - Jacksonville, Florida - no date given
 Carter Stanley: guitar Ralph Stanley: banjo Ralph Mayo: fiddle
 Audie Webster: bass

Contents of SLP 106 not previously mentioned:
HIGHWAY OF REGRET, A LITTLE AT A TIME, CAROLINA MOUNTAIN HOME.

Carter Stanley: guitar Ralph Stanley: banjo
Chubby Anthony: fiddle Bill Napier: mandolin

KING RECORDS

LP #615: HOW MOUNTAIN GIRLS CAN LOVE
 HEAVEN SEEMED SO NEAR CLINCH MOUNTAIN BACKSTEP
 MASTERTONE MARCH THE MEMORY OF YOUR SMILE
 SHE'S MORE TO BE PITIED LOVE ME DARLING JUST TONIGHT
 KEEP A MEMORY MIDNIGHT RAMBLE
 TRAIN 45
 THINK OF WHAT YOU'VE DONE
K 4235 YOUR SELFISH HEART
 SUWANNEE RIVER HOEDOWN

LP #645: HOW CAN WE THANK HIM FOR WHAT HE HAS DONE
 MY LORD'S GONNA SET ME FREE
 I'LL MEET YOU IN CHURCH SUNDAY MORNING
 WINGS OF ANGELS
 WHITE DOVE
 THAT HOME FAR AWAY
 ANGEL OF DEATH
 DANIEL PRAYED
 HE SAID IF I BE LIFTED UP
 ARE YOU AFRAID TO DIE
 MOTHER'S FOOTSTEPS GUIDE ME ON
 THIS WICKED PATH OF SIN

Recorded - King Studios, Cincinnati, Ohio - no date given
Carter Stanley: guitar Ralph Stanley: banjo Ralph Mayo: fiddle
Al Elliot: bass Bill Napier: mandolin

LP #690: SHENANDOAH WALTZ SWEET THING
 MOUNTAIN DEW WEeping WILLOW
 TRAGIC ROMANCE OLD RATTLER
 SUNNY SIDE OF THE MOUNTAIN SWEETER THAN THE FLOWERS
 NEXT SUNDAY DARLING IS MY BIRTHDAY
 I'M A MAN OF CONSTANT SORROW
 SHACKLES AND CHAINS
 IT'S RAINING HERE THIS MORNING

LP # 698: WHEN JESUS BECKONS ME HOME JORDAN
 FOUR BOOKS IN THE BIBLE MOTHER LEFT ME HERE BIBLE
 I'LL NOT BE A STRANGER PURPLE ROBE
 OVER IN GLORY LAND PASS ME NOT
 LONELY TOMBS
 JACOB'S VISION
 FROM THE MANGER TO THE CROSS
 MY MAIN TRAIL IS YET TO COME

K 4363 HOW FAR TO LITTLE ROCK 5306 (45 rpm)

Recorded - King Studios, Cincinnati, Ohio - no date given
Carter Stanley: guitar Ralph Stanley: banjo Chubby Anthony: fiddle
Bill Napier: lead guitar George Shuffler: bass

Also the following singles:

DAYBREAK IN DIXIE, FINGER POPIN' TIME, LITTLE BENNY, and OLD LOVE LETTERS.

Recorded - King Studios, Cincinnati, Ohio - no date given
Carter Stanley: guitar Ralph Stanley: banjo George Shuffler: bass
Curley Lambert: mandolin Vernon Derrick: fiddle and lead guitar

This is a complete listing of the Stanley Brothers recordings as of December 26, 1960. The following additions should be included:

Bill Monroe (on Decca)- (Carter playing guitar and singing lead),
YOU'RE DRIFTING AWAY, CABIN OF LOVE, GET DOWN ON YOUR KNEES AND PRAY, LONESOME
TRUCK DRIVERS BLUES, ROTATION BLUES, and SUGAR COATED LOVE.

Bill Clifton (on Starday), (Ralph playing banjo),
COREY, I'LL WANDER BACK SOMEDAY, YOU GO TO YOUR CHURCH (I'LL GO TO MINE),
WHEN YOU KNEEL (AT MOTHER'S GRAVE), LIVIN' THE RIGHT LIFE, ANOTHER BROKEN HEART,
BLUE RIDGE MOUNTAIN BLUES, and ARE YOU ALONE (Mercury).

Special Events

NOVEMBER

11 CONCERT - State Theatre, Benicia,
featuring the Vern Williams Band and
the Done Gone Band. Concert starts
at 2 pm. For more info, call 916/
487-9761 or 707/745-6110.

23-25 5th ANNUAL SONORA CHRISTMAS FAIR,
Sonora Fairgrounds, featuring mus-
ic by Summerdog and Any Old Time
(plus more). Crafts, food, Santa,
etc. Barn Dance on Saturday night
with Any Old Time and guest caller.
For info, call 209/532-0578.

24-25 BLUEGRASS JAMBOREE, at El Cariso
restaurant on Hwy 71 between Corona
and San Juan Capistrano. Overnight
camping, indoor seating. For info,
call 714/678-1314.

DECEMBER

7 CONCERT - Doc Watson at Royce Hall,
UCLA. Tickets at UCLA box office,
213/825-2953.

9 CBA MINI-FESTIVAL, FEATURING DEL
McCOURY & THE DIXIE PALS, Napa
Town and Country Fair. Also featur-
ing Done Gone. See the announcement
elsewhere in this issue for more
info.

JANUARY

4 BIRTHDAY PARTY - for BILL WHITE, at
the Freight & Salvage, Berkeley. Lots
of guests and good music.

5 BIRTHDAY PARTY - for BILL WHITE, at
Rosebud's in Benicia. Bill likes to
have at least two birthday parties
every year, one is just not enough.
Come to both if you can.

OLD TIME MUSIC

by Tony Marcus

As this is mainly a bluegrass oriented magazine, I thought it might be of some interest to readers who are bluegrass musicians or fans what makes old time fiddle music an entertaining and vital form of music to me. Typically bluegrass musicians view old time music as a source for tunes at best and often as a pastime for those not technically accomplished enough to compete in the bluegrass scene. I maintain that the techniques required to play old time (by which I mean traditional south-eastern instrumental music) are just of a different nature than those demanded by bluegrass.

Perhaps a preparatory note on the contexts of these two forms of music would be useful. Bluegrass evolved from its inception as a commercial listener oriented form of music (also, obviously, one that's fun to play, as the financial rewards of playing bluegrass alone would be insufficient to hold the fine musicians who are devoted to it). What we call old-time music, on the other hand, was always primarily non-commercial and participant oriented. Generally the public performance of the music was at dances, where the "audience" of dancers were also participants of a sort.

I believe that understanding the disparate origins of these forms of music helps to clarify the difference in style. In a typical bluegrass instrumental the lead instruments exchange breaks, each one trying to outdo the last in technique and musical ideas. In contrast, to a casual listener, it might seem that a group of old time musicians just all play "the tune" together over and over again. While it's true that the concept of "breaks" doesn't exist in traditional fiddle music, a careful listener to a group of competent old time musicians will notice that there are continuous variations flying from all corners. It's this constant and instantaneous reaction to what the other musicians are doing that makes an inspired old time music

session a very exciting experience to me as a participant. There are apparent parallels to the multiple improvisation of Dixieland jazz as opposed to the individual solos of the swing era.

To sum up, I believe that to play either bluegrass or old time music requires considerable musical skill. Perhaps bluegrass requires more training of the fingers and old time music more learning to listen and react to what you hear. I think to fully appreciate traditional music you must be a participant, but if you don't play, try to sort out the various threads of melody and how they affect each other. You might listen to records such as the Tommy Jarrell-Fred Cockerham discs on County (especially Down To The Cider Mill, County 713) to hear how two people who have played together all their lives handle it.



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

Camera-ready copy: \$30/full page 8½ x 11
\$20/half page
\$10/quarter page

Design, layout and/
or nonscreened photo(s): \$40/full page
\$25/half page

Classified ads: \$2.00 \$15/quarter page
up to and including
3 column lines; 50¢
per line thereafter.

CLUBS

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

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

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

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

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

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

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

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

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

RED VEST PIZZA PARLOR, 10616 San Pablo Av, El Cerrito. GOOD OL' PERSONS on Thurs., DONE GONE on Friday, and HIGH COUNTRY on Saturday. Good pizza and good music!

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

SAN DIEGO BLUEGRASS CLUB meets at ORGAN POWER PIZZA, 5375 Kearny Villa Road, near Clairemont mesa Blvd. and Hwy 163. Meetings are held on the second tuesday of the month, 7:30-10:30

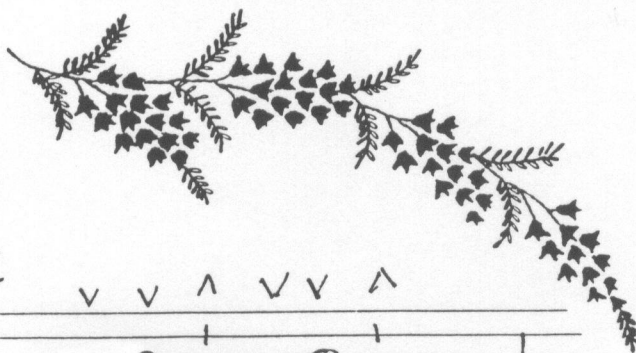
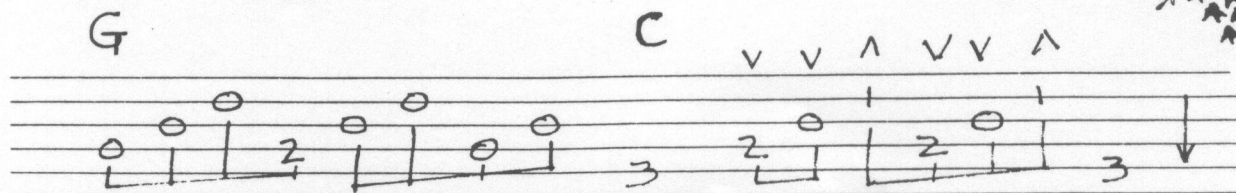
THE TOWN HOUSE, 5862 Doyle St., Emeryville. Featuring mostly country music, but the owner would like to make Tuesday nights bluegrass night, so show your support and show up! Phone 415/658-5556. Monday night is audition night. For booking info, call 415/654-5635

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



TABLATURE CORRECTION

The guitar tab for Wildwood Flower in the last issue had some errors in the second line. The corrected line is:



LETTERS!

CBA Directors and Festival Committee,

Last June's Grass Valley event was incredibly fantastic. The balance of musical styles was very much appreciated. I'm looking forward to September's event.

I really enjoy the issues of Bluegrass Breakdown - keep up the good work....
Keep on pickin'
Ron Rule

P.S. Have you heard the new South Loomis Quickstep album? Do yourself a favor - it's great!

* * * * *

Hi!

It's Thursday night as I'm writing this-- four days after the September Grass Valley Festival and you know what? I'm still high from it! Lack of sleep may have been part of this "organic high", but basically, I just had an outrageously wonderful time. Can't wait for June!

One item I'd like to discuss, however, is-- although I thoroughly enjoyed & gleaned some information from the banjo workshop, I would have also liked attending a couple of the others. As they were going on simultaneously, this was an impossibility. Is there some way these could be staggered at the next festival?

Thanks!

Ms. Chris Sims

* * * * *

Dear CBA Friends,

WOW! I just spent three beautiful days in Southern California, at the 3rd Annual Western Days Grand Terrace Bluegrass Festival. What great music! What great Musicians! What nice people! Those southern California bluegrass bands can really pick and sing. I enjoyed hearing Lost Highway and The Bottom Dollar Bluegrass Band for the first time...they're both top notch bands. Back in June, at Grass Valley I had the Pleasure of hearing Damascus Road and Pacific..ly Bluegrass. Well, both of these great bands appeared

at Grand Terrace, too. And both sounding better than they did back in June!

Also knocking socks off at Grand Terrace were Done Gone, High Country, and The Vern Williams Band, all in their usual superb styles. My favorite among them all was Gloryland. Gloryland has that real old time bluegrass sound that can be felt in the heart, as well as heard with the ears.

Oh, and Jim & Jesse were there, and Doc & Merle Watson as well, but everyone knows they put on a great show, so I don't hafta tell ya. The Bluegrass Cardinals were terrific too, but I still can't figure out how they flew that big bus out here, all the way from Virginia.

Well, I just had to write the CBA, to let people know how much I love Bluegrass music, to express my thanks to Bluegrass musicians everywhere, and to contribute in some way to the California Bluegrass Association.

I would like to volunteer to help out the CBA and if any voluntary assistance is ever needed, just let me know.

Thodore Barnecut

P.S. Host Lee Hill has a good bluegrass radio show on Sunday nights on KUSP, 88.7 FM Santa Cruz. He plays tons of good bluegrass & old-timey music!

(Editor's note: It wasn't clear to me whether you thought you were writing a letter to the editor or an article, so I put it in the letter section. I thought that three days in the shadeless heat of smoggy Southern California was less than inspiring, both as a musician and as audience. I know that Done Gone didn't knock anyone's socks off that weren't off already due to the heat. I agree that there were good bands at that festival, but the worst sound system and sound man I've ever seen at a bluegrass festival made it less than enjoyable. Tumbleweed Productions deserves a lot of credit for trying to bring big-name bluegrass talent to California, but Dick Tyner has done that, and also managed to have good sound and a comfortable location. Anyway, I'm glad someone had a good time there, and I appreciate your interest in the CBA.)

Dear Editor,

I would like to comment on the Blue Grass Festival at Grass Valley in June & also Sept. I have been to everyone of the festivals at Grass Valley, they have all been great. Fine audiences, great musicians & bands. Ran good by all CBA directors and volunteers. But I think the festival in September has a little edge over the previous festivals, by having workshops. Thanks to Laurie Lewis for getting the workshops started. I would like to thank the committee on the band selection for picking me to perform in the June festival. I'm looking forward to next year's festival. I enjoy playing harmonica a lot at the festivals.

Don Humphries of the Done Gone fine Blue Grass band played backup guitar for me at the Western Regional Folk Festival at Fort Chronkite. He sure played a fine guitar & also sang good. Made my harmonica playing easy. It was a great festival, so many different kinds of bands and musicians. The Vern Williams Band with Rose Maddox was super, so was Queen Ida and the great gospel band the Omega Aairs.

I will have two birthday parties again Jan 4th 1980 at the Freight and Salvage. Jan 5th 1980 at Rosebud's in Benicia. Keep up your good work Steve. See you soon.

Bill White

* * * * *
THANKS,

As entertainment coordinator for the September Grass Valley Festival, I would like to thank all the bands for making my job so easy. True, I was worn out, but not by anything that went wrong, only by worrying about what might have gone wrong.

Special thanks are in order to all the musicians who participated in the workshops. I heard good reports about all of them, and would appreciate any comments you might have on how to make them better in the future. Address them to me, c/o the CBA.

Many thanks also to the fine MC work of Don Humphries, Ray Edlund, Cousin Al, Steve DeHaas, Vi Lankford, and Pat Brayer. I never thought it would be so easy!

Laurie Lewis



News Flash!

NEW CBA DIRECTORS

Nine directors were elected to the CBA board in the recent election. The directors for this year (until October 1980) will be:

Lars Bourne	Sue Shelasky
Laurie Lewis	Kathy Tyler
Carl Pagter	Butch Waller
Ed Pagter	Karen Walter
Steve Pottier	

A little over 31% of the 800 eligible voters participated in the election. Suzanne Filson of Pinole and Dan Woolverton of Roseville were the winners of the gift certificate drawing, which will be mailed to them. The CBA thanks all the members who participated in this election.

DEADLINE

Please submit copy for ads, articles, gig listings, reviews, events, etc. on or (preferably) before the 15th of the month preceeding publication. This lead time is necessary to allow for preparation and printing of the BLUEGRASS BREAKDOWN. Mail all contributions that are not directed at particular staff members (eg, if they have their own column they may prefer to get mail directly) to CBA, PO Box 11287, San Francisco, ca 94101. If you are confused, mail it to that address anyway, and it will be routed to the right people. Please make checks for ads or renewals to the California Bluegrass Association.



RENEWALS

Don't forget to check your membership card or look in the lower right hand corner of your BLUEGRASS BREAKDOWN address label to determine when your current membership expires. A "9/79" means that your membership is good through August 79 and expires as of the first of September 79. There is a 30 day grace period before you are placed in the inactive file. Of course, you may re-join at any time, but it is easier for our record keeping if you renew before you have expired (your membership that is!) If you have any questions don't hesitate to call or write to your membership VP listed on page 1. And thanks for your support!



Food Fanciers, Note:



As all festival goers know, meals can be almost as an important and enjoyable activity as the music itself. I'd like to compile some ideas and recipes for conveniently preparing good meals for groups of people. The special circumstances of camping out don't easily lend themselves to preparing "gourmet" dinners but I've seen a lot of tasty looking dishes cooking on top of coleman stoves. Camping out is a challenge to creatively using the limited resources at hand. If you have any suggestions, hints or recipes you'd like to share send them to me and we'll write them up for everyone in a future "Breakdown."

Karen Walter
(Address on pg 2.)

MEMBERSHIP APPLICATION

MEMBERSHIP APPLICATION				AMOUNT
LAST NAME, FIRST		SPOUSES NAME (if incl)		SELF \$7.50
ADDRESS		CHILDREN UNDER 16 INCLUDED (give first name and birthdate)		SPOUSE \$2.50
CITY	STATE	ZIP		CHILDREN (all under 16) \$1.00
PHONE (incl area code)				
INSTRUMENTS PLAYED		CHECK IF:		TOTAL
ANY HELP YOU CAN OFFER TO THE CBA (artwork, typing, writing, advertising, etc.)		NEW <input type="checkbox"/> RENEWAL <input type="checkbox"/> SUBSCRIPTION TO "BLUEGRASS BREAKDOWN" ONLY <input type="checkbox"/>		SUB. ONLY \$5.00

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

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

BLUEGRASS ON YOUR WIRELESS

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

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

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

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

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

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

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

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

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

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

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

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

BLUEGRASS BREAKDOWN

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San Jose, CA 95136

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