

# BLUEGRASS BREAKDOWN



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*Volume 11, Number 6*

*November/December 1985*

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## Minutes, CBA Board

October 13, 1985

*Present: Directors Jim Armentrout, Ray Edlund, Bob Lawrence, Carl Pagter, Fred Volz and Butch Waller. Officers Mark Hogan and Diana Deininger.*

*M/S/C: to reimburse Vic Cearly for a gold-plated Lönnie Glosson harmonica that was presented to Bill White at the Freight & Salvage concert. (\$45).*

*Carl Pagter presented a check for \$500 from Kaiser Cement to the CBA. CP to write a short recognition article for Breakdown. There is hope that other companies will follow suit in donating to CBA.*

*A hearty Thank You was extended to Ray Edlund, Bob Lawrence and Butch Waller for all their contributions and hard work during their time as board members.*

*Next meeting - Nov. 10, 1:30 p.m., home of Carl Pagter in Walnut Creek.*

## Thanks

Special thanks to Barry Brower, Rick Cornish, Carl Pagter, for articles in this issue. Many thanks to Melissa and Anne Powell for getting it ready for the Post Office and to my students for their help in getting it ready for the press.

## Deadline

Next issue will have a publishers deadline of December 20. Please send in any changes to the Field Guide and Special Events, letters, etc., to Don Powell, 735 College Street, Woodland, CA 95695.

## Late Issue

This issue is late with the wishes of the CBA Board, so that the results of the election could be included in the issue. It went to the printer on Nov. 5 and will be mailed around the 18th of November.

## California Bluegrass Association

*Bluegrass Breakdown* is published bimonthly at 735 College Street, Woodland, California, 95695, by the California Bluegrass Association. The CBA is a non-profit organization founded in 1975 and is dedicated to the furtherance of Bluegrass, Old Time, and Gospel music. Membership in the CBA costs \$10.00 a year and includes a subscription to the *Bluegrass Breakdown*. A spouse's membership may be added for an additional \$2.50 and children between 12-18 for \$1.00 per child. Children 12-18 who wish to vote will have to join for \$10.00. Names and ages are required. Band memberships are available to bands with three or more people for \$25.00 for the band. Subscription to the *Bluegrass Breakdown* is available only to foreign locations. Make checks payable to **California Bluegrass Association** and mail along with the membership application located on the inside of the back cover to the address below. Second Class postage is paid in San Francisco, California and at additional mailing offices. *Bluegrass Breakdown* (USPS 315-350). Postmaster, please send address changes to:

**Bluegrass Breakdown**

**P.O. Box 11287**

**San Francisco, CA 94101-7287**

CBA Board meetings are usually held the second Sunday of each month and all members are invited and encouraged to attend. The meetings are held at the CBA office, above the 5th String Music Store, corner of Adeline and Ashby, Berkeley, CA. Directly across the street from the Ashby BART station.

## Board of Directors and Officers of the CBA

**\*Esther Anderson**  
Membership Vice-President  
P.O. Box 11287  
San Francisco, CA 94101-7287

**\*Jim Armentrout**  
Activities Vice-President  
1844-48th Avenue  
San Francisco, CA 94122  
(415) 661-0157

**Diana Deininger**  
Secretary  
735 Hacienda Avenue  
Campbell, CA 95008  
(408) 379-5056

**\*Ray Edlund**  
33501 S. Hwy 1  
Gualala, CA 95445  
(707) 884-3195

**\*Midge Hobbs**  
2342 Cambridge  
Sacramento, CA 95815  
(916) 927-7259

**\*Steve Hogle**  
715 N. San Antonio Rd.  
Los Altos, CA 94022  
(415) 949-2181

**\*Bob Lawrence**  
President  
1624 Candace Way  
Los Altos, CA 94022  
(415) 962-8341

**\*Carl Pagter**  
Chairman of the Board,  
17 Julianne Ct.  
Walnut Creek, CA 94595  
(415) 938-4221

**\*Don Powell**  
Breakdown Editor  
Festival Coordinator  
735 College Street  
Woodland, CA 95695  
(916) 662-2906; 662-5691

**\*Fred Volz**  
Vice-Chairman of the Board  
Publicity Chairman  
8215 Colonial Drive  
Stockton, CA 95209  
(209) 473-3212

**\*Butch Waller**  
1586 Vista Street  
Oakland, CA 94602  
(415) 482-0855

**\*Indicates a member of the Board of Directors**



# Special Events

**NOV. 29-30, DEC 1** - Sonora Christmas Craft & Music Festival, bluegrass, jazz, Irish jugglers, musicians, children's program, 200 craftspeople. Sonora Fairgrounds. Admission - \$2.00

**JAMS** - Every Thursday Evening - 7:30 p.m., Hank Gibson's, 2300 Louisa St., Napa, CA 94558, (707) 253-1709.

**JUNE 20-21-22, 1986** - Summer Grass Valley Bluegrass Festival at the Nevada County Fairgrounds

in Grass Valley. Plan now to attend - see band details in minutes and other stories.

**AUGUST 1-2-3** - 2nd Annual Midsummer Bluegrass Festival at the Nevada County Fairgrounds. CBA members will get \$2.00 discount on early bird tickets. Line-up to be announced soon but will include Tony Rice with Jerry Douglass & David Grisman; The Lewis Family, J.D. Crowe, Doyle Lawson, Bryan Bowers, and more to come.

## 10th Anniversary continues; help needed

The California Bluegrass Association is completing its first decade of operations. While the organization was formed in the latter part of 1974, it did not start to function fully until early 1985. In December 1974, the California Franchise Tax Board granted exemption from state franchise and income taxes based upon an application submitted earlier. Exemption from federal taxes was obtained later from federal authorities. As a result, **all contributions to the CBA may be deducted from state and federal income taxes by a donor.**

Following is an excerpt from the exemption application filed with the state in 1974:

*"The... California Bluegrass Association... will be broadly interested in American traditional music, vocal and instrumental. This interest includes gospel, old-time, and traditional music and bluegrass, a musical form featuring unamplified [i.e., acoustic] string music of both traditional and contemporary content, but played in a traditional instrumental setting or context. The specific purpose of the organization being formed is to educate the public as to the history and features of this music, through broadcasts, discussions, festivals and programs, and to encourage its performance and preservation. ...[T]his music represents the true folk heritage of the United States in song and instrumental, and deserves to be more widely appreciated, studied, recorded and preserved....Applicant will first publish a newsletter which keeps members and other interested parties informed as to the performance*

*of traditional and bluegrass music in California, activities of musicians, forthcoming events...and...will...include record reviews, artist interviews, and scholarly and general interest articles dealing with the music, its background and performance. Secondly, concerts and performances of the music will be sponsored, primarily within the Bay Area, featuring local and visiting groups and musicians. Programs may be presented at hospitals, prisons, school and college campuses and at other locations. Thirdly, media coverage and appreciation of the music will be cultivated, and articles dealing with the music will be encouraged...Regional festivals and jamborees...will be held.*

### On the Cover

We end the year with a picture of Rose Maddox, one of the finest female performers that has graced the stage at Grass Valley.

### Ballot

One page 10 vote for your favorite band, etc., in the big SPBGMA contest.

In retrospect, we have done most of the things we set out to do and we are looking forward to our next decade of activities and growth. To achieve part of what we are capable of doing, we need some volunteers with dedication to help with the affairs of the CBA. Specifically, we are looking for someone to become the membership vice president and someone who would like to be treasurer. Write the association in care of the San Francisco post office box to volunteer or to find out the hours of service the job will take. Also needed are members who would like to write articles for the Breakdown or to review records. Contact the editor at 735 College Street, Woodland, CA 95695 or (916) 662-5691 if interested.

### Advertising Rates

Current rates for placing an advertisement in the **Bluegrass Breakdown** are as follows:

**Full Page -- \$80.00**

**Half Page -- \$50.00**

**Quarter Page -- \$30.00**

**Business Card -- \$15.00**

The size of the image area for a full page ad is 7¼ by 9¾; half page - 5 by 7½; quarter page 3½ by 5. Art work should be very clear black and white layout and all photos should be screened.

The current rates for classified ads are based on 3½ inches of typed copy and are as follows: \$3.00 for the first three lines and 50¢ for each additional line. Make checks payable to the California Bluegrass Association and send check and ad to:

Don Powell  
Bluegrass Breakdown Editor  
735 College Street  
Woodland, CA 95695

# Paul's Saloon: a bluegrass institution

by RICK CORNISH

It's true, PAUL'S SALOON is a sort of bluegrass institution. And if you don't believe it, have a look sometime at the two plaques that hang up behind the stage and tell who's played there. The list reads like a who's who in bluegrass: Ralph Stanley, Bill Monroe, the Osborne Brothers, Hot Rize, the Bluegrass Cardinals, the Country Gentlemen, the Seldom Scene....the list goes on and on, and it includes more than a few local bands.

Paul's Saloon, which boasts live bluegrass music seven nights a week, no cover charge and the "best chili in the world", is located at 3251 Scott Street, just half a block off Lombard Street in San Francisco. The owner and force behind Paul's Saloon is Paul Lambert, somewhat of a bluegrass legend in his own right. Recently I had a conversation with Paul.

**Bluegrass Breakdown:** Paul, how did you get into this business?

**Paul Lambert:** Basically I just wanted to work for myself....I got tired of making money for the bank I was working for.

**BB** What year did you open Paul's Saloon?

**PL** It was in 1969.

**BB** Was it called Paul's Saloon from the beginning?

**PL** No, actually it was called the Paragon. It was just a little neighborhood dive at that time. A year later the place became Paul's Saloon.

**BB** When did the bluegrass start?

**PL** Just a few months after we opened. I knew I didn't want to run a neighborhood bar. What I wanted was a place to serve food and feature some kind of acoustical music. At the time I was thinking primarily of jug band type music....I didn't even know what bluegrass was.

**BB** How'd you find out?

**PL** Well, Bob and Inga Fowler were playing around town in a country western bluegrass band called the Styx River Ferry. They came in to see me and wanted to play. Money being very tight, I told them I couldn't hire them. They said, well, why don't we try it on a Wednesday since nobody's around then...it couldn't hurt business. So we agreed on a ridiculously low sum of \$40.00 per night. And that started it, they played here for about three and a half years. Well, from there we moved the music to Fridays, then to Saturdays, and then to Thursdays, then back to Wednesdays....and eventually we went live bluegrass seven nights a week. Of course, all this took about five to six years to accomplish.

**BB** When did you get your first big name band into Paul's?

**PL** Oh, it must have been ten or 12 years ago. What happened was that the fellow who owned the Fifth String, Richard Keldsen, which used to be next door, he and I formed a partnership to bring out Ralph Stanley to do concerts in the Oakland Coliseum and the San Jose Auditorium. I don't remember the exact date, but it was on a Friday and Saturday and it was raining heavily. It was also the weekend when the gas embargo was on and you just couldn't get gas. Needless to say nobody showed up. Well, Ralph was staying in a motel just around the corner, and one night he came in and he and the rest of the Clinch Mountain Boys were nice enough to go up on stage and play. So basically Ralph Stanley and the Clinch Mountain Boys were the first big name to play here. But they just did it to help out. And that was the beginning of putting Paul's on the map.

Later, over the years, big name bands would come into town and if they couldn't get a gig at one of the bigger clubs, they'd play at Paul's Saloon. That's about the only way I can afford any of these people. We're not a big club, and we just can't get the number of people in to make the really big dollars. But, all in all, it's worked out real well.

**BB** If you think back over the years, what would you say was the most memorable night at Paul's, musically speaking?

**PL** Oh, that would have to be the night that Ricky Skaggs, J.D. Crowe and Tony Rice, you know, the old J.D. Crowe band, played here for two nights. At that time I'd never even heard of Tony Rice, but later, of course, I learned that he's probably the best guitar player around. But anyway, Tony Rice called me from L.A. and said he was playing with J.D. Crowe. He said they were on their way to Japan, leaving out of San Francisco, and that they would like to play at my saloon that weekend. This was on a Wednesday, and I didn't know what to do....I was already booked up. Well, I immediately called Butch from High Country and asked him who the heck J.D. Crowe was and was it a good idea to have him play at Paul's. Butch told me that I should do anything it would take to get them in here, he said that J.D. Crowe was one of the premiere banjo players in the country. And so a little bit of history was made that weekend. With absolutely no publicity and just a couple of days of spreading the news word of mouth, we packed the place all weekend. And the noise level from the excitement of the music was just deafening.

**BB** Any band you've ever tried to get and just weren't able to?

**PL** I've never really tried to get famous bluegrass bands....it's just not my major forte to go out there and hustle them up. The club just can't generate enough money to pay them. Basically what I have to do is wait for them to ask to play and then we negotiate something. In a lot of instances, the bands are mainly playing Paul's Saloon to help promote bluegrass rather than to earn a lot of money. For example one night Bill Monroe walked in with Kenny Baker and the two of them just sat down and started playing. And that's the truth.

**BB** Paul, I know you live upstairs, above the club. Can you hear the music up there?

**PL** Yes, I've listened to it every night. For sixteen years, four sets a night.

**BB** Do you like bluegrass music?

**PL** Ah, well, some part of me must.

**BB** What do you like most?

**PL** Oh, in terms of bluegrass, the only type I really like is traditional, the Bill Monroe kind of bluegrass. More and more bands are getting away from that. But some of the music done thirty and 40 years ago, hey, for me it's still the best bluegrass that's ever been done. Now that's not to say that we shouldn't have change and development in the music....that's very important. It's just that, for me, I like the old traditional bluegrass music the best.

**BB** What kind of people come into Paul's?

**PL** Most of the business that comes into Paul's Saloon is word of mouth. Someone will come in, hear bluegrass music for the first time and then tell their friends. You'd be surprised how many people out there don't even know about our kind of music. We'll develop a clientele, they'll come in for a time, and



then they'll move away or get married or whatever. Our clientele is constantly changing and we're constantly having to reach new people and make new fans. And that's the headache of this business...you can't stand on your laurels and say, "Wow, we've got a good clientele, a lot of fans and they'll come in and support us forever." Because in six months the place could be empty.

**BB** Do you have a lot of walk-in's, people who just come in off the street and aren't even sure what kind of music they'll hear?

**PL** I'd say that most of the people who come in on any given night are brought in by friends. They'll say, "Hey, I know a place that has good music, and great chili. Come on in, I know you'll like it." And generally they do.

But the problem is, there's just a whole lot of people out there who haven't heard this kind of music. The comment I've heard for years has been, "Hey, bluegrass, what's bluegrass, I've heard of green grass, but what's this bluegrass stuff?" So we've spent most of our time really exposing people to bluegrass, and then educating them so they could remember that this form of music is called bluegrass. And I've found that 90% of the people who hear it, like it and become fans. The bottom line is that you've got to constantly keep reminding people, and exposing people to bluegrass.

**BB** Is Paul's chili really the best in the world, as your sign above the bar says?

**PL** I like it, and we have people come in all the time just for the chili. That makes me feel good.

**BB** Who makes it?

**PL** I do. I cut up the onion, I measure the garlic and the chili powder. I do everything.

**BB** Is it hard dealing with bluegrass musicians?

## **CBA Election Results**

Elected to the CBA Board of Directors for the year beginning with the meeting on November 10 were Esther Anderson, Jim Armentrout, Midge Hobbs, Charles Hobbs, Steve Hogle, Dave Megrum, Carl Pagter, Don Powell and Fred Volz.

Esther has been membership vice-president for two years. She has represented CBA at a number of festivals and concerts and keeps close touch on the San Francisco city bluegrass scene. Recently she returned from a fabulous vacation to India and Nepal.

Jim Armentrout will be serving his second term on the board. He was activities vice president last year and assisted at a number of event and was on the band selection committee.

Midge Hobbs will be serving her second year on the board. She has been concessions coordinator for Grass Valley for several years and she and husband Charlie, have had charge of grounds set-up prior to the festival.

Charles Hobbs will be serving his first term on the board. He has been Don Powell's right arm for the last few festivals, helping with concessions, grounds, coordination with the fair grounds personnel.

Steve Hogle will be serving his second year on the board. He was been active in the Bethel Island festivals and the CBA general meeting. He made the new CBA banners.

Dave Megrum is new to the board. He is a member of

**PL** Not anymore. But it used to be. A lot of the musicians who are in the Bay Area now are older, we're all older, we've all got grey hair and we've all done a lot of growing up. But 15 or 16 years ago things were a little tougher. There was this stereotyped image of the greedy club owner and the ripped-off musician. The attitude was that the club owners were rich people, nasty people who enjoyed mistreating musicians. So when I started, nobody knew what kind of person I was, and it took years to establish a reputation as someone who has veracity. If I said I was going to pay "X" amount of dollars, it didn't matter whether one or 100 people came in, you got what you were promised. I've heard many stories where other club owners would say, "Okay, nobody's here, so just play one set and I'll give you a quarter of your pay." Well I don't do that sort of thing here. But it took a while to dispel the paranoia. And it was probably legitimate paranoia, but it just wasn't and isn't, necessary here.

**BB** Anything to add?

**PL** Well, we serve great food, I make the best damn chili in the world and people can come here and listen to the best bluegrass music on the West Coast, if not the continent. The variety of good solid bluegrass music played at Paul's Saloon is incredible: High Country plays wonderful traditional stuff, Lone Star plays great western swing and a variety of other stuff. Other bands, like the Grass Menagerie, play more modern stuff, and there's Sidesaddle and the Good Ol' Persons, I don't know what you call the kind of bluegrass they play, but they're damn good and people come in to listen to them. So there's a variety of music, everyone's doing something different. But it's basically all the same music. So people come in and they get happy, and they clap their hands....

**BB** And they leave smiling?

**PL** Yes, they leave smiling.

## **Kaiser Cement makes donation to the CBA**

Kaiser Cement Corporation, headquartered in Oakland, California, has contributed \$500.00 to the California Bluegrass Association.

This is the fourth straight year that Kaiser has made such a contribution. The company also sponsored a concert featuring the Osborne Brothers at Foothill College a couple of years ago. CBA board chairman Carl Pagter is an officer and 23-year employee of the company.

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"Cedar Grove", a traditional bluegrass band from the South Bay area. He has worked on festivals in other areas of the US.

Carl Pagter, a founder of CBA and banjo player in "Country Ham", an old-time group that plays throughout the US, is the legal adviser to the board.

Don Powell is starting his fifth term on the board. He has run the last six Grass Valley festivals and is the editor of Bluegrass Breakdown. He has also been temporary treasurer.

Fred Volz is starting his third year on the board. He has been the person in charge of publicity for the festivals for the last few years.



# HARLEY BRAY

## A Bluegrass Gentleman

(Editor's Note: Below is the second part of the Harley Bray - Bluegrass Gentlemen interview begun in the September/October issue of the Breakdown.)

by BARRY BROWER

**Harley:** Well, we were really serious about playing music for a living. We were just crazy about it, you know, its all we wanted to do. So, after we'd been around WHOW, a guy named Joe Ryder from Champaign got interested in us because of our new material and sort of became our manager. He had a lot of contacts in Nashville - he's the one who got us on the 'Opry for one show - and one thing led to another and we finally got hooked up with Snuff Garrett at Liberty through a booking agent in Nashville. They booked most of the acts on the 'Opry and so we thought, boy, this is going to be great, they'll book us everywhere! We've really got it made now! On the way to success! (laughs) So then we got a call telling us to be in California on such and such a date so we quit work that same day and we went down and picked up Francis - he was driving taxi - and he was ready to go. We left for Nashville that same night to work up the material before going to California. That was a great feeling, crossing the Ohio river and all.

**Barry:** What happened in Nashville?

**HARLEY:** Liberty had all this new material for us. We had worked quite a few of them up ourselves, like "Little Maggie" and "Malaguena" and they wanted to get us to do those in our style. They thought they were really going to be big sellers. As I said, the Kingston Trio had just broken up and there had been some big lawsuits over their name, so the booking agency wanted ownership of the name "Bluegrass Gentlemen" - they're the ones who gave us that name, - and they must have had big plans or they wouldn't have worried about it. We spent about a week working out the material and then headed for California. Liberty had plans to book us all around after our recording session, places like Las Vegas, and with big country shows.

While we were in California one of the other people at the booking agency decided to change the name on us. He got the idea that if it had "Bluegrass" associated with it the stations wouldn't play it and he came up with the name "The Copper-Smiths", if you can believe it! The Folk revival was on and we were going along with anything, you know, but someone, probably Snuff Garrett, their A&R man, vetoed the idea. So it got changed back to the "Bluegrass Gentlemen".

**Barry:** How did the recording session go?

**HARLEY:** We spent a week making the record and they initially tried to split us all up on separate mikes but it just didn't work. We had to be close together. We made all those old tapes for WHOW off of one mike and I had this little stool that I stood on when I took a solo because the mike had to be so high for the singing. Nate would just hold the mandolin up to the mike on his solo's, but I couldn't do that without a stool. We always like that sound that they got on those old Monroe records where the banjo would come in GRRUMPI Bill liked to have that banjo right in there. So we ended up doing the arranging ourselves on the record.

**Barry:** Things apparently did not work out as well as you

thought.

**HARLEY:** No they didn't. We went back to Champaign and at first we got a lot of bookings. But there was a recession going on then, 1962, and we were booked on country shows in great big stadium-like places, and it was almost like overkill - five or six big country names - and we'd be on the program. You couldn't see anyone from the stage and I don't imagine the sound was too good. I remember going to see Don Reno play in a big place once and everytime he'd play a fast instrumental on the banjo there would be so much echo in the hall that you couldn't hear anything right. Then the Folk revival began to fade and I don't know if Liberty lost interest or if they got into it with our booking agent, or what, but more and more we found ourselves at home in Champaign and hungry. Then in the summer of 1963 Red decided to move out to California. He's been there ever since. Its not like the band split up, you know, nobody was mad, its just that things started to slow down.

**Barry:** Did you and Nate continue to play after Red left?

**HARLEY:** Oh yes, we were still ambitious. We met other musicians, including John Hartford who started to come over - he worked for John Barton at WHOW for awhile - and then we continued to record but it just never seemed to work out. Then in 1966 Nate got sick (Hodgkin's Disease) and had several major operations. I could see the writing on the wall and tried to record whenever I could. They gave him five years and he died in 1970. They can cure it now, you know. He was 33.

**Barry:** That must have been a major blow to you all.

**harley:** Yes, we were all close. Red was like a member of the family and we all got along real well. Nate and I were close from the time we were young kids, and Francis too.

**Barry:** One of the impressive things about your band is the exuberance with which you played. You can sense that each of you was really wrapped up in what you were doing and your words confirm it. To me that is what differentiates some of the best Bluegrass, that additional spark that comes with the sheer joy of playing. And it is evident on the album cuts, both in the music itself and from some of the banter between Red and Nate (who shared the M.C. work) from the radio station cuts. Like the vocal introduction to "Billy in the Lowground"... "Let's do it!". And Nate's humorous remarks about "watching those 14 fingers wiggle" on the intro to "Harley's Breakdown".

**HARLEY:** (laughs) We'd get together and start playing and something like that piece would come to us. Nate had a good break to that and I'd always play it so I could listen to him play the mandolin.

**Barry:** What can you tell me about Francis?

**HARLEY:** Well, he likes all kinds of music. He's a natural on the bass. He's such a deadpan, too. He really concentrates on the bass, and he was a heavy smoker - he'd light one cigarette off another - and one time he put his cigarette out and dumped the ashes in the f-hole, and it caught on fire! (laughs) The bass was the only thing he ever was interested in. He learned from my dad who had real good timing and when he'd play he'd stomp his feet, and boy, everything had to be just right. And you'd better be on the note and you'd better be in time. I really enjoy playing with Francis. He makes a big difference in a band. Bass makes the banjo sound so much better, you know, since the banjo is a treble instrument.

**Barry:** On the recording of "Barbara Allen" there is an unusual sounding instrument. What is it?

**HARLEY:** That's Lyle Mayfield's "Guitolin". He invented it. He was a friend of ours from Champaign. Its a trianquilar in-



# FIELD GUIDE TO WESTERN BANDS

## A Reminder

All bands listed are here because they sent in a note to the editor to insure that the musical group is actually still operational. Last issue contained over 12 listings for groups that no longer are together. If you wish to be listed in the next Bluegrass Breakdown, you must send in your bands name, address, and phone number, along with any engagements you have upcoming, plus any continuing performances, to be listed. Send to: Editor, Bluegrass Breakdown, 735 College Street, Woodland, CA 95695.

## Continuing Gigs

### Wednesday

Grizzly Peak String Band, 7-9 p.m. at Pizza Magic, 208 Parker Avenue, Rodeo, CA.

High Country, Paul's Saloon, San Francisco

## Bands wanting to play at Grass Valley need to send in information

All bands interested in being considered for selection for the 1986 June festival at Grass Valley should submit an expression of interest, description of their band and a sample cassette tape or album (which cannot be returned) to:

Band Selection Committee (1986)

California Bluegrass Association

P.O. Box 11287

San Francisco, CA 94101-7287

Deadline for submission is December 15, 1985.

The dates for the 1986 festival will be June 20-22, 1986. This is the third weekend, but the fourth Sunday, so members should take note of the date and plan accordingly.

strument strung up and tuned like a mandolin. That was the first thing ever recorded with it. Nate kind of liked it because he thought it sounded like an autoharp.

**Barry:** What things do you remember best about those years? Would you want to do it all again?

**HARLEY:** Oh yes! Seems like the real early part of the band was the most fun. The whole time was fun, really, its always a pleasure playing with those guys. It was so easy - you could always depend on them. Some of the best memories, though, are when we used to drive to the square dance every Saturday night in Red's old 1951 Chevy. We'd put the bass in there and take his wife Wilma. She was a character - "Wild Willie" Red would call here - and he'd take his kids and we'd all be packed in there and we'd sing trios all the way over and all the way back. Those were good memories.

### Friday

Heartland, 8 p.m.-11 p.m., Red Vest Pizza, El Cerrito

High Country, Paul's Saloon, San Francisco

Bluegrass Monarchs, Kalisa's, Cannery Row, Monterey

Sidesaddle, The Loft, San Jose (except for May 24 & June 14)

### Saturday

Heartland, Red Vest Pizza, Walnut Creek

Bluegrass Monarchs, 1 - 6 p.m., River Inn, Big Sur

## Band Listings

**CHARLIE'S BAND** (Sawplayer Charlie Blacklock) (415) 523-4649 [Alameda]

**8th AVENUE STRING BAND** (916) 343-8173 [Chico]

Nov. 15-16-17 - Craft Festival, Community Center  
Tucson, Arizona

Nov. 22-23-24 - Craft Festival Convention Center  
Reno, Nevada

Nov. 29-30, Dec. 1 - Craft Festival, Community Center,  
Sacramento, CA

Dec. 6 - Canal Street, Chico

Dec. 13-14-15 - Craft Festival, Convention Center,  
Fresno, CA

Dec. 20 - Hatfields & McCoy's, Chico

Dec. 21 - Freight & Salvage, Berkeley

**HEARTLAND** (415) 935-9295 [Walnut Creek]

**SIDESADDLE** (408) 353-4408 [San Jose]

Nov. 9 - Down Under Saloon, San Jose

Nov. 16 - Paul's Saloon, San Francisco

Nov. 23 - Christmas Fair, Oakland,  
Saratoga Presbyterian Church at 8 p.m.

Dec. 7 - Paul's Saloon, San Francisco

Dec. 14 - Down Under Saloon, San Jose

**WILD OATS** (707) 822-6264 [Arcata, CA]

Every Thursday night - Jennifer's Club, Arcata 8-11

Nov. 15 - Youngberg's, Arcata, 9:30 - 12:30 p.m.

Nov. 22 - Silver Lining, McKinleyville, 8 p.m.

Dec. 6 - Youngberg's, Arcata, 9:30-12:30 p.m.

Dec. 13 - Silver Lining, McKinleyville, 8 p.m.

Dec. 20 - Youngberg's, Arcata, 9:30-12:30

**WILDROSE** (916) 444-8318 [Sacramento]

Nov. 22 - Fox & Goose, 10 p.m., 10th & R Sts. Sac.

Dec. 27 - Fox & Goose, 10 p.m.



## Instrument making hits the high schools

During the 1985-86 school year, 30 California high school students are getting the opportunity to build the guitar of their dreams. Thanks to a grant from the California Arts Council and the National Endowment for the Arts, Ken Donnell has been designated an "artist in residence" for the Nevada County High School District where he leads two classes of woodshop students in the fine art or lutherie. The two schools where he teaches are Nevada Union, and Sierra Mountain High Schools.

Donnell notes that "this is not your typical class where the teacher does all the talking and the students merely copy his work. Here, each student must design and build his/her instrument by themselves using my expertise as a guiding force."

Student interest in guitar making is so strong that several applicants were not admitted due to a lack of space. Chris Owen, the regular woodshop instructor at Nevada Union, is amazed at the students' enthusiasm. He reports that "this class has the best attendance record in all my years of teaching."

Students are building many different types of instruments, including acoustic guitars, electric guitars, and electric basses. A great variety of domestic and exotic woods are being employed, such as mahogany, rosewood, spruce, maple, walnut, ebony, and more. Donnell is pleased to observe that "the work shown so far indicates that many of these students will be producing first quality instruments."

Another interesting aspect of the program is that the teachers now have an opportunity to be students. Donnell points out that "most woodshop teachers are competent craftsmen, but lack the necessary skills to help their students build quality instruments. One of the principal goals of my residency is to share my knowledge with Chris and John (teacher at Sierra Mountain) so that they can continue to help students with lutherie projects after I leave."

Donnell's work is familiar to many Breakdown readers, as he writes the magazine's repair column. He can also be seen at festivals giving workshops and performing repairs. He hopes that this grant is only a first step in helping



### International Bluegrass Band Championships Jan. 17-19

The Third SPBGMA International Bluegrass Band Championships will be held on Jan. 17-19 at the Bluegrass Music Awards National Convention at Opryland Hotel, Nashville, Tennessee.

Over \$17,000 in cash prizes and

championship rings will be awarded. Prizes range from \$5,000 down to \$200, with 15 places being awarded.

Electric instruments including electric bass will not be permitted in the contest. For more information, contact SPBGMA, % Chuck Stearman, Box 271, Kirksville, MO 63501. (816) 665-7172.

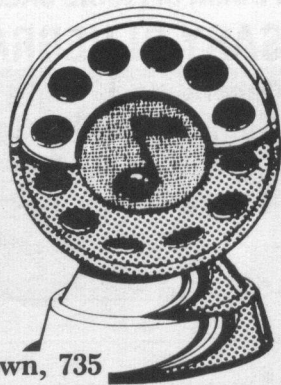
more people build their own instruments, and future plans include a book and videotape series. Ultimately, he hopes to establish a permanent program on the junior college level that will be

available to everyone.

Anyone interested in receiving more information on this program should contact Donnell at his studio in Auburn (Marriott's Music, 392 Elm Ave., Auburn, CA 95603, (916) 823-8404.



# Turn Your Radio On



Please send to the Editor, Bluegrass Breakdown, 735 College Street, Woodland, CA 95695.

## SUNDAY

- 9:45 a.m. - All Gospel Show with host Ed Bird, KCVR, Lodi, (1570 AM) [209] 368-0626
- 12 noon - 5 p.m. - Bay Area Bluegrass, KCSM, San Mateo, (91 FM), Featuring all types of Bluegrass Music, alternating hosts Pete Lude, Karyn Cap, Barbara Whitaker and Cuzin Al Knoth on last Sunday of the month. [415-574-6427]
- 2 - 4 p.m. - The Bluegrass Show with Ron Stanley, KERG, Garberville [104.7 FM] (707) 923-2052
- 2 - 5 p.m. - Bluegrass Express hosted by Marty Warburton, Don Mitchell, Bill Ray and Don Lanning, KNPR, Las Vegas [89.5 FM] (702) 456-6695.
- 3 - 5 p.m. - Home Brothers Radio Show, KUNR, Reno, [88.7 FM] (702) 784-6591
- 3 - 5 p.m. - Down on the Pataphysical Farm with Leigh Hill, KUSP, Santa Cruz, [89 FM] (408) 476-2800
- 5 - 7 p.m. - The Lost Highway [bluebilly music] with Johnny Simmons and Amy Airhart, KUSP, Santa Cruz, [89 FM] (408) 476-2800
- 6 - 9 p.m. - Cuzin' Al and his bluegrass show, KHIP 93.5 FM, Hollister (408) 637-7600.
- 9 - 12 p.m. - Cupertino Barn Dance with Stompin' Steve Hathaway [cowboy & country music] KKUP, Cupertino [91.5 FM] (408) 253-0303

## MONDAY

- 2 - 4 p.m. - Trail Mix with Carri Gicker and Jody Fenimore [country & folk] KVMR, Nevada City, [89.5 FM] (916) 265-9073
- 6 - 9 p.m. - Alternating Mondays - The Quickstep with Karen Quick and Brother Glenn's Mostly Bluegrass Show with Glenn Christensen, KKUP, Cupertino [91.5 FM] (408) 253-0303

## TUESDAY

- 8 - 9 p.m. - Bluegrass with Lee Jenks, KYDS, Sacramento, [91.5 FM] (916) 447-2346

## WEDNESDAY

- 9:30 p.m. - 1 a.m. - Music from the True Vine, alternating hosts Dave Elliott, Gareth Jenkins, Meryle Korn and Jim Seafeldt. [traditional & contemporary bluegrass] KBOO, Portland, [90.7 FM] (503) 231-8032.

## RADIO LISTING

## THURSDAY

- 10 a.m. - Noon - Hard Country with Richard Snelson, KVMR, Nevada City [89.5 FM] (916) 265-9073
- 7 - 10 p.m. - Just Jean Radio Show with Jean Philben [folk & country] KKUP, Cupertino [91.5 FM] (408) 253-0303
- 8 - 10 p.m. - Basically Bluegrass with Duane English, KCBX, San Luis Obispo [90.1 FM], Santa Barbara [89.9 FM] (805) 544-KCBX

## FRIDAY

- 2:30 - 4:30 p.m. - Alternating: Pig In A Pen with Ray Edlund [bluegrass & old-time]; Panhandle Country with Tom Diamant [country, bluegrass, western swing, cajun, old-timey] KPFA, Berkeley [94.1 FM] (415) 848-6767

## SATURDAY

- 3 - 6 a.m. - Saddle Seat - country with Johnny Western, KKUP, Cupertino [91.5 FM] (408) 253-0303
- 6 - 8 a.m. [2nd & 4th Saturdays] Capt. Nashville and the Sterling Silver Express bring country & bluegrass to the *Worlds Folk Music Show*, KKUP, Cupertino [91.5 FM] (408) 253-0303
- 6 a.m. - 5 p.m. - Prairie Fires and Paper Moons with Mitch and Jerri Third, includes Prairie Home Companion from 3-5, KUOP, Stockton [91.3 FM] (209) 946-2582
- 10 a.m. - Noon - The Bluegrass Show with Ken Crow, KVMR, Nevada City, [89.5 FM], (916) 265-9073
- Noon - 2 p.m. - Hillbilly Jukebox with T.J. Meekins, KVMR, Nevada City, [89.5 FM] (916) 265-9073
- 3 - 6 p.m. - Life's Other Side with Mike Reed, KUNR, Reno, [88.7 FM] (702) 784-6591
- 3 - 6 p.m. - High & Lonesome, bluegrass with Rick Nagle; alternating with Dave Barnett's Swing Boogie, western swing & bluegrass, KKUP, Cupertino, [91.5 FM] (408) 253-0303
- 6 - 8 p.m. - A Prairie Home Companion, KUNR, Reno, [88.7 FM], (702) 784-6591
- 6 - 7 p.m. - 'The Bluegrass Connection', Every Saturday night bluegrass with Brad Johnson, KVML, 1450 AM, Sonora. P.O. Box 578, Sonora 95370, (209) 532-7426.



SPBGMA OFFICIAL BALLOT

**TWELFTH ANNIVERSARY BLUEGRASS MUSIC AWARDS**

National Convention January 17-18-19

Opryland Hotel, Nashville, Tennessee

ON THIS BALLOT PLEASE PRINT THE NAME OF GROUP AND/OR THE PERSON OF YOUR CHOICE IN EACH OF THE FOLLOWING CATEGORIES. SPBGMA INELIGIBLE FOR AWARDS.

1. The SPBGMA Preservation Hall Induction \_\_\_\_\_
2. Promoter of the Year \_\_\_\_\_
3. Bluegrass Radio Station of the Year \_\_\_\_\_
4. Bluegrass DJ of the Year \_\_\_\_\_
5. Bluegrass Newsletter of the Year \_\_\_\_\_
6. Bluegrass Publication of the Year (Overall) \_\_\_\_\_
7. Bluegrass Song Writer of the Year \_\_\_\_\_
8. Bluegrass Album of the Year \_\_\_\_\_
9. Bluegrass Bass Fiddle of the Year \_\_\_\_\_
10. Bluegrass Dobro of the Year \_\_\_\_\_
11. Bluegrass Guitar of the Year (Rhythm) \_\_\_\_\_
12. Bluegrass Guitar of the Year (Lead) \_\_\_\_\_
13. Bluegrass Mandolin of the Year \_\_\_\_\_
14. Old-Time Banjo of the Year \_\_\_\_\_
15. Bluegrass Banjo of the Year \_\_\_\_\_
16. Old-Time Fiddle of the Year \_\_\_\_\_
17. Bluegrass Fiddle of the Year \_\_\_\_\_
18. Female Vocalist of the Year (Contemporary) \_\_\_\_\_
19. Female Vocalist of the Year (Traditional) \_\_\_\_\_
20. Female Vocalist of the Year (Overall) \_\_\_\_\_
21. Male Vocalist of the Year (Contemporary) \_\_\_\_\_
22. Male Vocalist of the Year (Traditional) \_\_\_\_\_
23. Male Vocalist of the Year (Overall) \_\_\_\_\_
24. Old-Time Stringband of the Year \_\_\_\_\_
25. Gospel Bluegrass Band of the Year (Contemporary) \_\_\_\_\_
26. Gospel Bluegrass Band of the Year (Traditional) \_\_\_\_\_
27. Gospel Bluegrass Band of the Year (Overall) \_\_\_\_\_
28. Entertaining Bluegrass Band of the Year \_\_\_\_\_
29. Bluegrass Band of the Year (Contemporary) \_\_\_\_\_
30. Bluegrass Band of the Year (Traditional) \_\_\_\_\_
31. Bluegrass Band of the Year (Vocally) \_\_\_\_\_
32. Bluegrass Band of the Year (Instrumentally) \_\_\_\_\_
33. Bluegrass Band of the Year (Overall) \_\_\_\_\_
34. Entertainer of the Year \_\_\_\_\_

For your vote to count your name and mailing address must be filled in below (only one vote per person)

Name \_\_\_\_\_ Street Address \_\_\_\_\_

City & State \_\_\_\_\_ Zip Code \_\_\_\_\_

DEADLINE NOVEMBER , 1985

Send Ballot to: SPBGMA C/O Chuck Stearman, Box 271, Kirksville, MO. 63501 (816) 665-7172





## California Bluegrass Association Membership Application

FOR OFFICE USE ONLY

Membership Number

No. of votes

Expiration Date

No. of Tickets

Last Name First Name

Address

City State ZIP

Telephone (include area code)

Spouse's Name

SINGLE - \$10.00

Children (Name & Birthday)

SPOUSE - \$2.50

AGE 16-18 (voting privilege)

CHILDREN-  
Non-Voting 12-18  
(each) - \$1.00

UNDER 16 (nonvoting)

Voting  
12-18 - \$10.00  
(each)

CHECK IF:

New ☐ Renewal ☐

Foreign ☐

Subscription ONLY ☐

SUBSCRIPTIONS

ONLY -

\$12.00 - Foreign boat

\$18.00 - Foreign-Air

Bands of 3 to 7 members may join for \$25.00 a year  
Write for more information to the address below.

Send check or money order for membership to:

Treasurer

California Bluegrass Association

P.O. Box 11287

San Francisco, CA 94101-7287

If a senior(s), OVER 65, list  
birth date(s):

Instruments Played

Any Help you can offer the CBA  
(artwork, typing, writing, promotion, etc.)

ENTER AMOUNT  
ENCLOSED HERE:



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Woodland, CA 95695



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