



## KEEP ON THE SUNNY SIDE

CELEBRATING THE LEGACY OF CBA CO-FOUNDER AND MEMBER #1, CARL PAGTER

by the Bluegrass Breakdown

From the beginning, belonging – that feeling of being with your people – is what pulled Carl Pagter to play music, create the CBA, and work obsessively to ensure its success as a volunteer-led community organization in service of a vital core of American folk music in California: bluegrass.



Chloe Johnson & Carl Pagter at 2009 Colusa Campout.

Carl got his real taste of it during junior high, after he and his brothers had been sent to various foster situations following their mother's death in the late 1930s.

"... That was my start in music, and I realized that music provided me with a sense of family and community that I had sorely missed growing up," Carl said in 2019.

Carl's instrument of choice was a five-string, long-neck banjo: "During a trip to California, a college buddy's mother had an old banjo in her garage which she agreed to lend me. It was in superficially poor condition, but a new head and strings on a Vega Tubaphone put me in seventh heaven. I ... offered to buy the banjo from her, but she preferred to keep it in the family. Upon my posting to the naval air station in Alameda, I ordered a Pete Seeger model Vega long-neck banjo and soon had my 1960-model, high-quality instrument. I was familiar with various banjo sounds and styles from the likes of Seeger, Dave Guard, Pete Steele, Don Stover, Earl Scruggs, and Don Reno. At first I tried three-finger style. The metal picks I used felt like boxing gloves, and I was nothing but clumsy and uncomfortable. I put the picks aside and used my fingers, starting with a simple two-fingered double thumbing, and shortly thereafter teaching myself up-picking, frailing, and drop-thumb clawhammer," he told Snap Jackson for the Banjo Newsletter in a recent interview.

After a stint in the Navy, a run of gigs at the Drinking Gourd, and recording his first project San Francisco – all while "moonlighting" as a law student at Berkeley – Carl then found himself in Washington, D.C., with a heavy legal workload working for one the builders of the Grand Coulee



At the Parthenon, Greece. Photo courtesy Corbin Pagter.

Dam. This stressful, high-stakes work didn't keep him from the music.

"By 1970, there was a festival virtually every weekend throughout the summer within easy driving distance of D.C. When no festival was scheduled, I would drive up

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Good Ol' Persons 1983. Photo by Jon Sievert.

## CBA WOMEN'S HISTORY MONTH VIRTUAL ROUNDTABLE

by Theresa Gooding, CBA President

There is a long list of women with talent and drive – in both music and business – among the legends of California bluegrass, and we were fortunate to be joined by four amazing women artists to offer their particular thoughts and perspectives on bluegrass music, past, present and future.

Their insights show that their struggles in what many saw as the "Man's World" of California bluegrass – in spite of the fact that women like Rose Maddox have been blazing trails in this music from the very first bits of sweet country twang that were sent out on the airwaves – has carried us in great strides as a music community.

From their perspectives, we get a sense of this journey; the work ahead to create a truly open and diverse community of pickers and fans; and a measuring stick for just how far we've come.

Laurie Lewis got bitten by the bluegrass bug in the late 1960s at the Berkeley Community Theater at a Byrds concert. The Dillards opened. "I don't remember much about the Byrds," she recalled. "I got a banjo, but I didn't really have any friends to play with."

Kathy Kallick grew up in Chicago, where she was inspired by the scene's songwriters like John Prine and Steve Goodman, and was drawn to flatpicking guitar thanks to the Doc Watson

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## WOMEN AND CALIFORNIA'S BLUEGRASS BLOODLINES

by Pete Ludé, CBA Chair



### A NOTE FROM THE CHAIR

My discovery of bluegrass dates to my college years, in the late 1970's and early 80's. Back in those days, I'd spend as much time as possible at Paul's Saloon in San Francisco, and enjoyed some remarkably talented bands that got me hooked on bluegrass. One of the most enjoyable acts was the Good Ol' Persons, through which I was introduced to the music of Kathy Kallick, Laurie Lewis, Barbara Mendelsohn, and Dorothy Baxter. Other talented women also appeared in the lineup, including Bethany Raine and Sally Van Meter. I also recall making special trips to San Jose to see Sidesaddle, the all-girl band featuring Diana Deininger on guitar, Karen Quick on bass, Ginny Snyder on banjo, Evelyn Peyton on mandolin, and Lee Anne Welch on fiddle. In later years, Kim Elking, Sonia Shell, and Lisa Burns

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# “ROSE MADDOX SINGS BLUEGRASS”

PIONEERING THEN, CLASSIC NOW

by Jon Hartley Fox

Bill Monroe met Rose Maddox in 1949, when the Maddox Brothers and Rose appeared on the Grand Ole Opry in Nashville. Monroe was a fan of the band's records and was one of only a couple of Opry stars who were welcoming to the Californians. Monroe told Rose she should do a bluegrass album; it was advice he repeated every time their paths crossed in the ensuing years.

Rose always demurred, feeling she didn't have the right type of voice for bluegrass. Monroe insisted otherwise. He admired her exuberant and take-no-prisoners vocal style and felt it would be perfect. “She has a good voice to listen to,” he said. By 1962, Monroe had apparently convinced Rose to give it a try.

“Rose Maddox Sings Bluegrass,” which was released just over 60 years ago, in November 1962, was a historic album for a number of reasons. It was the first bluegrass album by a woman. It was the first time Bill Monroe ever performed as a guest musician on another person's album. It was the first bluegrass album by a California artist.

Rose had recently worked with Reno and Smiley at an appearance at a country music park, and she asked the band to back her on her upcoming record. Carlton Haney, Reno and Smiley's manager, had the audacious idea to ask his friend Bill Monroe if he'd play mandolin on Rose's album. Monroe had never appeared on another artist's record; this would be a first – if he agreed.

Monroe told Haney he was under contract to Decca and couldn't record for anybody else without Decca's permission, which he said he'd request. Haney then told him that time was of the essence – studio time had already been booked.

Monroe said he would do it pending approval from Decca, but that he could do only the first day of the two-day session. He and the Blue Grass Boys had a gig in North Carolina on Sunday. Donna Stoneman, of the pioneering country music family band (and its spin-off, the Bluegrass Champs), would play mandolin on the second day.

The first day started with heated discussions about the use of drums and pedal steel guitar on the sessions. Monroe flat-out refused to work with drums, so they were nixed from the mix. Reno and Haney argued against the steel, but Rose insisted on it, so the steel stayed. That settled, they got down to business.

The band in the studio that day was Monroe, Don Reno (banjo), Red Smiley (guitar), Mack Magaha (fiddle), and John Palmer (bass). Nashville session ace Tommy Jackson added a second fiddle on several cuts. The band was rounded out by pedal-steel guitarist Wayne Gailey, a legend among steel players in the southwest, but virtually unknown elsewhere.

The song list the first day was all Big Mon, five songs written by or associated with Monroe: “Uncle Pen,” “Footprints in the Snow,” “Blue Moon of Kentucky,” “Molly and Tenbrooks,” and “My Rose of Old Kentucky.” As it turned out, Decca refused permission to appear on Rose's album, so his contributions to those five songs went uncredited in the album's liner notes.

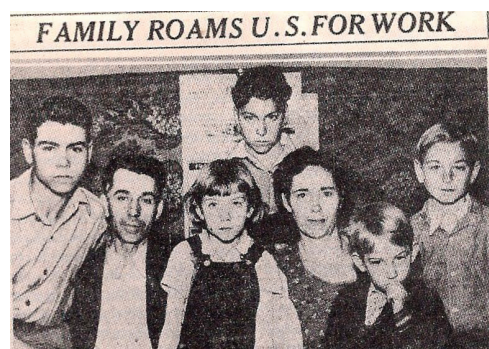
That didn't really matter much, as his playing on the album was so quintessentially Monroevian that formal identification was unnecessary. “I done the best I could to help her,” Monroe later said. Any serious student of Monroe's oeuvre should check out his work on “Rose Maddox Sings Bluegrass.”

The second day's session had a strong Monroe presence, even though the man himself was hundreds of miles away. Rose and the band recorded a pair of Monroe's gospel songs “The Old Crossroad is Waitin'” and “I'll Meet You in Church Sunday Morning,” as well as “Rollin' in My Sweet Baby's Arms,” which the Monroe Brothers recorded in 1936.

The rest of the day's material was more eclectic, including “Cotton Fields,” a folk-revival staple from the repertoire of Black songster Huddie Ledbetter (aka

Lead Belly); a cover of Wilma Lee and Stony Cooper and/or the Osborne Brothers (“Each Season Changes You”); “Old Slew Foot,” a 1961 hit for country singer Johnny Horton and an eventual bluegrass standard; and a song Rose introduced into the bluegrass repertoire, “Down, Down, Down,” written by Bakersfield songwriter Tommy Collins.

The Maddox family knew hard times. Sharecroppers in Boaz, Alabama, the family lost even that in 1933, and headed west in an exodus of desperate people. The family – parents Charlie and Lula, four brothers and Rose, who was eight at the time – rode freight trains and hitchhiked from northern Alabama to Pipe City (aka Miseryville), a homeless encampment on the Oakland waterfront where people lived in surplus concrete culverts stacked in a storage yard.



The Maddox Family in the Oakland Tribune, April 1933.

The family worked when they could, mostly picking fruits and vegetables, following the crops as far north as Washington, finally settling in Modesto. Music would come to provide an escape from the family's grinding poverty. In 1939, the Maddox Brothers and Rose won a country music band contest at the State Fair in Sacramento, and was officially designated “the best hillbilly band in California.”

Thirty-seven years old when she recorded this album, Rose had been performing with her family band, the Maddox Brothers and Rose, since she was 11. The band was based in the Central Valley, originally Modesto and Sacramento, playing gigs and performing on the radio.

World War II derailed the band's burgeoning career and three of Rose's brothers (Fred, Cal, and Don) spent time in the service.

“Bill Monroe always told me that I sang bluegrass. To me, what he was talkin' about is just what I call hillbilly.”

- Rose Maddox





Maddox Brothers and Rose on the radio at K.G.D.M.  
Photo courtesy of Arhoolie Foundation

The band reunited in 1946 in Stockton and hit the ground running. Post-war California was a country music hotbed then, and the Maddox Brothers and Rose quickly became of the hottest acts on the West Coast, packing dance halls and bars wherever they appeared. They dressed in flamboyant, embroidered, and sequined Western suits that earned the band the moniker of the “Most Colorful Hillbilly Band in America.” Their eye-popping outfits were created by rodeo and Western tailor Nathan Turk (a predecessor of the better-known Nudie Cohn) and were designed to be as exciting, wild, and flashy as their music.

The sound of the Maddox Brothers and Rose was a rip-snoiting brew of honky-tonk country, Western swing, pre-war hillbilly music, hard-shell gospel, country boogie and what can only be called proto-rockabilly, with groundbreaking electric guitar fireworks from such outstanding lead guitarists as Roy Nichols, Jimmy Winkle and Gene Breeden.

The brothers hooted and hollered, laughed maniacally, yelled encouragement to the soloists and brayed like donkeys during the songs. It was like Bob Wills hollering at his Texas Playboys – times three or four. Poor Rose, the youngest of the family’s six children, was out front singing her heart out, trying to somewhat focus the chaos around her and not burst out laughing at her brothers’ antics. She was a powerhouse on stage.

Rose launched her solo career when the Maddox Brothers and Rose broke up in 1956. She continued to record with Columbia, the band’s label through 1958, the only results being a few middling singles and an all-gospel album called “Precious Memories.”

She moved to Capitol Records in 1959 and had much more success with the label, which was in the process of becoming the voice of the Bakersfield and Los Angeles country music scenes. She had three top-10 country hits by 1962, including a double-sided hit with Buck Owens, and “Cashbox” magazine named her Top Female Country Vocalist of 1963.

Produced by Ken Nelson, “Rose Maddox Sings Bluegrass” was released by Capitol on Nov. 5, 1962 – her fourth album for the label. For some reason, Capitol didn’t release any singles from the album, which rather defies logic, given Rose’s track record. The album didn’t chart either, so it’s probably fair to assume that sales were pretty low. On the other hand, at least one account says it’s the best-selling solo record of Rose’s career.

Artistically, “Rose Maddox Sings Bluegrass” is a huge success. Rose’s performances on the album are among the very best of her career (check out “Rollin’ in My Sweet Baby’s Arms,” or “My Rose of Old Kentucky”) and it’s obvious she feels very comfortable with the material.



Rose Maddox and Vern Williams (Keith Little, banjo) at Father's Day Festival in 1986. Photo by Paul Lanyi Jr.

**It was the first bluegrass album by a woman. It was the first time Bill Monroe ever performed as a guest musician on another person’s album. It was the first bluegrass album by a California artist.**

The instrumental backing is superb. Monroe is Monroe. While a bit more restrained than on his own records, Reno’s banjo playing is rock-solid, with enough unexpected Renosque flourishes that you always know who’s playing. Donna Stoneman must have been feeling a ton of pressure, stepping in for Monroe on the second day. But she nailed it, with exciting, inventive playing on “Each Season Changes You” and “The Old Crossroad Is Waitin’.” For what it’s worth, Wayne Gailey was an inspired choice for the album. His playing on “Each Season Changes You” proves that steel guitar can fit in with bluegrass if it’s done right.

As we approach the 25th anniversary of Rose Maddox’s death on April 15, 1998, it’s a perfect time to take another look at – and even better, another listen to – “Rose Maddox Sings Bluegrass.” It was a historic, influential, and groundbreaking album that kind of got lost in the shuffle back in the day and was then unavailable for nearly 30 years until being reissued on CD in 1996.

The album also set the stage for a number of subsequent solo bluegrass-ish albums by Rose (working with such pickers as John Hickman, Byron Berline, Herb Pedersen and Bill Bryson) and a pair of albums with the Vern Williams Band, “This is Rose Maddox” and “A Beautiful Bouquet.”

Rose Maddox is best remembered for her work with the Maddox Brothers and Rose in the 1940s and 1950s, but she was a bluegrass pioneer who should be honored as one. She made history as well as some mighty fine music.



The Maddox Brothers and Rose. Photo courtesy of the Arhoolie Foundation.



# CARL PAGTER: HIS LIFE AND LEGACY

cont'd from front page

to five hours away to bluegrass and old-time music competitions and fiddle contests in Southwest Virginia in towns such as Pulaski, Chilhowie, Dublin, Wytheville, Marion, and Independence," Carl told the Banjo Newsletter.

Returning to the Bay Area, Carl felt like he was in a traditional music desert. "Driving



Carl arrives at 1996 Father's Day Festival. CBA file photo.

back from the East, I could my dad was processing out loud what would become CBA," said Corbin Pagter. We needed to be able to find each other."

Corbin said his dad was so committed to getting together with other pickers that they once drove 450 miles or so from the East Bay to Los Angeles for a weekend festival featuring the Byron Berline and the Kentucky Colonels. They arrived to discover the festival was canceled, immediately got back in the van to drive another 500 miles north, past San Francisco, to a gathering on the Russian River.

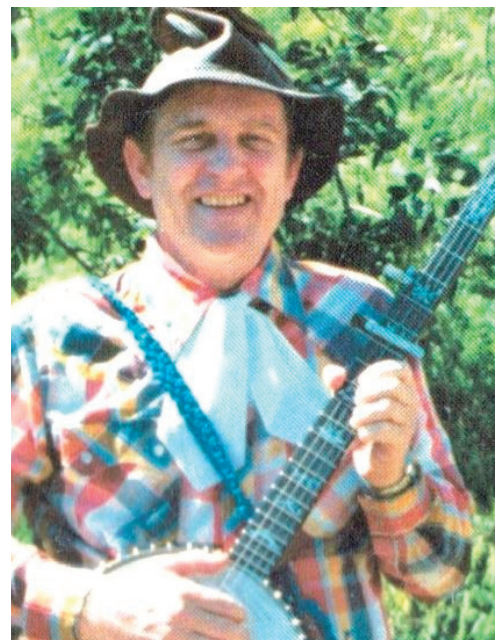
The nascent San Francisco bluegrass scene in 1973 then had at least one thing going for it: a three-hour radio broadcast that featured live bluegrass on Saturdays.

Carl began heading to the show with his banjo every week, and met a number of



Carl and Jake Quesenberry, CBA members #1 and #2. CBA file photo.

bluegrass lovers there, including Jake Quesenberry, Wayne Williams, Patsy and Elmo Shropshire (the "Homestead Act"), John Hedgecoth, and many others. "Jake and I quickly became close friends and picking buddies, and talked of forming a bluegrass association to perpetuate the music and keep musicians and fans in touch. I worked on the legal formalities (making sure that the articles of incorporation expressly covered old-time, gospel, and traditional acoustic music) and The California Bluegrass Association came into being in December, 1974," Carl said in 2019.



Carl Pagter. Country Ham, 1980.

*"I realized that music provided me with a sense of family and community that I had sorely missed growing up"*

- Carl Pagter

Pagter's vision for the CBA mission used the inspiration from the community and music that was taking root and blooming in California in the mid-1970s. While "bluegrass" was the genre closest to the heart of the music for Carl, even he wrestled with how to bridge the whole, wide, muddy river that makes up the American traditional acoustic musical canon.

"I had the opportunity to chat with Carl just before my first in-person board meeting in Lodi," said Robin Frenette, CBA board member, and photographer. "I thanked him for putting in the 'traditional instrumental and vocal music of the United States' part in there, because that allows us to grow and attract young people from roots music genres, and introduce them to bluegrass and old time. He said, 'I only have one regret. I should have put the word 'acoustic' in there.'"

Another foundational pillar of the CBA, again thanks to Carl's vision, is its volunteer leaders.

"Volunteers are invested in the organization to an extent that paid staff will never be. Over its forty-five years ... it is our volunteers who have built the CBA into the largest and most innovative bluegrass organization in the U.S.," Carl said in 2019. "The CBA has facilitated communication and interaction among professional and lay pickers, singers, and performers. We have spawned youth programs, outreach, inclusion of various factions, and yes, we still fill the stage with bluegrass, old time, gospel, and traditional music, while uniting a diverse community."

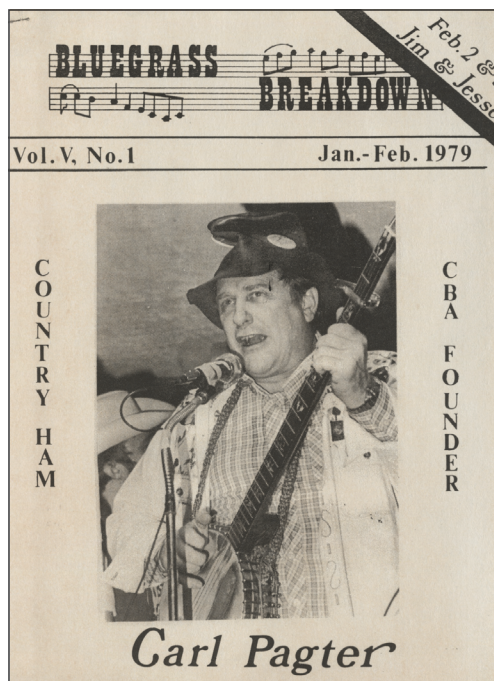
Carl would continue to travel between Virginia and California, and everywhere in between, it seems, building a legacy along the way.

President emerita of the CBA, Darby Brandli, told Bluegrass Today on his passing: "Carl had a life that mattered. When he 'retired' from CBA leadership, he became more involved with the [Bluegrass Music Hall of Fame and] Museum and the IBMA

*"It is our volunteers who have built the CBA into the largest and most innovative bluegrass organization in the U.S."*

- Carl Pagter





Bluegrass Breakdown, 1979. CBA file photo.

Foundation, and he made certain the CBA continued a presence at the World of Bluegrass. He kept his finger on the pulse of the CBA."

Thinking of innovative ways to connect California's music and musicians to a broader audience was always one of Carl's priorities. This led to programs like CBA's jams, Campouts, Youth Program, our beloved Father's Day Festival – as well as our showcase and trade show presence at IBMA, helping promote California bands to Eastern festival promoters.

Tim Edes, fellow banjo player and former CBA board chair, said this to Bluegrass Today after Carl's passing. "Carl Pagter was a good man who was obsessed with the success of the CBA, and the preservation of bluegrass music. Carl was a great mentor and pragmatist. He was adamant that the CBA have a presence at the IBMA convention and trade show every year, personally financially supporting the trip for the team for several years. Carl deserves all honors and adulation for his dedication to bluegrass music."



Robin Frenette, Theresa Gooding, Valerie Cornejo, Patrick Campbell, Lani Way, Darby Brandli, and Carl. Photo by Bob Free.

## TWO CBA CAMPS OFFER CONVENIENCE AND VARIETY



The future is looking up for Mike Compton's mandolin students at CBA Summer Camp. Photo by Alan Bond.

### THE JULIAN FAMILY FIDDLE CAMP May 3-7, 2023 – Julian

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### CBA SUMMER MUSIC CAMP June 11-14, 2023 – Grass Valley

The 23rd annual CBA Summer Music Camp, at the beautiful Nevada County Fairgrounds in Grass Valley, features daily instrument-focused and elective classes, jams, square dances, and student and faculty concerts among the shade of tall pines.

The camp is geared for advanced beginner to intermediate adults, and this year's faculty includes John Reischman, Stash Wyslouch, Allison de Groot, Tatiana Hargreaves, Caleb Klauder, Reeb Willms, Jake Blount, and 2020 Steve Martin Banjo Prize winner Catherine "BB" Bowness from Mile Twelve, among others!

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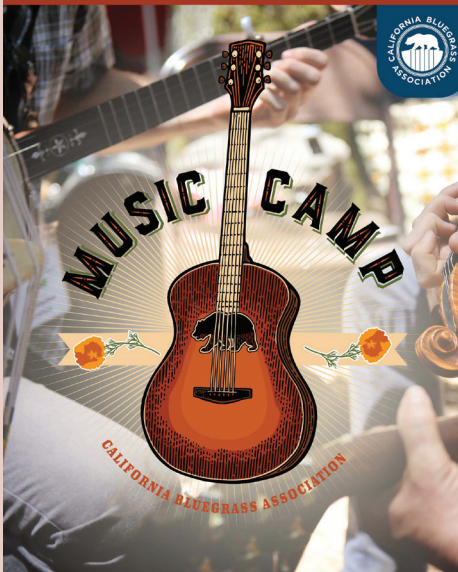
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# REMEMBERING CARL PAGTER

## THROUGH THE EYES OF OUR COMMUNITY



Carl and Corbin Pagter at Brown Barn Festival in 2006. CBA file photo.



Corbin Pagter: Carl's son; multi-instrumentalist and recording artist. Photo by Robin Frenette.

Carl Pagter had an infectious love of bluegrass and old-time music — and community. A corporate lawyer by trade, he realized his true passion at a young age, on the weekends, with his desire to sing and play music.

This love of playing his banjo drove him to be a lifetime volunteer to the organization that he helped start in 1974. He was so devoted to the CBA that he would drive across the state for a board meeting just to give input or to see a performance. He

only missed the first festival because he was working on the East Coast at the time. He was at every Grass Valley Festival since. He would be there no matter what.

His incredible devotion to his life in music, and the philanthropy, patronage, and giving spirit he had, has inspired many generations to do the same, and will continue beyond his mortal life.



Farrin, Cindy, and Harry Liedstrand; Corbin and Carl Pagter; Matt Dudman. Walnut Creek Farmers' Market, 2009. Courtesy Mt Diablo String Band.



Carl and the kids at Vern's Stage, 2016 Father's Day Festival. Photo by David Brown.

I first met Carl Pagter when I went to his house just east of the East Bay to attend a music party, somewhere around 1973. I played bass all night, figuring out where the notes were on the fingerboard, and preparing for my very first-ever bass-playing gig as the newest member of the Phantoms of the Opry. My fingers were torn to shreds, and so I was also learning the ropes of effective taping to prevent further blisters.

Carl introduced me to his guest Cy Cobin, the author of the beautiful song, "A Good Woman's Love." I had never met a famous songwriter before. I also think that party may have been the first really big music party I had ever attended, and I recall rooms and rooms of pickers all over his house.

Carl was always so welcoming and generous to younger musicians. I recall the enormous all-day-and-night jams he would host at Grass Valley (the "Father's Day Festival" will always just be known to me as "Grass Valley"): so welcoming to everyone, always instantly identifiable with his famous floppy leather hat festooned with buttons. He almost never went to the main stage. While I may have been initially put off by not seeing Carl in our audience, as years went by I learned to appreciate deeply what he and his jam sessions brought to the festival. It was all about playing the music, not being a passive observer.

We owe Carl a deep debt of gratitude for jumping in with his lawyerly skills, shepherding the nascent CBA through its initial growing pains, and getting it up and running as a solid non-profit organization. His energy and bountiful love of live old-time and bluegrass music will be greatly missed in our community. We need our elders.



Laurie Lewis: CBA charter member, bluegrass maven; award-winning songwriter, performer, and bandleader. Photo by Patrick Campbell.





Carl at Father's Day Festival 2022. Photo by Patrick Campbell.



Carl jamming with friends at 2014 Fathers Day Festival. CBA file photo.



Steve Goldfield: Former CBA Secretary and old-time music coordinator; writer and banjo player. Photo courtesy of Mike Fahmie.

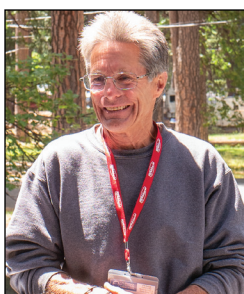
Of course, I talked to Carl a lot about the CBA during my six or seven years on the CBA board.

I'm not sure exactly when I first met Carl, but it was probably in the 1980s. I recall the late Rick Abrams and I walking around with our banjos looking for a jam in Grass Valley. Carl was there playing with his niece. When I mentioned it to Carl later, he said we should have joined in! So later, I was with Carl at a festival when Rick announced that the two of us would be joining

him in an old-time banjo workshop. Neither of us knew about it, but we still went; there were four of us. We played "Soldier's Joy" in four different tunings. Carl liked to capo up to the 7th fret to play in D.

Carl was close to Warren Hellman, who started the Strictly Bluegrass Festival (later "Hardly Strictly ...") in Golden Gate Park. I remember Carl brought him one of the many times he brought people to jam in camp at Grass Valley.

On another occasion, he brought Sammy Shelor, as Carl was also connected to the scene in the Southeast. Carl had started attending the premiere old-time festival, the Appalachian String Band Festival in Clifftop, West Virginia. He suggested hiring a band called Bigfoot which had won the traditional string band contest there. We did.



Steve Hogle: CBA charter member, former board member, CBA Lifetime Member, Father's Day Festival producer. Photo by Patrick Campbell.

My early remembrance of Carl – he was seated at the membership sign-up table at one of the very first California Bluegrass Association's events at the Fairfield Community Center.

I got to know Carl right from the beginning, as I was moved by his energy towards something building, something that was happening to our bluegrass and old-time music community. He had a vision that was unshakable and a conviction toward what could and would become an institution in Northern California, and beyond.

Carl and the early founders of the CBA were a gifted group, with a concept that has proven so successful for all of us music lovers.

Carl to me, aside from the friendship, was a voice of reason. Commitment to his passion and organizational prowess paid off right from the start. The CBA has gone through an evolution as an organization, but the original plan to support and nurture bluegrass and old-time music has never faltered thanks to our trusted founder.

I will miss you ol' buddy, but we will both be there for the 50th anniversary festival – you in your spiritual presence and me walking proudly with you, as promised. Oh, and I'll miss your pick'n too!



Carl with Tennessee Mafia Jug Band. Photo by Mike Melnyk.



Snap Jackson and Carl at 2010 Plymouth Bluegrassin'. CBA file photo.



# WOMEN OF CALIFORNIA BLUEGRASS

## A VIRTUAL ROUNDTABLE

*cont'd from front page*

record her dad gave her along with her first guitar. She arrived in San Francisco in the early 1970s from Chicago to study at the San Francisco Art Institute.

Kallick and Lewis met while hitting local folk festivals, and hanging out at Paul's Saloon – a San Francisco bluegrass institution dating to the late 1960s – to catch the newest bands around, inspired by the likes of local pickers who included Pat Enright, Paul Shelasky, Markie Sanders, and Ingrid Fowler.

Women were still a sideshow on stage, and, outside the Bay Area, not always easily welcomed in jams. “The guys would move in and they would just move me away,” Lewis said. This thing happened more than once. The message was: “Girls don’t belong in this music.”

Kallick and Lewis recalled the waves they thought they would make by bringing an all-female five-piece to perform at Paul's Saloon. They wanted to make a statement about the power of the music women were making.

“We just had it in our minds that it would be so wild for the five of us women to work up three songs, and open on the jam night and just knock everyone’s socks off. Because it would be such a thing. And it was – it was a thing! And that’s what started The Good Ol’ Persons,” Kallick said.

The band’s three-song set was so well received that the band – then Dorothy Baxter, Barbara Mendelsohn, and Sue Shelasky, along with Kallick and Lewis – was hired to play four hours of material at Paul's. They were a hit, and the band was packing the place out regularly.

“I always say that it’s because for the men, we’re a bunch of girls and it was fun to watch. And for the women, we were women, so it was fun to watch – it was different.”

But when Lewis went to ask for a raise on the \$125 or so a night the band was making, suffice it to say she didn’t get the response she was hoping for.

Later, the band did get a fairer share of the door. “He decided it was worth that to have his bar be packed. But that was a bumpy path,” Kallick said.

And though such brazen discrimination might not still be as common, the group said old patterns that ran through the industry that still exist.

“When I first started getting booked outside of California,” Lewis said, “[my booking agent] told me that she would talk to a festival promoter, and they would say ‘we already have our girl band’ – which meant one woman-led band for the entire festival.”

The group did acknowledge many things have changed – and that ultimately, continued progress depends on individual talent buyers actually hiring the great bands led by women.

And not just one per day, which Kallick noted can still be an unspoken quota at some festivals, even in our state. That tells us there is still room for more California’s women-led bands.

“Would somebody say they couldn’t have Tony Rice and Larry Sparks on the same day as a festival? No, they would never say that,” Laurie Lewis said.

Today, observed multi-instrumentalist, singer, and bandleader AJ Lee, some festivals are actually concerned that if they don’t have enough women on the bill, that they risk getting negative publicity. “This is the best-case scenario of a nice progressive festival that people want to play,” Lee conceded.

We’re glad to note CBA’s festivals were among the ones noted as leading the way! “The lineups look really egalitarian to me,” Kallick noted.

As we moved to what may have helped things change, and how we can keep trends moving in the right direction, I asked if the evolution of CBA has mirrored the progress of women in general, for example: half the CBA board seats are currently filled by women. Lewis insightfully noted the CBA is a volunteer-led organization, “so it depends on who is involved. Early on, I was involved, as a charter member, board member, and festival coordinator. Kathy and I were at the first festival. We were one of the first bands asked to play, I think, by Ray Edlund,” Lewis recalled. And today, she continued, “more feminist, activist women have gotten involved, and that’s made a huge difference.”



**KATHY KALLICK**

Bandleader, vocalist, guitar and bass player, songwriter, and recording artist.

Active 1970s to present.

Current Project: Kathy Kallick Band.

Awards include a Grammy, two International Bluegrass Music Awards, a Lifetime Achievement Award from the Northern California Bluegrass Society, and a Lifetime Membership Award from the CBA.

Helped establish Chicago's Old Town School of Folk Music.



**AJ LEE**

Bandleader, vocalist, multi-instrumentalist, songwriter, recording artist.

Active early 2010s to present.

Current Project: AJ Lee and Blue Summit.

Awards include 12 NCBS Awards, IBMA Momentum Award, FreshGrass Band Contest Winner with Blue Summit, 2nd Place in the Winfield National Guitar Flatpicking Contest.





## LAURIE LEWIS

Bandleader, vocalist, multi-instrumentalist, songwriter, instructor, producer, and recording artist.

Active early 1970s to present.

Current Project: Laurie Lewis and the Right Hands.

Awards include 2x California Women's Fiddling champion, 4x IBMA award-winner, Multi-time Grammy nominee and one-time Grammy winner, and a Lifetime Membership Award from the CBA, of which Lewis is a founding member.



## ANNIE STANINEC

Performer, fiddle and banjo player, instructor, recording artist

Active late 2010s to present.

Current Project: Kathy Kallick Band.

Awards include three NCBS awards and an IBMA Momentum Award.

Toured as a member of the Rod Stewart Band.

"It has to be people that have a consciousness about having exposure for everyone," Kallick agreed.

When asked about challenges that remained, one that stood out is the little bit of education that talent buyers could do before making assumptions about a band. If they are led by women, Kallick noted, festival promoters may not even consider who else is playing in the band when deciding whether or not to hire them.

Lee took it a step further. "They don't actually go and listen to the videos, so they say that they don't think that the band will have 'enough energy' based on the appearance of the band," she said, to knowing chuckles from the other players.

Lee said she's also judged contests where female pickers weren't getting the consideration they deserved from her male counterparts. So Lee makes sure to advocate for them, even if she's the only one. And when that woman wins, she makes sure the musician knows why – "not because you're a woman who plays music, but you're a woman who plays music really well."

Thankfully, we seem to be moving past the industry stigma, that many of us can speak to personally, about women transacting money. This has created more than one awkward moment for women on each side of the exchange.

Kallick recalled festival promoters at times outright refused to pay her directly – even as the bandleader. There was an obvious expectation that one of the guys in the band would take the money. "But the guys didn't have the contract, had no relationship, but they had to get us paid," she recalled. "Uncomfortable."

I was curious about the group's thoughts regarding the role of mentorship in advancing gender equality in music, and Lewis talked about what Lee called "mentoring by example."

"I set out to do what I love, and you can talk about how you can do what you love better ... just allowing people into what you love and to have the enthusiasm to share that love ends up inspiring a lot of people."

The group also spoke to the supportive role that men like Colorado's Pete Wernick and our own Mark Hogan have played in the past, as well as the power of mentors to change the narratives driving the need for allies in the first place.

Fiddler, performer, and instructor Annie Staninec reflected on the self-image that her mentors – including Kallick,

Lewis, and renowned Berkeley fiddler and teachers' teacher Chad Manning – helped her create.

"Nobody who has ever mentored me has given me any reason to believe that there is something that's not accessible to me because I'm a woman. Everyone just helped me to become the best I could be so growing up, the thought of being a woman playing bluegrass never really crossed my mind. I guess I'm very, very fortunate," Staninec said. "I try to do the same for all of my students, too. I just look at them as people; we equally respect each other."

And, we're happy to share, everyone agrees that continuing to create pathways for young people to experience together the personal challenges and social dynamics that musical community invites is one of the longest levers to remove gender barriers in our community.

Programs like CBA's Kids on Bluegrass, KidsFest, our Youth Academy, and kids lending library, in our words, keeps getting them together before they know any differently!

"Kids on Bluegrass is such a large program mixed of boys and girls," Lee said. Because they are the next generation of players and pickers, they don't really have that inner sexism. As they get older they won't exclude their women friends, because it's what they know."

Expanding bluegrass's influence among young people seems like a great way to get more people into the music, which led me to ask: "Is our audience growing?"

Lee was quick to point to one aspect of the music that is creating more listeners and pickers: "The jamgrass scene in particular is growing exponentially. Billy Strings' whole summer is sold out – he's selling out arenas multiple days in a row."

Staninec was more circumspect. "That's a complicated question to me, because people's definition of bluegrass varies widely, wildly. It can be such a huge umbrella, and what one person considers bluegrass is what another will not in any way."

The huge umbrella is where it's at, Staninec says. "When there is a wide audience for anything, there is a part of that audience that is going to get the bug and research the roots of those people, and dig down for the roots of those people, into the more traditional roots, which is where my heart is. So I have hope that traditional bluegrass will not be lost."





## NOTE FROM THE CHAIR

cont'd from front page

were also part of the band. And who could forget the music of Kate Wolf and her band, featuring the jaw-dropping guitar virtuosity of Nina Gerber?

You might notice a trend here – these memorable instrumentalists, vocalists and songwriters were not guys. It was therefore a bit of a surprise when I later toured different regions throughout the U.S. to visit other bluegrass events and – oddly – didn't find this same composition on stage. Of course, there were notable stand-outs, such as Missy Raines, Lynn Morris, Alison Brown, Rhonda Vincent, and the remarkable Alison Krauss. But these woman-led acts often seemed to be treated as a novelty, not as the core part of the bluegrass sound that I became enamored with back at Paul's Saloon. This enigma is described very well by banjo star Murphy Hicks Henry in her book "Pretty Good for a Girl." Murphy captured what I was seeing, but not really understanding: If a musician was female, she was somehow considered different – perhaps sometimes even inferior – to her male counterparts. Something's not right with this picture. Murphy points out that this male-dominated viewpoint dates back to the earliest days of bluegrass, when Sally Ann Forester was part of Bill Monroe's Blue Grass Boys with Lester Flatt and Earl Scruggs.

Because March is Women's History Month, we thought it important for CBA to explore this topic, and to learn more about the dedicated women who are part of bluegrass here in California. It is an opportunity to reflect on how things have changed (or not) over the past few decades. It is also another chance to consider how to make room for all talented bluegrass and old-time performers, regardless of gender or other differences.

We always appreciate your feedback and thoughts. Contact us at:

[Breakdown@CaliforniaBluegrass.net](mailto:Breakdown@CaliforniaBluegrass.net).



### CORRECTION TO FEB ISSUE

by the Bluegrass Breakdown

Black Opry's Holly G gave us a heads-up that their music production residency program, which we wrote about in our February issue, is at Philadelphia public radio station WXPB. We wrongly published it taking place at Strathmore University's WSPB, and apologize to all for the error.

# NEW JAM IN NOHO!

## THE SOCIAL REPORT

story and photos by Donna Hargis

If you doubt the arrival of spring in the Southern California bluegrass scene, make it a point to meet Ryan Schindler from North Hollywood. I met Ryan at the Great 48, where we both were having our socks blown off by the Honey Buckets. I found out that Ryan had just started a new jam in his town, so we were instant pals.

Ryan started playing guitar at 18, according to him, a "late start." Well, he's only 31 now, so I guess percentage wise ... ? But he played rock 'n' roll, like most normal kids. Until just last summer, when he decided to check out a certain bluegrass festival in Vista. Yes, Ryan's first real bluegrass experience was Summergrass 2022!

Ryan jammed late into the night and fell in love. If you're reading this, you probably know what I'm talking about – I guess some grow into bluegrass slowly, but many of us can identify a moment that the music tapped us on the shoulder and said, "Hey, you're coming with me." We literally had no choice in the matter. And submitted, smiling.

That experience galvanized Ryan to jam, so he had no choice but to dive in. He practiced and listened on and on and on, until South State 48 in November. He returned home again determined, and here is what Ryan said happened next:



Ryan Schindler at the North Hollywood Weekly Jam.



Jammers gather at Lawless Brewing in NoHo.

*"I looked around and the closest jam was a weekly jam over an hour away, so I simply knew that I needed to start a jam: there was no avoiding that. I needed to play this music with other people as often and as soon as I could."*

*"I found a good spot at a local brewery and hung up flyers all over town. I printed out 100 or so and hung them everywhere on a long walk with my daughter. I started an Instagram and email list and walked around to local guitar shops and spoke to the owners to promote it. I posted on Facebook groups and different message boards to try and get the word out to as many different circles as I could."*

*"I could have started a band, but I was so new to the music that I felt the best way for me to learn it fast was to surround myself with people who knew the music."*

Ahem. The respect in that last statement should make every true 'grasser a little teary. And the enthusiasm and determination is humbling. Even this social butterfly is questioning if I have enough glitter. We could all use a cup of that determination.

Ryan would like to invite you to his new jam, if you can get there at 6 p.m. on a Wednesday. The weekly jam is in North Hollywood, at Lawless Brewing: a really cool venue. There is a good crowd there, though the interior is set up in a way that patrons aren't really paying attention to the jam. There have been anywhere from eight to 15 people on a given night so far, and as it grows, there is room to break out into multiple jams. The outdoor area is spacious and lovely, with hanging lights and a trendy food truck.

If you want to join Ryan's email list, he will only use it to send you his weekly jam report. I'm glad I'm getting that little dose of California sunshine.

Email Ryan Schindler and get on the list at [NoHoWeeklyJam@gmail.com](mailto:NoHoWeeklyJam@gmail.com).







# INSTRUMENTS NEEDED TO KEEP KIDS ON BLUEGRASS

CBA KIDS INSTRUMENT LENDING LIBRARY SEEKS DONATIONS TO SUPPORT YOUNG PICKERS

by Sharon Khadder

Right now, more than 100 kids across the state are playing instruments borrowed from the **Kids Instrument Lending Library** – a CBA program you may not even know about.

You'll see young pickers with these instruments picking and jamming at restaurants, markets, and festivals in California and beyond, strengthening and enriching our bluegrass culture and bringing music to families and communities all over California. Not just today, but in the future, and for a long time to come.

You'll see them in Donna Hargis's brand new bluegrass club at Miraleste Intermediate School, where as of just last month, students are singing and picking, and two teachers have recently taken up playing mandolin – and she's planning to expand with a summer program this year. And you'll see them at Cabrillo Elementary School in Pacifica, where Jared Katz has been teaching third and fourth graders to play bluegrass for years, and several alumni from his program regularly play at markets and cafes.

The busiest time for the lending library is during the Father's Day Festival, when families from California and across the U.S. converge in Grass Valley to celebrate bluegrass music. Last year, current or former borrowers were featured in bands on all three stages, and recent youth bands including Crying Uncle Bluegrass Band, North Country Blue, Birches Bend, Who's Feeling Young Now, and Young and Up Too Late are all playing CBA instruments. The CBA also hosts two important youth programs at the festival, The Youth Academy and Kids on Bluegrass, and many of these kids turn to the library for their instruments.

You need only look at today's hot bluegrass artists to see the impact of the CBA's youth programs; artists like Molly Tuttle and AJ Lee got their start in the CBA. And for the past several years, California has also sent more kids to IBMA's Kids On Bluegrass program – itself modeled on the CBA's KOB program – than any other state.

Your Kids Instrument Lending Library is so successful, so popular, in fact, that requests for instruments now outpace our ability to provide them.

The library specifically needs good-quality, smaller or fractional-sized instruments for elementary and middle school students, or donations that will help us purchase and provide even more instruments and their necessary accessories like strings, bows, and capos.

You can make a donation on our website at [californiabluegrass.org/support](https://californiabluegrass.org/support), by writing a comment and indicating that you'd like your donation to benefit the Kids Instrument Lending Library. You can also contact Sharon Khadder, our current Lending Librarian, at [instruments@californiabluegrass.net](mailto:instruments@californiabluegrass.net) to donate an instrument or make a financial contribution. Please give generously and help us bring the joy of bluegrass to a new generation!



AJ Lee at 2007 Father's Day Festival plays on a mandolin from the Lending Library. CBA file photo.



Stretching bass muscles. Photo by Robin Frenette.



Backstage and ready to perform. Photo by John Woodworth







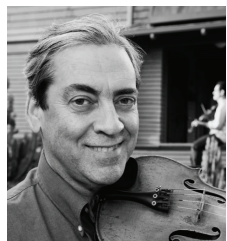
Photo by Appalachian Encounters.

## DOC'S LASTING INFLUENCE ON CALIFORNIA BLUEGRASS

by Dave Berry

Arthel Lane “Doc” Watson was born March 3, 1923 – 100 years ago this month. This centenary provides an opportunity to consider a world without Doc Watson. Wikipedia simply tells us that Watson was “an American guitarist, songwriter, and singer of bluegrass, folk, country, blues, and gospel music ... who won seven Grammy Awards as well as a Grammy Lifetime Achievement Award.” But this grossly understates his impact on bluegrass pickers over many decades. Doc Watson’s influence on multiple generations of roots musicians is undeniably far and wide, including some of the most influential musicians here in the CBA community.

**Tom Sauber**, the celebrated multi-instrumentalist central to the Southern California old-time music scene since the 1970’s, had this to say about Doc’s influence:



Tom Sauber

playing with him. Everybody I knew wanted to play like Doc. It took me a while

“I started seeing him at the Ash Grove when I was in high school with Fred Price and Clint Howard. He’d usually come out twice a year by himself before Merle started

to figure out that I wasn’t ever going to get there.”



Jim Nunally

**Jim Nunally**, the guitar wizard whose resume includes both the David Grisman Bluegrass Experience, and John Reischman and the Jaybirds, put it this way:

“Doc is the person who sort of set the tone for those to come: Clarence White, Tony Rice, and Dan Crary. He was such an inspiring picker and an absolute American treasure for his knowledge of the old time, bluegrass, and contemporary songwriters.”

**Kathy Barwick**, widely hailed over the past 30 years as one of Northern California’s most versatile acoustic musicians, discovered Doc through other players.

“I came to appreciate Doc a little later in my guitar playing, when I started to realize how much what I played came from Doc, through others. In particular, Clarence White was heavily influenced by Doc, and as I



Kathy Barwick.

hung out with guitarists that were heavily into Clarence, I picked up a lot of those approaches kind of second-hand.”

I asked **Steve Pottier**, the Bay-Area multi-instrumentalist known for his work with Done Gone Band, how Doc influenced his playing to which he said.



Steve Pottier..

“Well, first of all, hearing Doc’s recording of “Black Mountain Rag” was what started me down the road of flat-picking and bluegrass! I think my takeaway from Doc is

my love of trying to find ways to play the melody, rather than just scales or a jazz approach. Doc was such a master at this, and a paragon of tone and taste, always someone to look up to and worth trying to emulate.”

To a mainstream bluegrass crowd, Doc likely was best known for his high-octane guitar flat-picking but he was so much more than that. It’s interesting hearing how he influenced players in other ways. I asked San Francisco-based fiddler, pedal steel, banjo, and guitar player **Larry Chung** what made Doc special.



Larry Chung.

“Doc is one of my favorite guitar players and perhaps one of my favorite musicians. Doc was a brilliant flat-picker, employing single notes or double stops, long linear lines, amazing vocal accompaniment, bass runs, impeccable timing, and feel. Playing around the song, yet always the melody, always complimenting the story and the mood. His voice was powerful yet somehow conversational and familiar. He always found a lovely balance between the songs he wanted to play and the songs that would appeal to his listeners.”

Kathy Barwick gives further insights into his guitar sound.

“Regarding his guitar playing, his adherence and devotion to melodies are what really stands out for me. And his frequent use of cross-picking. His clean and powerful picking, and so fast! His repertoire was so varied and interesting.”

Jim Nunally zeroes in on the essence of Doc’s playing: “He had a very soulful voice and wonderful material, the depth of his contribution to the American old-time and bluegrass songbook is about as



**"Many of the younger acoustic flatpickers will eventually find him and his work, and will be delighted by the sheer joy in his pure playing and his elegant and tasteful approach to music and performance"**

- Larry Chung

deep as anyone else. His guitar playing was all his own and the delivery of performances was as good as it gets."

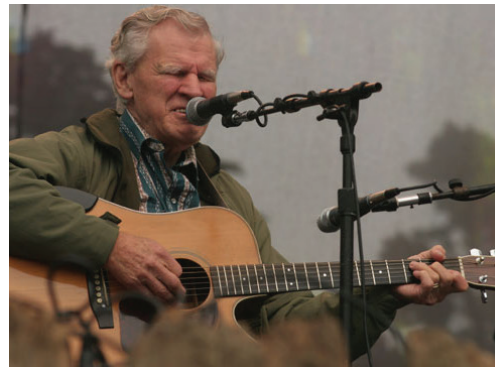
There's nothing quite like seeing your musical legends live and in their prime as many in this article are lucky to have witnessed. Steve Pottier shared this account of seeing him in his college dorm at University of California, Riverside.

"I saw him live several times; anytime he was within driving distance, I tried to see him. Every show was entertaining, but one incident pops out in my mind. Playing for my dorm in college, he grabbed the banjo and frailed a tune that I hadn't heard before called "Rambling Hobo." In the second part, he had to jump up to the 7th or 8th fret for one note. Ahh, he missed it! But then on repeating the tune, he always played that strange note. Later, backstage (which was actually one of our dorm rooms), he said, 'Dang that Rambling Hobo! I missed that note up the neck the first time, and I had to repeat it four more times so the audience wouldn't

think I made a mistake!"

Kathy Barwick puts it succinctly. "I only saw him once that I remember, in Davis. Mostly I remember being in awe!"

I was curious what people thought Doc's legacy is, and the varied responses typify Doc's eclectic persona which Tom Sauber captures well, "Part of it is the festival Merlefest. But it is always going to be as a singer and an entertainer who encompassed old-time, country, bluegrass, and even jazz music."



Doc Watson at Hardly Strictly Bluegrass in 2005. CBA file photo.

Kathy also reminds us of how Doc changed the role of the bluegrass guitarist. "Doc was one of the first country guitarists to play fiddle tunes. In that, he helped to create that role within bluegrass music. His influence on other guitarists helped to bring lead guitar playing into bluegrass. Of course, his legacy is much larger than his contribution to bluegrass music!"

Larry Chung details some influential recordings. "So many of his licks and recordings have become part of the flatpicking canon. Many of the younger acoustic flatpickers will eventually find him and his work, and like myself, will be delighted by the sheer joy in his pure playing and his elegant and tasteful approach to music and performance. The Vanguard recordings of his solo playing are still just marvelous to experience and easily my favorites, including "Muskrat," "Tom Dooley," and "Alberta." Doc isn't a bluegrass guitarist, per se; he's a guitarist's guitarist, and really, a hillbilly American guitarist in the very best ways. A national treasure."

Of course, there is so much more to his story. Interested readers can check out the book by Kent Gustavson, "Blind But Now I See: The Biography of Music Legend Doc Watson."



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Drop by our newly revamped website and use the discount code **CBA15** at checkout for 15% off of your entire order throughout March 2023. We've got new releases, independent releases, new old stock vinyl and everything in between!

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Photo by Robin Frenette.

# SPRING CAMPOUT 2023: THE BEST WE!

by Deb Livermore

You may be hearing the motto for 2023 is "2023: The Best Me." I love that, and am working towards that for sure – exercising, eating right, happy thoughts, helping others – all the good stuff. Oh, and playing and listening to music.

With this in mind, I would like to offer this motto to all y'all! "2023: The Best WE!" What am I talking about? Well, I would like you to work at learning new songs and tunes, playing more music, creating new recipes for our get-togethers, and attending more events! We need to be together. We need to enjoy each other. We need to play more music together!

And so, please put the Spring Campout on your calendar: **April 18-23, 2023, in Lodi.** You may know that it is a weeklong event (held at the Lodi Grape Festival Grounds, 413 E. Lockeford St.) where people camp and play music from morning to night to morning. That's why you need a few new songs to share!

As we have in the past couple of Spring Campouts, we will welcome the **California State Old-Time Fiddle Association**, when they will hold their **55th Annual Open Fiddle and Picking Contest**. What fun we had last year. The excitement of the competition was in the air! This will happen on

April 21 and 22, 2023.

All events are free for the public to come out and walk around, listen to the music, bring your instruments to join in, and enjoy the contest!

We hope to have a couple of food and craft vendors for your enjoyment as well.

Camping is available for \$40 per night for RVs (with electric and water hookups) and \$10 per night for tent, car, or van camping (dry camping). Please make reservations by emailing me at [Deblivermore@CaliforniaBluegrass.net](mailto:Deblivermore@CaliforniaBluegrass.net). We will take payment on your arrival – cash, check, or credit. Please do not arrive before noon on Tuesday, April 18, 2023, unless you are volunteering to set up. Thanks in advance.

Volunteers are always needed at campouts. It takes a team to provide what you need. Please consider helping out the CBA, or the CSOTFA with their contest. You can contact me to volunteer for the CBA or [Texshar@pacbell.net](mailto:Texshar@pacbell.net) to volunteer for the fiddle contest.

So don't forget – "2023: The Best WE." I look forward to hearing all of those new licks, songs, tunes, and eating new recipes!

See you soon!



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Campground old-time jam. Photo by Alan Bond.



Della Mae brings the energy on stage. Photo by Patrick Campbell.

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TOTAL



## Monthly Trivia Quiz

by Bert Daniel

January found us dabbling in an age-old ritual between the lines of our trivia question about a 1955 film, "In the movie 'Man Without a Star,' what did Kirk Douglas wield instead of a gun at a potential gunman?"

The answer, of course, is the key to the old game: The Banjo Joke. Because it was, in fact, that known slayer of fascists and sadness – the banjo – that was wielded in this Western. Truth be told, the banjo is actually on the books in Colorado as a deadly weapon. Really.

CBA members David Brown, Pete Hallesy, Louis Kaplan, Gary Muench, Peter Thompson and Dennis Vied either love old Western movies, a good banjo joke, or both, as they all knew the punch line, if you will. We queried pi to the 972nd digit, giving us the number six – and Dennis Vied as our alphabetically-determined winner of a coveted CBA t-shirt!

## MARCH TRIVIA CHALLENGE

As March is Women's History Month, I felt the need for challenging you with a bit of California bluegrass history that ties in. Let's see who can get this one:

Name the Central Valley songwriter who kept a low profile, but was on a first-name basis with the likes of Merle Haggard, Rose Maddox, Ray Park, Porter Wagoner and Minnie Pearl. In real life she was a housewife who ran a driving school, but the Louvin Brothers covered at least four of her songs.

Send answers to:  
[trivia@californiabluegrass.net](mailto:trivia@californiabluegrass.net)  
no later than March 31.

We've got a special prize for Women's History Month, too: a set of women "Trad Music Superhero" stickers from our superhero Breakdown layout designer, illustrator, and fiddler Gina Dilg.

The winner will be announced in the May 2023 Bluegrass Breakdown.



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CALIFORNIA BLUEGRASS ASSOCIATION  
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SAN FRANCISCO, CA 94121-2605

CHANGE SERVICE  
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WEST SAC, CA



Kirk Douglas in "Man Without A Star" 1955.



This month's prize comes from our graphic designer Gina Dilg, featuring a selection of sturdy stickers from her "Trad Music Superhero" series.

## #BOOKMOREWOMEN

"The inspiration behind #bookmore-women is the pervasive gender imbalance that currently plagues music festivals. The goal is to provide a visual representation of the problem, start conversations, and work towards better representation on future lineups."

#BOOK	MORE	WOMEN
2018	27.1%	
2019	31.9%	
2021	36.0%	
2022	39.8%	

PERCENT OF MUSICAL ACTS BOOKED FOR 8 MAJOR US MUSIC FESTIVALS THAT ARE OR FEATURE AT LEAST ONE WOMAN OR NON-BINARY PERMANENT MEMBER

FOLLOW @BOOKMOREWOMEN  
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