

TBA AREA ONGOING EVENTS

AUSTIN AREA

CTBA
 • **Beginner/Intermed. Jam**
 1st & 3rd Thursday 7-9 pm
 Steve Mangold 512-345-6155
 • **CTBA Jam Session**
 Sunday at Artz Rib House
 3-5 pm, 512-442-8283
ARTZ RIB HOUSE
 • **Live Bluegrass Show**
 2330 S. Lamar, 6:00 pm
 512-442-8283
AAAMS JAM
 Wed, Anderson Mill Baptist
 Church, 10633 Lake Creek Pkwy
 Dinner 5:30 (\$3) 6:30-8:30 pm,
 259-7702- call to join for dinner
 • **AFTM (Austin Friends of
 Traditional Music) Contra Dance**
 3rd Sat., Lutheran church at 3501
 Red River 8-11 pm, \$7, 462-0511
 • **AFTM Jam Session**
 2nd Sun at Threadgill's South
 Barton Springs & Riverside, 2pm
SMITHVILLE
 • **Way Station Opry**
 1st Sat, 205 NE 2nd, 6 pm, Steve
 Boatright, 512-272-8008
BRYAN/COLLEGE STATION
 • **Jam Session**
 Monday: 6:00 to 8:00 pm
 Buppy's Catering 979-690-6951
 • **Jam Session and BG Show**
 2nd Sat: Jam-4pm, Show-7pm
 Wellborn Com. Ctr. 979-690-6951
CHRISMAN
 • **Jam**
 3rd Sat: 7-10 pm

Chriesman Community Center
 Don Cook 979-567-0573
CLEBURNE
 • **Show & Jam**
 3rd Fri Cleburne Civic Center,
 1501 W Henderson (Hwy 67) 7 pm,
 \$3 www.geocities.com/ntbbbluegrass
COPPERAS COVE
 • **Jam**
 Fri-VFW Post 8577 at 1506
 Veterans Ave 7 pm
 254-542-6710 wlangdon@hotmail.com
GARLAND
 • **Bluegrass on the Square**
 Sat- March thru October between
 Main and State Sts. at 6th, 7:30-
 1 am Jim Miller 972-276-3197
GRANITE SHOALS
 • **Bluegrass and Gospel Jam**
 Last Sat: 6:30-10:00 pm
 706 Phillips Ranch Rd.
 830-693-8408
THE GROVE
 • **Outside Pick**
 General Store, 15 mi. west of
 Temple on Hwy 36, 6 pm til...
 M. Anderson 512-282-1215
HARWOOD
 • **Stage Show & Jam Session**
 3rd Sat, 9 mi. E. of Luling,
 Hwy 90, 2-9 pm,
 Ben Buchanan 512-263-7193
LEAGUE CITY (BABA)
 • **Jam & Free Bluegrass Show**
 3rd. Sat: Jam 5pm, Show 6:30
 Jan-Nov, League City Civic
 Center, 300 W. Walker St.
 713-990-5171

PARIS

• **Jam & Stage Show**
 3rd Sat: Jam 5:00, Show 7:00
 Chisum HS, Hwy 19 & 24, south
 of Paris \$5-members \$6-others
 Brenda Burks 903-784-8859
PEARL
 • **Jam & Stage Show**
 1st Sat: Jam 12:00, Show 4:30
 Hwy 183, 7 mi. south of Purmela
 Ronald Medart 254-865-6013
ROCKNE
 • **Bluegrass/Country Jam**
 1st Sat: 3pm til ..., 8 mi. S. of
 Cedar Creek on FM 535
TOMBALL
 • **Spring Creek Club Jam/Show**
 4th Sat: 5pm-jam, 7pm-show
 Oklahoma Community Center,
 NE of Tomball 281 376-2959
SAN ANTONIO
 • **Contra Dances**
 3rd Sat: 7:30 pm, International
 Folk Culture Center at Our
 Lady of the Lake Univ.
 512-434-6711, ext. 407
SOUR LAKE (Beaumont)
 • **Jam & Free Show**
 Southeast Tx BG Music Assn
 3rd Sat: 4pm, Elementary
 School, Hwy 326 S.
 Edy Mathews 409-755-0622
WIMBERLEY
 • **Bluegrass Jam**
 Fri: 7-11 pm, Idle Wild Deli @
 Poco Rio, 15395 R.R. #12, Alex
 Martin - 512/847-0430.



The Central Texas Bluegrass Association
 P.O. Box 9816
 Austin, TX 78766



Central Texas BLUEGRASS



Bulletin

VOLUME 25

NUMBER 1

JANUARY 2003

CTBA'S 25TH ANNIVERSARY

CTBA COMPILATION ALBUM IS ON THE WAY!

An album featuring most of the member bands of the CTBA will be available in coming weeks. Fourteen bands, twenty-eight songs--a good way to support your association financially and get a real musical bargain in the process!

Besides the familiar favorites in the Austin area, there are member bands you may not have heard from San Antonio, Bryan/College Station, and Lake Jackson (down on the coast). There's a little touch of swing, a little touch of Cajun, a little touch of honky-tonk and country and old-time ... plus a big serving of straight-as-rails, thunder-and-lightnin' bluegrass!

Some of the best musicians in the U.S.A. live right here in our association so be ready for this album--it's called "Central Texas Bluegrass! Volume 1--25 years and still pickin' strong!" That's right, it's the CTBA's 25th anniversary in 2003--so watch for this album, buy one for yourself and another for a friend, and help the CTBA and yourself at the same time. Won't be long now!

Thanks to Gordon Daugherty for all his work coordinating this project and to all the bands for contributing their material.

WELCOME NEW & RENEWING MEMBERS

Mr. & Mrs. Thomas Bartz,
 Stayton Bonner, Cara Cooke
 (Blazing Bows), Fred and Susan
 Knorre, John Lambert, Jane
 Laughlin, Randall Mason, Dennis &
 Carol McDaniel, Harold Pieratt,
 Willa Porter, Coleman Stephens and
 Jane Thorne.

BULLETIN

Beginning with the April issue, the Bulletin will be available as a downloadable pdf file at the CTBA website. Please inform Jacque Austin (512-475-8476), membership chair, if you prefer to continue to receive a hard copy. We are doing this to reduce the high cost of the Bulletin.

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Central Texas Bluegrass! volume 1



www.centraltexasbluegrass.org

For information on CTBA membership and activities, contact:
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 512-261-9440
 email:ctba@centraltexasbluegrass.org
 www.centraltexasbluegrass.org

CTBA is a non-profit, tax-exempt
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RANDALL'S GOOD NEIGHBOR PROGRAM
 The CTBA number for this program is 9735. If you sign up, Randall's will donate a percentage of your purchases to the CTBA!

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EDITORIAL THOUGHTS

Here's to the next twenty five years. Look for an article by Ken Brown, "A 25 year CTBA Retrospective", in the next issue.
sez

CTBA Artists and Bands BOOKING INFORMATION

- Austin Lounge Lizards:** Tom Pittman 512-454-8254
Blackland Prairie Boys: Clayton Elliott 512-898-2580
Blazing Bows: Mary Hattersley 512-873-8925 blazingbows@lycos.com
Brazos Country Grass: Gary Potter 979-690-6951 gdpotter@startel.net
Eddie Collins: 512-836-8255 eddiec@constant.com
Grazmatics: Mike Landschoot 512-454-7343
Hard to Make a Living: John Hood 512-376-7767 johnhood@grandecom.net
Ledbetters Band: Spencer Drake 210-698-2601 kthdrak@cs.com
Manchaca All-Stars: Buck Buchanan 512-282-2756
New Life PraiseGrass: S. Boatright 512-272-8008 scmboatright@msn.com
No Strings Attached: Aubrey Skeen banjo6@earthlink.net
Onion Creek Crowdaddies: Trent Shepherd 512-912-9216
Pet Rooster: Jay Richardson 979-297-2709 5rs@quik.com
Shawn Spiars 512-218-3928 sspiars@abac.com
Sieker Band: Rolf and Beate Sieker 512-733-2857 thesiekers@aol.com
Wayfaring Strangers: Willa Porter 512-328-3058 wlbporter@aol.com
Max Zimmet: 512-327-6023 thegarage@swbell.net

PLEASE NOTE THAT YOU MUST HAVE A CTBA BAND MEMBERSHIP TO BE INCLUDED IN THIS LISTING. IF YOU ALREADY ARE A CTBA MEMBER, SIMPLY SEND IN THE ADDITIONAL \$5.00 TO BECOME A CTBA BAND MEMBER.

MONTHLY ADVERTISING RATES

Full Page 7"x9"	\$30.00	1/4 page 3"x4"	\$12.50
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Take \$10.00 off above rates if you are a business member.
 Copy deadline is the 15th of the month.
 Publication on or about the 1st.
 Contact the editor at thegarage@swbell.net for more information.

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Publisher's Copy Protective Clause: Advertisers assume liability for all contents of advertisements and from any claims arising therefrom. We reserve the right to reject advertising for reasons of space availability or publication standards.

LOCAL SHOWS

- Jan 4:** Dobro Showcase Concert, Artz Rib House*
Jan 5: Grazmatics, Artz Rib House*
Jan 7: Onion Creek Crowdaddies, Triple Crown 6 PM
Jan 7: Two High String Band, Triple Crown 9 PM
Jan 10: Sieker Band, Artz Rib House*
Jan 10: Manchaca All-Stars, Manchaca Firehall 7:30 PM
Jan 12: Jim Hurst & Missy Raines, Steak & Ale 7 PM
Jan 12: Blackland Prairie Boys, Artz Rib House*
Jan 14: HTML, Triple Crown 6 PM
Jan 16: Rod Moag, Artz Rib House*
Jan 18: Steve Kaufman Concert, Eddie Collins to open, Live Oak Unitarian Church, 7 PM
Jan 23: South Austin Jug Band, Threadgills 7:30 PM
Jan 24: Grazmatics, Artz Rib House*
Jan 26: Eddie Collins, Artz Rib House*

*Artz Rib House: 2330 S. Lamar, Austin 512-442-8283



FESTIVALS & EVENTS

- Jan 30-Feb 2:** SPBGMA Music Awards Nashville, TN 660-665-7172
Feb 1: Tres Rios Indoor Bluegrass Festival Glen Rose, TX 254-897-4253
Feb 14-16: Frio River Bluegrass Festival Concan, TX 830-232-4006 parkviewrv@hctc.net
Feb 16: The Texas Bluegrass Legacy, Paramount Theater, Austin, 8 PM TX 512-441-9255
Mar 14-15: Paris Bluegrass Festival Paris, TX 903-784-8859

Please email (zimmet@skin-vein.com) or call (512-485-7700) the editor to have your show(s) listed.

Please contact venues for up to date information. Schedules change frequently.

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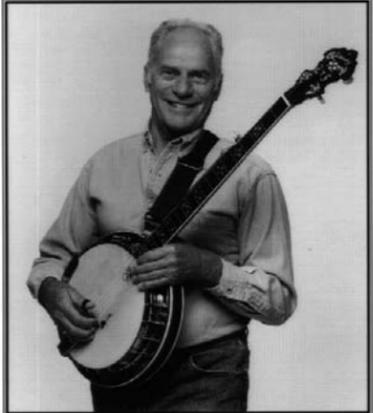
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Name _____ Date _____
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 Email _____ Occupation _____

PLEASE NOTE THAT LISTENERS AND PICKERS ARE WELCOME TO JOIN
 I can help with Committee work Festivals Newsletter Other _____
 Note that the following amounts are the minimum contribution amounts.
 Type of Membership: New Renewal Individual (\$20) Family (\$25) Band (\$25)
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 For Family, Band, and Patron Memberships, please append a list of the members of your family or band.
 I do not want my name and contact information included in a CTBA Membership Directory or in the CTBA mailing list, which may be exchanged with other music and arts related organizations.
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STAINLESS INSTRUMENTS

RANDALL'S GOOD NEIGHBOR PROGRAM

Please help out the CTBA by signing up for the Randall's good neighbor program and designating the CTBA as the charity of your choice. Our # is 9735. 1% of all their purchases go to the CTBA.

NEW JAM

There is an on-going jam every Monday evening from 7:00-9:00pm. All levels are welcome. The objective is to play music we love to improve our abilities, to have fun and make friends. Call Jonmarie at 462-1327 for more information, directions, etc

GORDON'S BLUEGRASS TRIVIA QUIZ
Submitted by Gordon Daugherty

Flatt and Scruggs did the theme song for "The Beverly Hillbillies" and occasionally appeared on the show. What other bluegrass band appeared on TV back then ("Hee Haw" doesn't count)?

The Dillard's, a band from the Missouri Ozarks, appeared on the old Andy Griffith Show in the early '60s. They were the Darlings, a Deliverance-style family of hillbillies. Besides them, there was "Pa", played by Denver Pyle, and a sister. After their first appearance, the boys never spoke but only sang and played, usually as they arrived in town on the back of a flat-bed truck. They portrayed stone-faced hicks perfectly, especially Rodney Dillard, who perfected the slack-jawed idiot. Doug Dillard, on banjo, was one of the very best of the early post-Scruggs pickers and did all the banjo in "Bonnie and Clyde" except for FMB.
(sources: Wayne Shrubsall; "Elektra Classics" web site)



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Part Two
by Ken Brown

The Wells Family consists of Gary (bass) and Debi Wells (guitar) and their three teenage/young adult daughters, Sara (banjo, bass), Jade (mandolin), and Eden (fiddle). All three are drop-dead beautiful, have angelic harmony, and clearly have the potential to have a major musical impact. It appears Gary and Debi have raised their very own brood of Dixie Chicks right there in North Carolina. Someday I'll be able to say "Hey, I saw 'em in aught-two, back when they were just showcasing!" Debi and Jade do much of the lead singing, and Debi writes some of the original material for the band. They have two CDs, an earlier one titled "Wells of Living Water," and a new one, "On Destiny's Road." Visit their web site (listed at the end of this article) and you can listen to a couple of songs in MP3 format.

After the Wells Family, the next band up was Pine Mountain Railroad. This is a five-piece Tennessee band, consisting of Jimbo Whaley (guitar), Kipper Stitt (banjo), Roscoe Morgan (mandolin), Bill McBee (bass), and Clint Damewood (fiddle). They've released one CD, "Knoxville Train," and have another on the way. These guys are real good, very professional, and look posed to become one of the top-tier bands. Especially outstanding is young Clint's impeccable fiddling. They did a formal showcase earlier in the week, but this one was mostly for the fans. Leaving the Hope River suite, I wandered down a floor to the Bronzewound suite, catching the very last of Erica Brown's show, and staying for part of a show by Bethany Dick.

Sometime after midnight, I wander back to the second floor to catch Alecia Nugent's showcase (at least, think that was Friday - it's all starting to run together now). Alecia is the daughter of longtime Louisiana bluegrass Jimmy Nugent, and she's recently released her first CD, "for Love's Sake" under the name Alecia McRight. Kevin Willette and Trish Taylor are there, too, and we sit on the second row, waiting for the band to show. Meanwhile, I get to hear young mando phenom Sierra Hull (Is she really 10 years old? She doesn't look more than about eight. But the way she plays, Adam Steffey had better be looking over his shoulder). Alecia's band is late; they had to drive all the way from California. But we aren't leaving, because we own the CD, and we know what to expect! And behind us are some more diehard fans from Tennessee (who have had a little too much fun juice).

Finally the band traipses in. They've had a grueling drive and have had to rush to get there, but it turns out they are completely relaxed. It's Alecia on lead vocals, Josh Matheny on dobro, Jesse Brock on mandolin, Andrea Roberts on bass, and Tommy Ray on banjo. It's worth the wait. If you've heard her CD, you know what I'm talking about. Alecia is a vocal powerhouse. And while I'd heard plenty about Josh Matheny, I'd never heard him play except in the hallway of the Galt House - this is my first time to see him onstage. He's spectacular - another powerhouse, just like Alecia, but with the dobro.

Afterward, I went scouting for jam sessions, eventually ran into the Washington State guys again, and wound up picking with them until 5 AM for the second night in a row. Yikes! A good banjo picker and a very good fiddler were part of the package deal, but I never learned their names. These guys know how to pick "Rebecca!"

Saturday, October 19: Starting to drag a bit. But somehow, I've got to make it back to the Galt House in time for the showcase by Jim Hurst (IBMA guitar player of the year) and Missy Raines (bass player of the year in previous years) at 11:50 AM. It takes herculean effort and I have to delay lunch, but I make it, and boy, am I glad. It was worth sacrificing those extra hours of sleep. Jim and Missy do a wide variety of music, only some of it bluegrass, but when they get an encore, what do they return with? Straight-ahead bluegrass!

Next, it's off to Deke's for some lunch, and then at 2 PM I slip into the songwriters' workshop long enough to snap a couple of digital pictures of Hazel Dickens and Tim O'Brien. Unfortunately, the showcase down the hall with Gary Ferguson, Sally Love, and Junior Barber has already started, and I miss all of the set with Junior except the last number. But there's plenty more with Gary, Sally, Emory Lester, Mark Schatz, Mark Johnson, and Mike Auldridge. This is the "Greater DC" showcase arranged, I gather, by Pete and Kitsy Kuykendall. It lasts two hours and is a real kaleidoscope of different kinds of music, including a fair sample from Gary and Sally's long-awaited new duo CD, "Our Old Home" (Eureka Recordings 017), which I pick up at the showcase. I shoot a lengthy series of pictures of the musicians, many of them with the lens cap on, because, after all, I've only had about three hours of sleep. The stock joke is that IBMA stands for "I've Been Mostly Awake."



Before the last notes of the showcase have even decayed, I'm knocking bystanders down to get through the hallway back to the main ballroom for the showcase by the Harley Allen Band. I make it in time, and even find a seat close enough for photography. It's Harley (son of the late Red Allen) on guitar, Andy Hall on dobro, Andy Todd (?) on bass, David Harvey (Wild and Blue) on mandolin, and Michael McLain (McLain Family) on banjo. Andy Hall is a 27-year old, expert dobro picker who studied guitar, voice, and audio engineering at the Berklee College of Music and now lives in Nashville. And as for Harley, well, he's unique. He's had some very good (and lucrative) success as a Nashville songwriter, and he's probably the closest thing to George Carlin at the whole convention. Is he showcasing because he intends to go the Ricky Skaggs/Rhonda Vincent route, dump Nashville, and return to bluegrass? That's never made clear.

I get to hear most of Harley's set, but the dobro workshop starts at 4:30, so I shuttle back across the hallway and claim a seat on the front row. The presenters are Mike Auldridge, Heinrich Novak (from the Czech band Fragment, which played earlier this year at Grapeland), and Glenn Gibson (from Dale Ann Bradley's band). Heinrich is replacing Kim Gardner, who was originally scheduled for the workshop. The participants warm up by trading off solos on a few well-known dobro tunes. It's an interesting opportunity to hear three different styles side by side. I already know what Mike and Heinrich sound like, but I've never heard Glenn play before, and find that I really like his playing the best. He has a clean, punchy playing style that translates well on the instrument that Todd Clinesmith has lent him for the workshop. After the workshop I flag him down for a quick question and find him to be both personable and approachable. I assume he has replaced Kim Gardner in Dale Ann's band, but I'm not sure if that's correct.

Next, a supper break and then it's back to the ballroom for the Ronnie Bowman band. The band consists of Wyatt Rice (guitar), Jesse Cobb (mandolin), Elmer Burchett (banjo), Mike Anglin (bass), and the two "chick backup singers" are Kim Fox (from the Kim Fox Band) and Ronnie's brand-new wife, Garnet (formerly Garnet Imes). And they really are backup singers, too, because they're back up against the curtain behind the rest of the band. Ronnie was IBMA Male Vocalist of the Year in 1995, 1998, and 1999, and we get to hear some old favorites from Ronnie's last solo CD, and a whole bunch of stuff from the new one, "Starting Over," including my favorite song, "One Life." This isn't exactly the same band used to record the CD (Dan Tyminski played a major role, for example), yet, on the trip home, listening to the CD in the car, I discover it sounds just like the stage show. The CDs are hot off the press - they were mailed to Louisville just in time for sale after the show - and I buy a copy from Garnet at the record table in the hall. If you don't have it yet, there are soundclips on the Sugar Hill web site.

J. D. Crowe and the New South followed Ronnie. Dwight McCall (mandolin), Ricky Wasson (guitar), and Harold Nixon (bass) were the band, with Ronnie Stewart sitting in on fiddle. This was my first time to hear J. D. in many years, and yes, he did "Little Bessie." Afterwards, I skipped the guitar raffle but came back to hear Tim O'Brien, only to find out that Tim had gotten sick with food poisoning and was bedridden in his hotel room. So the pickup band that Tim had recruited for the occasion played without him. Since they had no band leader and no material, they essentially jammed on some bluegrass standards onstage. But here's who was jamming: Pete Wernick (banjo), Jim Hurst (guitar), Jesse Brock (mandolin), Mark Schatz (bass), and Casey Driessen (fiddle). Would you stick around for a jam like that? I did, and found that Driessen was pretty spectacular on fiddle. Casey is a 23 year-old Berklee graduate, originally from Chicago, and he plays a 5-string fiddle. He plays frequently with Tim and Mark, and in a new band called "Wise Child."

Leaving the main ballroom, I grabbed my instruments and went upstairs in search of another jam. On the fifth floor, I had another one of those serendipitous IBMA experiences. Sitting on a railing next to the elevators were a young couple from Philadelphia singing duets in perfect harmony. Just two people, one guitar, weaving their way through well-practiced arrangements. They did Peter Rowan's "Meadow Green" and several songs I'd never heard before. These folks were as good as any showcase act. I sat on my dobro case and wondered if I should try to summon enough nerve to ask to jam with them. Somebody walked up and said, "There you are! I found him!" It turns out the newcomer had a friend who had a bunch of recording gear set up in his suite down the hall, and the friend wanted to record them. So off they all trailed to an impromptu recording session on the fifth floor, while I was left alone by the elevators, which by this time were opening and closing with the infamous late-night "elevator jams." This is one of the more annoying aspects of the Galt House environment. Late at night, perhaps fueled by too much fun juice, roving gangs of pickers will commandeer elevators and ride them endlessly up and down, while movable jam sessions go on inside, denying half of the elevators to patrons who actually need them to get to a distant floor.

Finally, about 2 AM, I decided to turn in for the evening. It'll be a long drive tomorrow, and it won't hurt to get some sleep for the first time in two days. I go back to the Travelodge. Police cars and an ambulance pull up across the street. Apparently somebody's been beaten up in one of the bars across the street.

-see next page-



STATE CONVENTION RESULTS DEC 2002

16 AND UNDER

1. Dan Wright
2. Jess Meador
3. Jesse Chisholm

OPEN DIVISION

1. Wes Westmoreland
2. Roberta Rast
3. Tonya Hopkins

65 AND OVER

1. E.J. Hopkins
2. Earl Garner
3. Olen Blake

SAN GABRIEL RIVER BLUEGRASS FESTIVAL

BELATED OPEN MIC RESULTS

1. Sarah Jarosz
2. Max Zimmet

TOM SWATZELL 1925-2002

Central Texas dobro player Tom Swatzell had a stroke in November and 'passed away'. In his prime Tom was a very influential dobro player, and authored several dobro instruction books published by Mel Bay. Gibson currently manufactures a "Tom Swatzell Signature Model" Dobro in his honor.

NORMAN MACQUITHY

In the 1980's, one energetic and enthusiastic jammer was seen at nearly all of the Captain Tom's jams (often playing harmonica). He was big and friendly, and, while many never knew his name, they all knew him. His name was Norman MacQuithy. Since then, Norman had moved to Missouri, but he never forgot his old friends here in Austin. Norman died Saturday, December 7th, at the age of 69. He is survived by his wife, Ruth.

DEERING ARTISTS RELEASE 3 NEW RECORDINGS

A "must" for any music lover, "Legacy-Doc Watson and David Holt" is a captivating recollection in Doc's own words and David's gentle conversational tone that tell the story of a man who has been a major force in the creation, interpretation, and preservation of American roots music. Filled with inspirational stories and songs, as well as a companion book, this 3-CD collection has 52 songs and moments of conversation. "An Evening with Doc Watson and David Holt" is like having a front-row seat at this live concert performed by David and Doc.

The Kruger Brothers of Switzerland have been playing to standing-room-only crowds throughout America. "Up 18 North" is filled with 12 beautifully crafted melodies, 8 of them original compositions. From the expressive "Shower" through to their loving tribute to John Hartford called "John's Gone," the listener is held in a musical rapture.

Dan Garrett's "Talkin' About a Goodtime," is filled with upbeat banjo picking, sweet sounding fiddle playing and mandolin, plus melodic guitar. The title song has a wonderfully done tight harmonic presentation. "Taught Me How to Live" will have most of us remembering those "Good Old School Days" and "Come Grow Old With Me" will affirm our belief in the love of man and wife. Those looking to have their spirits uplifted need look no further than this latest recording by Dan Garrett.

To order these CDs, log on to the Deering web site at www.deeringbanjos.com <<http://www.deeringbanjos.com>> or call their toll free number, (800)-845-7791.

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MAY 16,17,18 2003 – contest date Saturday May 17

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CONTACT: Barbara Monroe – 281-993-1620 or
Betty Robertson – 281-879-9441

TEXAS STATE FLATPICKING CHAMPIONSHIP CONTEST RULES

1. The contestant is to be prepared to play 4 instrumental numbers in traditional fiddle tune or bluegrass style. Two numbers will be played in the first round and the other two in the final round should the contestant be selected as a finalist. Maximum playing time of 5 minutes is recommended. (Medley of tunes is NOT acceptable).
2. ALL CONTESTANTS MUST PLAY WITH A FLATPICK. NO FINGER PICKING WILL BE ALLOWED. NO COMBINATION OF FLAT PICKING AND FINGER PICKING WILL BE ALLOWED. The contestants may take only one instrument on stage
3. The alteration or the tuning of the low E (6th) string will be permitted. The low E (6th) string can be changed to any note desired, not limiting the tuning of the 6th string to "Drop D" or a low D note but to any desired pitch. No other string tuning or variance from the standard E(1),B(2),G(3),D(4),A(5) will be permitted. Some slight, overall variance from concert pitch A = 40 will be tolerated.
4. Standard or traditional style capos may be used, but no capos which will allow the alteration of individual strings, such as the Third Hand Capo, will be allowed.
5. The scoring system is fashioned in such a way that it would make it extremely unlikely to have a tie. However, in case of a tie, the judges will determine the winner by using first round scores. The judges will tally the scores at the end of the contest. All decisions are final.
6. When the contestant's number is announced, the contestant will walk to the mike only. No communication will be allowed. Improper dress will not be tolerated (i.e., torn clothing, cut offs, lewd or suggestive type clothing, etc.).
7. Contestants must be present, accounted for, and registered by 9AM the day of the contest. By 9:30AM, all contestants should be backstage so performing order can be established. Order of appearance will be determined by a drawing.
8. Contestants will not be allowed to re-start a song once he/she has begun. In the case of a broken string, the contestant will be allowed to exit the stage, restring, and come back at the end of the contest. The contestant will then pick up where he/she left off to finish their set.
9. Prizes are awarded to all participants. The first place winner receives a prepaid entry to the National Competition in Winfield, Kansas in addition to other prizes and trophies: 1st \$500, 2nd, \$300, 3rd \$150
10. Although this is an open tournament and all types of players are urged to participate, it should be understood that any guitarist that makes a living of \$30,000 a year or more solely from his instrument is ineligible to compete. TSFPC Champions are not allowed to enter for the next two years after winning the contest.

Contact www.bayareabluegrass.org or Barbara Monroe @ 281-993-1620 or Betty Robertson @ 281-879-9441.

Sunday, October 20: Leave Louisville on schedule at 8 AM. I pick up an hour from the time change, but hit a massive traffic jam north of Nashville. The Tennessee Department of Transportation has decided to narrow the Interstate from three lanes to one. It takes me an hour to inch through what amounts to a ten-mile long parking lot. This is just like driving MoPac at rush hour in Austin. Now I'm behind schedule, and I've got to be in Dickinson, Tennessee by 1 PM because I've got an appointment to meet Tim Scheerhorn at his shop. It starts to rain lightly. Skipping lunch, I make it to Dickinson about 45 minutes late, call Tim and get directions to his shop. Turns out he's only about 1.3 miles off the Interstate. I locate the Oak Grove Store, turn off, find the gravel drive leading into the woods, and there's Tim flagging me down when I get to his shop. The shop is a new metal building (he just moved here from Lansing last summer) set in the woods, before you get to the house.

We go inside, where there's a large room with bandsaws, drill presses, belt sanders, and other gear for manufacturing, and then go into the smaller setup room, where final assembly and setup of instruments is done. My dobro has a chipped bridge insert, so we decide to replace the entire spider with a new one that is fitted with ebonex-capped maple inserts. Ebonex is a synthetic material, made from paper fiber, Tim tells me. While he works, we talk dobros, and I walk around his shop and snap some digital photos. I've only had this instrument a year, and I've never had it apart yet, and when Tim disassembles it, we discover the cone is filthy, covered with polish residue and cotton rag fibers. There must be half a pound of crud on there! Tim cleans it off, fits the new spider (he had the new inserts prepped before I even got there), and tightens the tuning machines. it's ready to go. Tim tells me how Heinrich Novak got his Scheerhorn from Jerry Douglas. We talk dobros some more, and then I reluctantly leave. I'd love to look around some more and ask more questions, but I've still got to make Memphis and Little Rock tonight. Back on the road, I hit Memphis in the evening, visit briefly with Erwin and Kathy Roemer, and continue on to Little Rock, getting in pretty late.

Monday, October 21: Little Rock to Austin, and it's all over until next year.

The Harley Allen Band showcasing in the main ballroom on Saturday afternoon. Left to right, Andy Hall (dobro), Andy Todd (bass), Harley Allen (guitar), David Harvey (mandolin), and Michael McLain (banjo).



Tim Scheerhorn working on my dobro in his shop in the woods near Dickson, Tennessee. This small room is the setup area. A larger adjoining room has bandsaws, drill presses, belt sanders, various jigs, and the like.

Web sites of interest: IBMA-www.ibma.org, Galt House-www.galthouse.com, Gibson Brothers-www.gibsonbrothers.com, Wells Family-www.wellsfamilybluegrass.com, Pine Mountain Railroad-www.pinemountainrailroad.com, Gary Ferguson and Sally Love-<http://garyandsally.com>, Ronnie Bowman-www.sugarhillrecords.com/catalog/pagemaker.cgi?3933, Casey Driessen www.caseydriessen.com.

Editor's Note: This article and photographs were contributed and copyrighted by Ken Brown, 2002. Ken (dobro, guitar) is a native Austinite in the PhD program at UT Austin. Ken plays (mostly dobro) with the Blackland Prairie Boys. He says The Boys don't let him sing in public, and he has the severed microphone cords to prove it.

IN CONCERT, 3-TIME NATIONAL GUITAR CHAMPION:

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WITH SPECIAL GUEST EDDIE COLLINS
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