

Central Texas BLUEGRASS



Bulletin

VOLUME 27

NUMBER 4

APRIL 2004

CTBA Music Scholarship

CTBA is proud to announce a full scholarship to South Plains College's Camp Bluegrass! This CTBA scholarship will cover tuition and on-site room and board (double occupancy) to allow a needy aspiring bluegrass musician to attend Camp Bluegrass, a one-week picking camp for bluegrass musicians. Camp Bluegrass is noted for quality teaching and small classes in state of the art facilities. The faculty includes some of the best instructors anywhere.

Camp Bluegrass (www.campbluegrass.com)
South Plains College
Levelland, Texas
July 18- July 23, 2004

The recipient of the scholarship will be responsible for all travel expenses and other expenses incurred.

Board News

Bluegrass in the Schools. Michael Scully reported on a telephone conversation with Jim Bob McMillin of the Texas Commission for the Arts with respect to the possibility of securing a grant or grants to pay the bands for doing the school programs.

Discussion of decision to produce the Volume 2 CD. John Hood agreed to take charge of the project, assuming that he can secure help to do the detail work. It is not likely that the CD would be ready to market before Fall, 2004. Michael Scully moved that John be authorized to move forward with the CD project. Greg Jones seconded the motion and it passed unanimously. Steve Zimmet mentioned that he had been in contact with David West regarding the possibility of doing bluegrass show in Kerrville. Steve also reported that Joe Carr has agreed to waive the registration fee of \$350 in connection with our proposal to issue a scholarship to the Bluegrass Camp this summer. Our cost would be \$200.

Applicants must be 12 or over. However, per Camp Bluegrass guidelines, those under 16 can attend only if a parent takes the same class. The application and two recommendations should be mailed separately to:

Central Texas Bluegrass Association
PO Box 9816
Austin, TX 78766-9816

Email us at ctba@centraltexasbluegrass.org or call 512-485-7706 if you have any questions.

Important: The application and two recommendations must be received no later than May 15, 2004 in order to be considered.

Recommendations must be mailed separately from the application form.

Application inside.

Welcome New Members

Cooper's Uncle

The Austin Farmers' Market invites artists to perform. Beginning Saturday, March 20 and running every Saturday through December 18, the market is looking for acoustic folk ethnic music.

The Austin Farmers' Market mission is to provide Austin and the surrounding Central Texas region with locally grown food and farm products in a direct farm to consumer marketing venue that will serve diverse populations, preserve and promote regional agriculture and improve our quality of life.

Artists will perform every Saturday from 10 to 11:30 a.m. A small sound system will be provided in a 10'x10' tent. Artists may sell CD's and T-shirts as well as put out a tip jar. A \$25.00 "gas expense" will be paid per group.

If you are interested in performing please contact Cash Edwards at cashedwards@austin.rr.com



CENTRAL TEXAS BLUEGRASS ASSOCIATION

For information on CTBA membership and activities, contact:

Central Texas Bluegrass Association
P. O. Box 9816
Austin, Tx, 78766-9816
512-261-9440

email:ctba@centraltexasbluegrass.org
www.centraltexasbluegrass.org

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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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Central Texas Bluegrass Bulletin

Editor: Howard Hackney

Editor's Note: All writers, artists, and photographers retain all copyrights over any work submitted to the Central Texas Bluegrass Bulletin.

CTBA Artists and Bands BOOKING INFORMATION

Austin Lounge Lizards: Tom Pittman 512-476-3991

Blackland Prairie Boys: Ken Brown 512-795-0981

Blazing Bows: Mary Hattersley 512-873-8925 blazingbows@lycos.com

Brazos Country Grass: Gary Potter 979-690-6951 gdpotter@startel.net

Blazing Bows: Cara Cooke

Canyon River : Sonny Herpeche 830-597-5478 flattopdove@yahoo.com

Cedar Break: Jon Whitley 830-257-6043 cedarbreakmail@yahoo.com

Convict Hillbillies: Bryan Eagle 748-0380 eags@convicthillbillies.com

Cooper's Uncle: toddmichael311@hotmail.com

Eddie Collins: 512-836-8255 tuneman@texas.net

Farm Boys: Nicholas Dotin 512-657-0285 nicholas@farmershouse.com

Grazmatics: Mike Landschoot 512-454-7343

Hard to Make a Living: John Hood 512-376-7767 johnhood@grandecom.net

Ledbetters Band: S. Drake 210-698-2601 kthdrak1956@wmconnect.com

Manchaca All-Stars: B. Buchanan 512-282-2756 manchacaallstars@email.com

No Strings Attached: Aubrey Skeen banjo6@earthlink.net

Pet Rooster: Jay Richardson 979-297-2709 5rs@quik.com

Pine Island Station: Janine Carter 979-826-4068 j9carter@ev1.net

Sarah Jarosz & BlueEyedGrass: Sarah Jarosz 512-847-6104

mjarosz@austin.rr.com

Shawn Spiars 512-218-3928 sspiars@abac.com

Sieker Band: Rolf and Beate Sieker 512-733-2857 thesiekers@aol.com

Stayton Bonner: 512-431-8443 staytonbonner@hotmail.com

Steve Boatright Band: S. Boatright 512-272-8008 scmboatright@msn.com

3rd Generation Gospelgrass George Byrnes 210 649-2403

Wayfarers Mick Del Greco 210-491-8815 mickdel@juno.com

Wayward Pony: Dale Albright 512-267-4969 dale-mandolin@austin.rr.com

Willa & the Wanderers Willa Porter 512-497-6780 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

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| 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 20th of the month.

Publication on or about the 1st.

Contact the editor at soapycows@hotmail.com for more info.

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Music of the Southern Appalachian Mountains, Part II

By Mike Seeger

As railroading, timbering, coal mining and cotton mills began to bring industrialization to much of the mountain south around 1900, southern traditions began changing more rapidly as people moved from subsistence agriculture to industrial work. New inventions, such as automobiles, radio, and the phonograph pretty much finished the movement to a dollar economy, as it was no longer necessary--or desirable--to be self-sufficient, as one could buy anything now, including music--if one had the money.

By the late 1920's, the effect on southern culture was revolutionary. Formerly, a family would gather around and listen to a story or unaccompanied solo ballad (narrative song) at night before bedtime or would sing while doing chores, but now they listened to a radio or phonograph performance by a professional musician in a studio miles away. Or perhaps they had a public dance at an auditorium instead of a community work gathering at someone's home. By the mid 1900's fewer and fewer singers and musicians were transmitting local songs or participating in old-time family music, since virtually all were influenced by or learning totally from recordings by professional country-style musicians. The old songs and ways, which had built on centuries of tradition, especially unaccompanied singing and the quiet instruments such as the trumpet (jew's harp), fiddle, dulcimer, and later the banjo, simply went out of fashion. Performance styles became more professional, homogenized, and showy. New songs were influenced increasingly by urban music, and their tunes and themes became less varied. The banjo and fiddle gave way to the guitar, which became the most prominent instrument amongst both professional and amateur players. Newer styles of music created for public performance, such as hillbilly, country and western, and bluegrass evolved from the older traditionals, which had been deeply rooted in the rural communities of southern Appalachia.

Since many of the emerging professional writers and performers were raised in a rural environment, some of

that traditional feeling, some of the musical elements, the style of expression, and the use of story persisted in country-style music. But if you hear someone making music in a southern Appalachian home today nearly all of the songs and styles will have been learned from a recent commercial recording.

The questions are often asked, "Why was traditional old-time music so important in the rural South?" And since it is so rare anymore, "Why did they give up the tradition so quickly?" Neither question can really be answered satisfactorily, but there are some certainties.

If one values music highly, as most southerners do, and the only way you could have it is to make it yourself, as was the case in the pre-media rural South, then you had to make it yourself. There wasn't a tradition (or the possibility in this non-affluent culture) of paying people to play for them. So they were content, perhaps proud, to be able to provide for themselves musically. Perhaps it was also that there was such diversity: there were long, centuries-old narratives; songs expressing humor, sadness, love, anger; songs about local recent occurrences; and so forth. There were tunes, mostly on the fiddle, that could be slow and lonesome or that would make you want to dance. It was their theater, their classics, their popular songs, their dance music: they were self-sufficient agriculturally and culturally. It was a body of music that was a big part of their heritage, belonged to them, and was always accessible all day, anywhere.

There are a number of certain reasons why home/self-made music went out of style earlier in this century, and nearly all of them relate to the establishment of an industrial consumer economy. Though cultural change and development is inevitable, prior to the advent of electronic media change occurred far more slowly and for different reasons. This change to the commercial media domi-

Mike Seeger has a recent recording out on Smithsonian Folkways titled
"True Vine"
40136
www.folkways.si.edu
www.mikeseeger.info

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Mike Seeger Continued...

nation of culture, however, killed a rich, long-lived tradition and within about 25 years left commercial music products in its place. In traditional rural communities, money had not been used very much, and music was not treated like a commodity; it was more like a natural resource. For a brief period when electronic media first appeared, producers mined some portions of traditional music such as fiddle tunes and string band music. Then when those products were sold (in effect, the natural resource, like a mine, was worked out), the market had to develop new country-oriented sounds to sell more products.

Why did formerly rural people buy into this? For one thing, it was certainly easier to tune a radio than to learn to play an instrument. And as often stated here, southerners love their music, and many thought that professional musicians were "better." (They sounded smoother but a little less "country," usually.) Also, in the beginning, radio and recordings were new "toys" and they could be perceived as progress, as part of a desirable prescription for socially and economically upward behavior as one became a part of national culture. The older songs were associated with old times and hard work, with being "hicks" or "hillbillies," someone from the "lower" rural class.

Rural people tried to travel the fine line of bettering themselves yet retaining some of the togetherness of community with other southerners by embracing a new country-oriented music which had a broader and more popular appeal. Another factor in the decline of homemade music was that most of the old structures of family and work were being destroyed by or adapted into the dollar economy. Long days were spent working in factories and there was often too little time for family and community gatherings. It must be added that a lot of the newly created music was really good and interesting. The problem is that most of the old ways, both positive and negative, were overwhelmed and nearly buried by the new diversions of automobiles and commercial forms of entertainment.

Over the past 25 years or so people all across the United States have been searching for ways to reconcile modern life and material progress with some elements of older traditional cultures to fit their late twentieth century

need for self-made entertainment and recreation. Some people search for cultural identity, for roots, and a few people in the South are exploring these older styles of music and taking them back into their everyday lives. They have been joined and encouraged by musicians throughout the country who love southern music, especially the fiddle-banjo-and-guitar string band and early country harmony singing. In some areas such as the Galax, Virginia/Mt Airy, North Carolina region, you will find perhaps a hundred



people playing these kinds of music, most of them reared in the area and mostly in their thirties or older. At the Fiddler's Conventions in these areas you would hear several hundred old-time style musicians from all over the United States and some from foreign countries. They rarely play for money, and very few are full-time professional musicians--they work at factories, as carpenters, computer programmers, in their own businesses, though rarely as executives. Through the alternative media, they have chosen the elements that they wish to make into their own sub-culture.

Some associated elements of southern folk culture such as the story telling and flatfoot and buck dancing are also enjoying a period of revival as part of this movement. Other aspects of the tradition such as unaccompanied ballad singing have not

been so fortunate, and are now very rare.

What place can this music play in today's life? Perhaps I may write more personally here. I would be playing this music whether or not it is my profession. (I'm pleased that it is.) This is the music that I was raised with (though by college-educated parents), and it includes a lot that I have learned more recently from older traditional rural musicians or their recordings. It has those great old love songs and ballads, the story songs. It has blues, topical songs and humorous songs and a world of instrumentals that I enjoy playing when I am alone at home or with my string-band-music friends. This music connects me to the past, it expresses feelings and thoughts about life. It is a pleasure every day, either as I play myself or as I listen to others--usually, these days, to younger musicians, who will be experiencing the same pleasure for many years to come. I hope you experience some of that pleasure, too.

APRIL 15, 16, 17, 18, 2004

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CTBA MUSIC SCHOLARSHIP: APPLICATION

Name:

Phone:

Address:

Email:

Age and Date of Birth:

What instrument class do you plan to take? (Circle your choice)

Banjo Bass Dobro
Fiddle Guitar Mandolin Vocals

How long have you played this instrument?

With whom have you studied and for how long?

Are you or have you been in a band? If so, tell us about it.

What are your musical goals?

Will you be able to attend the full camp session?

If you are less than 16 y/o, which parent will take the class with you?

Why do you think you'd be a good CTBA Scholarship recipient?

The scholarship recipient agrees to provide a photograph of him or herself to the CTBA and to allow the CTBA to publicize the recipient of the scholarship, including publication of the photo, in the CTBA Bulletin and on the CTBA website.

Applicant's Signature Date

Parent/Guardian Signature Date

CTBA MUSIC SCHOLARSHIP: REFERENCE

(please cut and mail separately)

Your Name:

Address:

Name of Applicant You are Supporting:

Email:

Phone:

Will you be attending Camp Bluegrass?

How do you know the applicant?

How dedicated to the instrument do you believe the applicant is?

Do you think the applicant would be able to attend the camp without the scholarship?

Please explain why you think the applicant would be a good scholarship recipient?

Signature Date

*Please use extra paper if necessary or download application from the CTBA website:
centraltexasbluegrass.org*



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Bluegrass Trivia Quiz

by Gordon Daugherty

Who first called Bill Monroe the 'Father Of Bluegrass Music'?

- a) a New York mandolin player
- b) a Grand Old Opry publicist
- c) Monroe himself, indirectly through others
- d) a 1961 Decca album liner notes



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Answer to Trivia Question: Correct answer: (a) In the Feb/March '63 issue of Sing Out! magazine, Ralph Rinzler wrote an article entitled "Bill Monroe--The Daddy of Bluegrass Music" to establish that Monroe was the 'father' of the music and others were disciples. Earlier, Sing Out! had described Earl Scruggs as the 'undisputed master of bluegrass music' and Rinzler, while admiring Scruggs greatly, felt that Monroe wasn't getting the recognition he deserved.



Ralph Rinzler and Bill Monroe

Rinzler was a New York musician, historian, and musicologist who 'discovered' Doc Watson in 1960 and later had a long career at the Smithsonian. He managed Monroe's band for a time in '63 and greatly broadened Bill's exposure in the North and East, booking gigs at colleges, folk festivals, and tours outside Dixie.

He was one of many New York musicians who were influential in the acceptance of bluegrass outside the South. He played mandolin for the Greenbriar Boys, probably the best northern bluegrass band at the time. They won the famous band contest at Union Grove, North Carolina in 1960 (where Rinzler met Watson(*)) and their banjo player, Bob Yellin, also won the banjo contest. They often recalled that the good folks in NC, who were open and friendly, did allow as how they'd never met any New York Jewish bluegrass musicians before.

The Boys toured and recorded with Joan Baez, made a guest appearance on the Opry, played in folk clubs on both coasts, and recorded on five albums for Vanguard. Rinzler left the band in 1964 to pursue his many other interests and passed away in 1994.

Interestingly, before Rinzler, Monroe resented the term 'bluegrass music' and the other bands whom he saw as stealing his music and brand name. But he mellowed in time and began to see that giving the music a name had broadened the audience for everyone and given him credit for being the first--the 'daddy' of bluegrass.

(*) *Another source says Rinzler met Watson in New York in 1959. Either way, he persuaded Doc to record an album for Folkways which was an instant success, as was a solo act at Gerdes' Folk City in New York. At a time when most known guitar players were either Carter- or Travis-style pickers, Watson's flat picking bowled everyone over. Later, Watson recalled that, up until then, he'd been receiving aid from the North Carolina state program for the blind. When he realized he could support himself as a musician, he withdrew from the program.*

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23, **Max Zimmet**, Casa De Luz 6:30-8:00, 1701 Toomey Rd., Austin, 476-2535

24, 7pm, **Cumberland Gap**, Georgetown Palace Theatre

May

7, 23, **Max Zimmet**, Casa De Luz 6:30-8:00, 1701 Toomey Rd., Austin, 476-2535

29, 7 pm, **Sara Jarosz and BlueEyedGrass**, Georgetown Palace Theatre

FESTIVALS & EVENTS

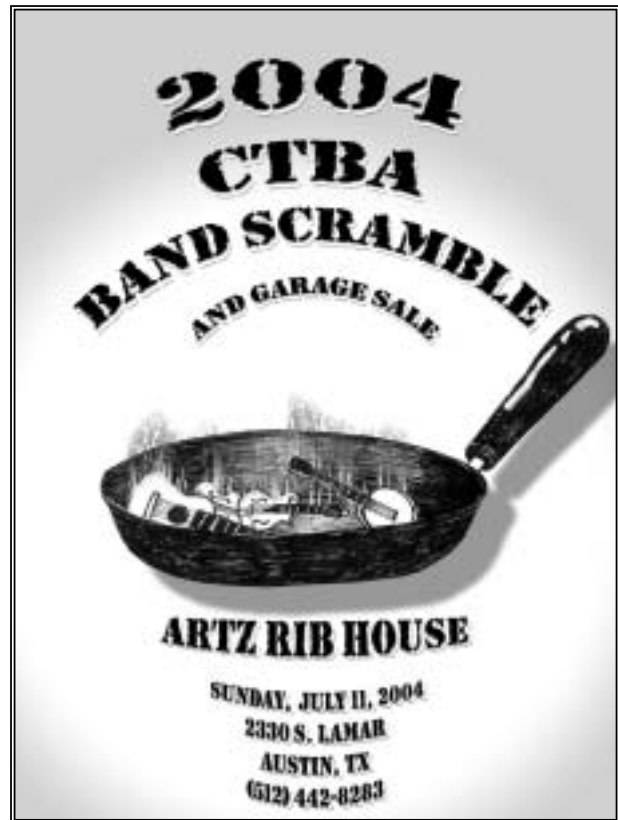
April

17. **The Wildflower Bluegrass Festival**, Texas Early Day Tractor and Engine Association Show Grounds on Eberhardt Road in Temple, Texas. 9:00am- 10:00pm, Advance tickets \$5 call 254-773-9926, ron.heuss@co.bell.tx.us, www.templebluegrass.org

Tickets at the gate are \$7, children under 6 free

Please contact venues for up to date information.

Attention all bands and musicians, email the editor to announce your show by the 20th of each month! You can also submit articles, photographs, songs or tablature or any other ideas you think might be good in the CTBA Bulletin. Authors/artists always retain copyright of submitted materials.
email: soapycows@hotmail.com



JOIN CTBA TODAY

A one year membership includes a subscription to the Central Texas Bluegrass Bulletin.

Business membership includes a business card advertisement in each issue.

Band membership includes a Booking Info listing.

Name _____ Date _____

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Phones: Home _____ Work _____ Fax _____

Email _____ Occupation _____

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Please contact me about volunteering Please send the Bulletin as PDF file Hard copy

Note that the following amounts are the minimum contribution amounts.

Type of Membership: New Renewal Individual (\$20) Family (\$25) Band (\$25)

Patron (\$30) Business/Sustaining (\$50) Student (\$15)

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.

Mail your check and application to: CTBA P. O. Box 9816, Austin, TX, 78766-9816

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• CTBA Jam Session

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AAAMS JAM

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Pkwy 258-5843,

Leander Jam, Friday, 7-9, 260-8838

AFTM

• 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

•WayStation Opry

1st Sat, 205 NE 2nd, 6 pm, Steve
Boatright, 512-272-8008

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CHRIESMAN

• Jam

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CLEBURNE

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830-693-8408

THE GROVE

• Outside Pick

General Store, 15 mi. west of

Temple on Hwy 36, Sat, 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

LULING

• Bluegrass Jam Session/Show

1st Sat every month, 200

E. Travis, 4:00, 830-875-2917

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 Purlma
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: 8-12 pm, Charlie's Catfish

Mike Bond (512) 847-2238



The Central Texas Bluegrass Association

P.O. Box 9816

Austin, TX 78766

