

Central
Texas Bluegrass

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IBMA Member

Vol. 33 No. 1

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Bonafide HAAM!

Members of Central Texas Bluegrass will be happy to know that your membership dollars go to scholarships for young musicians to attend bluegrass camps, sponsorships of local bluegrass music festivals, and to support other non-profit organizations who provide assistance to bluegrass musicians. In November, after the special screening of "O'Brother Where Art Thou" at the Alamo Draft House, CTBA gave a check to the Health Alliance for Austin Musicians (HAAM) in the amount of \$500. Pictured to the left is Carolyn Schwartz of HAAM who received the check from CTBA President Jami Hampton. It's a good thing to support our young bluegrass musicians as well as musicians in need.



New CTBA Board Election Results

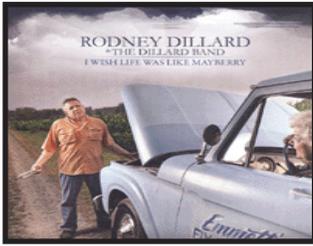
As we start the new year, CTBA is pleased to announce the election of two new board members--**Gloria Brayshaw** and **Ben Hodges**--whose terms will begin January 2011. Gloria is a long-time acoustic musician (guitar/bass) and a fixture at bluegrass weekends in Pearl, Texas, and Ben Hodges plays Monroe-style mandolin and is the manager at Fiddler's Green Music Shop. CTBA is fortunate to have two such fine musicians on board who share a passion for bluegrass. Coleman Stephens, who was elected by the board to fill a vacancy in 2010, will continue to serve in 2011. We'd also like to extend our heartfelt gratitude to board members Billy Bright, Clay Levit, and Carrie Thieleman who generously donated their time and completed their terms in 2010. - President Jami Hampton



DOBRO
 Info inside



The Listening Post



Rodney Dillard

Rodney Dillard was a founding member of the Dillards and also part of the "Darlings" on the Andy Griffith TV Show. This CD is titled "**I Wish Life Was Like Mayberry**" and contains several songs that bring back the life of by-gone days

There's a new rendition of the Darlings favorite tune *Dooley*. You'll hear some great picking on *Doug's Tune*, a favorite in bluegrass jams everywhere. My personal favorite on the CD is one I've never heard (and there are several I had never heard). *The Mayberry Hat* let's you know that you can just put on that hat and you'll be right back there again.

The CD has 19 tracks and a special bonus section of radio shows known as "The Mayberry Minute." These classic shows ran for three years and were hosted by Rodney as he took a look back at the television episodes and the moral lessons they taught.



The Listening Post is a forum established to monitor bluegrass musical recordings, live performances, or events in Texas. Our mailbox sometimes contains CDs for us to review. Here is where you will find reviews of the CD's Central Texas Bluegrass Association receives as well as reviews of live performances or workshops.

Flatpicking Workshops Coming to Central Texas



(L to R: Tim May, Brad Davis, & Dan Miller)

There are a couple of flatpicking guitar workshops coming to the Central Texas area that you may want to know about. Folks that have been to Camp Bluegrass are not strangers to these three great guys. The group consists of Tim May, Brad Davis, and Editor of Flatpicking Guitar Magazine, Dan Miller. Dave Lovas is hosting the Austin Workshop and Joe McColley is hosting the workshop & house concert in San Antonio. Here's the contact info:

Austin:

Thursday, January 27th, 2011, Austin, Texas, House Workshop and Concert Hosted by Dave Lovas, 8708 South View Road, Austin, TX 78737, Ph: 512-301-0778, 2-hour Workshop: 5:00pm - 7:00pm, Concert: 7:30pm, Workshop price: \$40, Workshop plus concert price: \$50, Concert price: \$15

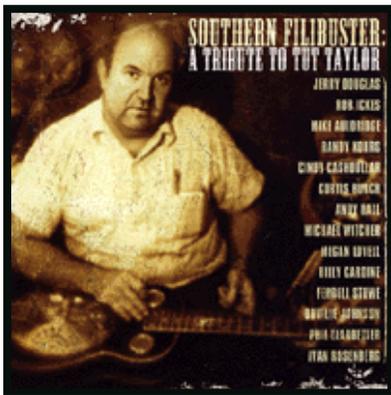
San Antonio:

Friday, January 28th, 2011, San Antonio, Texas, House Workshop and Concert, Hosted by Joe McColley, 314 Post Oak Way, San Antonio, Texas 78230, Ph: 210-493-5386, 2-hour Workshop: 5:00pm - 7:00pm, Concert: 7:30pm Workshop price: \$40, Workshop plus concert price: \$50, Concert price: \$15

For those in the **Houston and Dallas** areas take a look at Flatpicking Guitar Magazine for additional info. Chris Bagley will host the Houston event and Charlie's Guitar Shop will host the Dallas event.



Where to Hear Some Mighty Fine Dobro Sounds

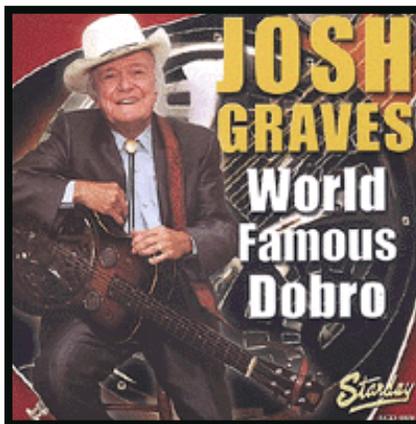


“**Southern Filibuster**” is a project that could only have been created by the greatest modern player of the Dobro guitar, multi-Grammy winner **Jerry Douglas**, featured soloist with Alison Krauss and Union Station, super session sideman and a leader in his own right on several critically-acclaimed and Grammy-nominated recordings. On this special album, Jerry has assembled a group of the most dazzling and accomplished Dobro pickers in tribute to the Daddy of ‘em all; the legendary **Tut**

Taylor, one of the greatest of all country music instrumental voices, and a Grammy winner in his own right. It’s a Bluegrass super-summit that hardcore fans of the music and casual listeners will find irresistible.



The world famous Dobro playing of **Josh Graves** made him a legend in his own time. He is equally at home with bluesy and cool, or hard drivin’ bluegrass pickin’ at its best. Josh was born in Tellico Springs, Tennessee. He became interested in the dobro when he was nine years old after hearing Cliff Carlisle of the Carlisle Brothers perform. Josh still plays the 1928 Model 37 dobro that was given to him by Carlisle. Gibson Guitar Company In Nashville even manufactures a “Josh Graves” signature dobro based on that instrument. Early in his career Josh was a bass player for Mac Wiseman, and later for Wilma Lee & Stoney Cooper. In 1957, Josh played with the Grand Ole Opry with Wilma Lee & Stoney. It was at that time that Cliff Carlisle gave him the dobro. Then Josh got hired by Flatt & Scruggs to play bass in their Foggy Mountain Boys band. Soon afterward he was asked to play the dobro with the band. It was a good move. After Earl Scruggs taught Josh the 3-finger-roll banjostyle, Josh applied it to the dobro and sparks did fly! Josh went on to perfect his own style of pickin’ that made him the mainstay of the Foggy Mountain Boys for over a decade. When he broke out on his own, Josh Graves carved a special niche for himself in the history of modern music. He is largely responsible for heightening the interest in dobro music over the last half of the 20th century. This is a fabulous display of the talent possessed by the world’s premiere dobro player - Josh Graves. (from the Music Shed)



River Boy Band

I have to tell you that there is some good music coming out of South Carolina these days but it was by accident that I stumbled onto this group. There’s nothing fancy about The River Boy Band; that said, the pickin is not bad and the recording is clean. All of the songs are original, except for the Ian Tyson song *Summer Wages*, which has been covered by J.D. Crowe and David Bromberg. I can’t say that I like the arrangement but it is their own.

The CD is a tribute to the fine songwriting of Shayne Floyd, many of the songs sound like they should be old classics and some have titles that are the same as older bluegrass tunes, like *Another Night*. Shayne is joined by Walter Biffle & Bob Sachs to make up the core group of the River Boy Band. They are helped out on this CD by some good musicians, not your typical who’s-who is Nashville. These are SC local musicians. Check ‘em out.



Picks, Happenings, and Releases



The **7th Annual ASG Songwriter Symposium** will be held January 13-16, 2011 (Thursday-Sunday) at the **Omni South Park Hotel**, I-35 at Ben White Blvd, Austin, Texas. The cost to register for the 4-day event is \$175, which includes access to all events and a lunch on Saturday. Showcase opportunities are an add-on cost, over and above the registration, should you wish to perform in the showcases.



Vince Gill in Concert, Wednesday, January 26, 2011 at 7:30 p.m., Laurie Auditorium at **Trinity University** in SA. "Vince Gill is quite simply a living prism refracting all that is good in country music. He uses the crystal planes of his songwriting, his playing, and his singing to give us a musical rainbow that embraces all men and spans all seasons." - Kyle Young, Country Music Foundation on Vince's induction into the Country Music Hall of Fame



austin friends of traditional music

Austin Friends of Traditional Music has set the date/time/location for their **Mid-Winter Festival**. The date is Saturday, Feb 5th, 2011. 12:00pm - 10:00pm at the **Dougherty Arts Center**, 1110 Barton Springs Road, Austin, Texas once again. They are putting together a great lineup of entertainers and workshops.



Tickets are on sale for the **24th Annual Old Settler's Music Festival at Camp Ben McCulloch**. Camping tickets will be limited so it's a good idea to get your tickets early. This year's lineup was still in the process of getting finalized but Sam Bush, Tim O'Brien, Audie Blaylock, and The WayneBillies are all confirmed. There are many other great acts and always good jamming. Get your tickets now.



Chris Hillman and Herb Pederson are coming to the UT Campus, **Cactus Cafe**, February 2nd. Friends since they were teenagers, California country rock and bluegrass legends Chris Hillman and Herb Pedersen have teamed up once again. You'll know Chris from The Byrds, The Flying Burrito Brothers and the Desert Rose Band. Banjo picker and vocalist Herb Pedersen recorded with such artists as Johnny Rivers, Dan Fogelberg, & James Taylor.

Michael Cleveland &
Flamekeeper

The day after Argyle, on Sunday, March 6th, **Michael Cleveland and the Flamekeepers** will bring their lightening fast bluegrass sounds once again to the **Yegua Creek Evangelical Free Church outside Elgin** at 1200 CR 466. The church is way out in the middle of nowhere but not hard to find.



The **Society for the Preservation of Bluegrass Music of America** or affectionately known as **SPBGMA** is holding its 37th Anniversary Awards Show and 28th National Convention at the Sheraton Music City Hotel in Nashville, TX February 3-6, 2011. There is something for everyone...band championships, banjo workshops, and of course plenty of jamming.



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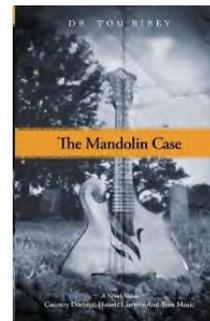
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Book Review: The Mandolin Case

By Tom Duplissey



“The Mandolin Case” is written specifically for people who like to read rich Americana stories. I was reminded of several books by Rick Bragg (a Pulitzer Prize winning author). Both authors weave bluegrass into the backdrop of their stories. Having said that, you would be hard pressed to find someone that really CONNECTS with bluegrassers like Tom Bibey does in this book.

Dr. Tom Bibey, MD grew up following his doctor father around making house calls in North Carolina. Later Tom followed in his father’s footsteps and also became a doctor but during his schooling he also became a big fan of bluegrass music and an author. I met Dr. Bibey at IBMA and after a very funny few minutes talking, I bought his book. You can find it on Amazon or by going to his web site: <http://www.themandolincase.com>

The characters in the book have names that only bluegrassers will pick up on. The main characters have names like Molly Tenbrooks and Martin Taylor but there are others that only true bluegrassers will get, such as Brad Keith or Lucile Taggart (nicknamed Tag). Oh, there are many more that will keep you chuckling throughout the book, but I’ll let you find those for yourself.

The story takes place in Harney County, NC. It starts with the death of a patient and very close friend of the doctor (nickname Indie) from an overdose of prescribed medication. The wife of the deceased believes it is the doctor’s fault. A lawsuit unfolds and spins a mystery that eventually pits a small town doctor against the corporate greed of the hospital. The town rallies around the bluegrass playing doctor during the proceedings in a way that makes you feel like you are part of the community.

If you like bluegrass and you like mysteries, you’ll like this book. While it deals with medicine and law, it doesn’t go into the technical details of either profession. It’s like reading a story about events in your own town where everyone knows everything and everybody talks about what happened. It’s a good gift for your favorite mandolin player. Tell them you couldn’t afford a Fiberglass Bobelock.



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Learnin' a Little: Red Haired Boy (Dobro)

By Gary Mortensen

The prospect of playing fiddle tunes on the Dobro can be daunting, and many of them range from difficult to nearly impossible on this instrument. A few are real easy though, and Red Haired Boy is surely one of them. Here's a basic vanilla version of this old standard.

For lessons contact: gary.mortensen@verizon.net

(979) 255 0414

Red Haired Boy Key of A, capo 2nd fret

4/4

4

5

9

13

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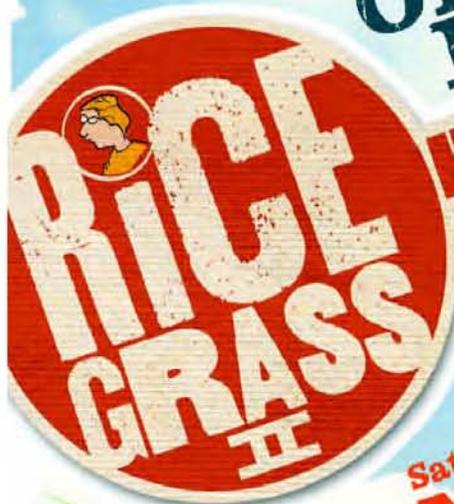
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Meet a CTBA Member: Keith Davis

adult sons and three stupendously beautiful grandchildren. I'll show you pictures, if you ask!

Do you play an instrument?

I'm a closet guitar player who is generally too lazy to do much practicing. So, that coupled with little talent keeps me on the fringes of the pickin' game, but still enjoy a cozy little private jam that one of our infamous CTBA brethren hosts.

What bluegrass artist do you like to listen to most?

I prefer the more traditional tunes, but done by some of the more modern artists. My current favorites on my iPod are Arlo Guthrie with the Dillards, Laura Love & Orville Johnson, Two High String Band, and of course our own Sarah Jarosz.

What is your all time favorite bluegrass song?

My all-time favorite Bluegrass song is Bury Me Beneath the Willow done by Jo Miller and Laura Love on their Jo Miller & Laura Love Sing Bluegrass & Old-Time Music. In my opinion, one of the best Bluegrass albums ever produced!

Introduce yourself. Tell us your name, a little bit about yourself, what city you live in, and why you joined CTBA.

My name is Keith Davis and I first became acquainted with CTBA sometime after arriving in Austin in 1989 with the Air Force. I first got hooked on Bluegrass music in college and had always wanted to be more involved with the music. One of my first CTBA experiences was probably down at the Farmers Market on Burnet years ago. And, for a couple years actually was pretty active in helping with CTBA activities. Originally from the hills near a little town named Bunker, Missouri, I joined the Air Force in 1975 and had the wonderful experience of tours in the Philippines, Colorado, Los Angeles, Maryland, Greece, Saudi Arabia, with a few side visits to Italy, Germany, and points in between. My wife, Rosalina, and I live in Pflugerville, as properly pronounced in that infamous Lounge Lizards song. We have two



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Artist Profile: David Hamburger

I went to visit David in his studio on E. 5th St. His studio is filled with musical instruments and a computer desktop system with dual monitors. On his music stand was "Earl Scruggs 5-String Banjo Book" and David Baker's "How to Play Bebop Volume One". You won't find that combination of books on very many musicians stands.

Let's talk about your background. On your web site you talk about learning to play clawhammer banjo at age 12 but then moving to the guitar. You also play a mean dobro and slide guitar. You've played rock, jazz, bluegrass, and most known for blues guitar. You started out in Boston, moving to New York, then Austin. What lead you to the Austin area?

I did session work in New York and a friend wanted me to play steel on four songs that someone was making, it turned out to be my wife. We met in New York, she's originally from Houston. She was living in New York, gigging. So I played on her EP and then, we got to be friends, we never quite dated and then she moved to Austin. Her brother Ron Berry ran the Blue Theater on the East Side, he runs the Fuse Box now. She came down here and stayed with her brother but she was still coming back to New York to play so at some point we actually did start dating. I was friends with a bass player name Matt Weiner who played with Hot Club of Cowtown. Matt was down here with Whit and they were going on the road for three months and asked me if I wanted to sublet the place for the summer. I had been in New York for 14 years and was



thinking about leaving and my short list was San Francisco, Austin, Nashville, Black Mountain North Carolina, and North Hampton Massachusetts. Austin showed up on my radar and I came down. That was about 2000 and I never went back.

Your first instructional book was "Beginning Blues Guitar" since then you have gotten several more books published.

Yes, about a dozen books. I haven't written anything in a while but I started writing for Acoustic Guitar in 1995 and Guitar Player around the same time. I haven't written for Guitar Player since about 2000 but I wrote probably 60-70 articles for Acoustic Guitar and they made me a Contributing Editor. The latter part of the books I put out were all for the same publisher that puts out Acoustic Guitar Magazine.

What does it mean when you say that they made you a contributing editor?

It means that one of the Editors called me up and



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said that we would like to put your name on the mast head but it doesn't mean you'll make any more money (laughter). Well, you do get paid a little bit more but it's not a position. It just means two things, one, it represents the amount of work you are doing for the magazine, that you are writing for them regularly, and two, they would start sending me posts to do as opposed to the usual thing where you'd have to come up with the idea and pitch it. It means there is more give and take. They would say that they are going to do a Jerry Douglas story and you play dobro, or we're going to do Keb Mo and we want you to do some slide guitar. I also help people put their pitches together and send them to the magazines.

Do you still help people out?

I haven't been doing that for several years. I taught for the National Guitar Workshop for about 20 years so a lot of my musician friends I know from that environment. A lot of them teach as well as play. It wasn't a big deal. People would say that they've always wanted to be able to write and I would help. I'm a big fan of demystification, in general. From the outside writing for a magazine looks difficult but if you can get someone to explain it to you, it's just not that complicated. I would tell them how to make a pitch paragraph from their ideas, short enough that it would get to the right person and get read. Like I said, I haven't done that in a while. The most recent thing I've done educationally is that I made a bunch of videos for a company called TrueFire.

Yes, I wanted to ask you a few questions about TrueFire

Last Fall I did a series of blog posts for them. That's about the most recent thing in a teaching role that I've done. I wrote six of them. It was called the

Blues Genealogy Project, which is a name that they came up with. I would take a classic blues song and trace its history, how it was played first, how it transformed, famous versions, and then put in links to YouTube with audio/video examples. Then I added a lesson where I would sit right here in the studio with a video camera and then say, "originally the chord changes to Stormy Monday went like this, but then when Bobby Blue Bland did it in 1961 they did these chords, and the famous Allman Brothers version they took that and extended it". Just a little combination of history and how to play that puts the song in historical context which I think is interesting and important. I would do that a lot off the cuff when I was teaching classes when someone would ask me "do you like the Eric Clapton version" and I would say, "actually it's a Ray Charles song and Eric does it in this key". It's basically an outlet for my compulsive liner note reading (laughter). I have to do something with all that information.

You also have done work with Homespun.

Yes, I did a book for Acoustic Guitar Magazine called "The Acoustic Guitar Method". I met Happy Traum through the magazine. For a couple of years Acoustic Guitar Magazine did a Caribbean Cruise where we got on a boat and had guitar lessons and went to the beach...it was fantastic. I met Happy, he was one of the teachers, and he and the publisher of Acoustic Guitar Magazine put their heads together so we could make a video version of the book. That's how that happened.

Talk about the equipment you use to communicate with your students, how many students you have, what topics you are teaching, and maybe a little bit about how you work with each student.



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I don't teach a whole lot right now. I tend to teach people who bothered to track me down or I get emails from someone who is coming to town and their teacher suggested they contact me, all kinds of funny ways. If they do come to me, they usually come with something in particular that they want to know. I have a dobro student here in town. I have another student, she's in a band I think called Red Molly. She's a singer/songwriter and she just wanted to learn how to play swing guitar rhythms, things she needed to know to get to her arrangements, and then we had to get to a bunch of music theory. That's something that I find with a lot of people that when they hit a brick wall, they decide that maybe they should figure out how this all works. I enjoy explaining that. I think it's really interesting. I take a certain amount of pride in being able to make it less intimidating for people.

What kind of equipment do you use for the online folks?

The TrueFire stuff was all shot in their studios. All of that was originally done in CD format and now it's on DVD and it's all being streamed. I have a couple of students I teach via Skype. A student in North Carolina found me online after looking at a video or book and I just sit here in the studio with my little \$40 web cam and a copy of the Skype software. It's not a perfect format. It's still a little glitchy but we can communicate. It helps that he happens to be studying out of one of my books so I don't have to write a bunch of stuff down. Students now show up and there's a lick they want to learn they just pull out the camera and take it with them. That's a lot different than what we used to have to go through just a few years ago. I also have a software package called Sibelius, which is a music notation program. I can write tab out by hand very quickly, my goal is to touch-type with Sibelius. If I can do it as fast as I can write then, game over, and I can have it for later for other students.

Tell me a little more about TrueFire.

There's a certain amount of TrueFire that is free but to see all of it you have to subscribe. They are piloting a program that is more focused on individual students. I'm also developing a video library with a friend of mine, my best friend that I grew up with playing in a band when I was 13 and he has always wanted to do something like this. All we have right now is a Facebook page with a bunch of our videos posted. We're building a library of videos that we are shooting together and individually. It's under the name Crunchy Guitar. Those videos are a lot less formal than other stuff I've done, we're more or less just goofing around and trying to explain how to play blues guitar.

Recently you've been very active in numerous projects for film and television. How did you get started and what advice do you give to others that are interested in pursuing this field.

My individual web site is down. Only my film web site is up right now. I did a lot of commercial in New York as a guitar player or a dobro player. I have a good friend that I went to college with who has had a very successful music company in New York so I did sessions for him when I was there. When I got interested in it here there was a woman named Gina Fant-Saez who has a studio out in Dripping Springs. I was doing some sessions for her and I didn't have any recording equipment. I had a laptop she told me to get an MBox. She is a big ProTools educator. She actually wrote a book called "ProTools for Musicians and Songwriters" that is probably one of the best books out there that is user friendly. She gave me this incredible gift. She told me what to buy, I went to Guitar Center and bought it. I came back and plugged it all in. She came over to my house and spent 3 hours. I took notes on how to set up a session, how to record, I already owned a microphone. For the next couple of weeks if I got stuck I would call her. So the first thing I would do is get some recording equipment. It's so inexpensive now. You need to be able to record yourself and know how it works. And then, well I got into it because I had a guitar student that was into advertising. He was a writer. He and his partner were working on a campaign for the new music for Austin City Limits and they asked me to help.

We did part of it at my house and we took the rest of it to a post-production place to work it out. I watched this guy do the rest of it and thought, that it didn't look too hard. I'm sure it was hard but at the time my hubris was like, yes, sure anybody can do that. They didn't pick our song but then the next thing that happened is that they were working on a Crispy Crème spot and they were working on the lyrics and I was going to do the music. They were going through the studio Tequila Mockingbird and told me that I could do the music but that I would need to do it with Tequila Mockingbird. I wrote my stuff and got through the first round. It came down to them picking my music and one other. We went into the studio to record it all again so I met everybody there. That was the first commercial but then I did some more stuff for them and started working for this friend of mine from New York. So I did commercials for a few years and then some film stuff started happening right away. A friend of my wife was working at UT. They were making a film about wind energy in Texas. He had seen the Grassy Knoll Boys and he thought bluegrass music would be good. So he introduced me to the guy shooting the film and we agreed that it needed to be bluegrass and several other things. That was the first thing I scored. That was "Wildcatting for Wind". Then, again through my wife, she has been very helpful, she went to college with John Lewis who is the director of theaters at the Bob Bullock Texas History Museum. John was working on that for about two years before I got into the picture and I spent a lot of time on that. We had some nice guest artists on that. John had these songs that he had put into the score but we couldn't license some of those songs so I had to write new songs. It was nice because he had connections with all these artists that he wanted to have on the soundtrack so I knew I was writing a song for Toni Price or for Omar. Omar was great, he wanted it to sound like a 50's blues thing. We wanted it to sound like a 50's record. They were all great artists.

You mentioned The Grassy Knoll Boys. That was a great bluegrass band. You had a CD called Buckeyed Rabbit that was excellent and is still available. Can you talk about that experience?

Yes, that was great. I always wanted to be in a band like that where I could play dobro, sing, write a little bit, and play traditional music. I met Will through my wife, they went to college together. He had this idea about having a bluegrass band. Will was in a band called the Barkers with his ex-wife Alice but he hadn't done anything for a little while and he had an interest in bluegrass and old time. We would always joke that we would have this band about how we would wear suits, play this kind of music, and hire this really great mandolin player. We really did sit around and talk about it for at least six months before we did anything. Will did the greatest thing. He said, "look man, I don't want to play contemporary bluegrass, without disrespect, I don't want to play Allison Krauss kind of bluegrass. I don't want to play the bluegrass top 40, Stanley Brothers, Flatt & Scruggs. I don't want to play all those parking lot songs. I want to do what they had to do in the 40's before there was a parking lot repertoire. They had to take whatever else was lying around and turn it into bluegrass". So, he would find these old work songs and blues, add lyrics to them, write a chorus. My favorite things in the repertoire were things Will put together like that. I thought it was fantastic.

What were some of those songs?

"Buckeyed Rabbit" was one. I can't remember where he got that. "Crow Jane" was like a blues, Sonny Terry used to do that one but I'm sure that it is older. It certainly didn't sound like that before he got his hands on it. I'm trying to think. We did go down with "Old Hannah". That's a tune a lot of people have done. He got it from these really early sources. I actually brought in the Blind Lemon Jefferson stuff. It's not really a bluegrass song the way we did it but we did it as a bluegrass band. We didn't speed it up, we just used bluegrass instrumentation.

Do you plan to do anymore bluegrass?

The band just collapsed for a variety of reasons. Will and I talk about playing together again. That's a good question though. I learned to play the dobro and I learned bluegrass at the same time. Most of the time I

spent in New York, there were a few bluegrass bands. In fact Bob Grant who with the Bad Livers in the 90's, moved to New York and instigated a lot of bluegrass activity. I got a lot of experience playing with him. Mostly I played with songwriters and bands. I played dobro or steel with those kind of musicians which was good because I learned how to do a lot of good things besides just play bluegrass. But the Grassy Knoll Boys is the place where I really got to play serious bluegrass on a regular basis. I would do it again. I would do more of it. It was a lot more fun being in a band than being in a pickup situation because we worked long on the songs, we worked long on the singing, we thought a lot about the arrangements, the choreography to work around the microphone. It was the first time I had been in a band in a really long time, I had done so much freelancing. I don't know if I would do it again without those circumstances and then now I have a couple of kids and I just can't do every gig that comes up because I have so much more to do and I've got them to take care of. I didn't stop playing because I was sick of playing bluegrass. I quit playing in the Grassy Knoll Boys because I had a kid, my wife was in grad school, Alex (Rueb) was working at Collins...band stuff.

Some of our readers are dobro players. What advice would you give people starting out, how would that advice be different for intermediate level players to take their playing to the next level?

I would say that if you possibly can as a beginner try to get with a more experienced player and sit down with them and watch what they are doing. I learned to play from the great multi-instrumentalist, he's in Nashville now, he was in New York then, Fats Kaplan. He played with Kevin Welch and Karen Cane Hatch for a long time. The very first lesson I had. He gave me a set of fingerpicks and showed me how to bend them so they work and sound good. Then I had a couple of lessons with Stacy Phillips within that same year. He showed me how to do a pull-off so you snap the bar and it releases the string instead of just lifting the bar off and how to do a slant. I learned a lot from his book. I finally met him after I had worked on his book for almost a year. Then, I was teaching at a workshop where he was going to come in for a week and I had the week off so I just crashed his class. He was interested in Hawaiian music and playing all kinds of world music on the dobro and I was like, can you just show me how to play like Josh Graves? He sat there and sighed and said, OK, it's this scale and this scale and you go up there and do this...for like ten minutes. I went home and worked on those ten minutes for a year. He really could show you everything you needed to know in about ten minutes but it was a couple of years to work it all out. But he showed me how to do the hammer-on and pull-off and I went back to his book and I had circled that chapter with a big question mark. So those are things that are hard to describe so I would say that if you can get someone to show you those techniques, right in front of you, that can be a huge help because those are the things that are mysterious.

Does that apply to all levels?

I think if you've gotten to a certain point you know how to do those things. You know how to hold the picks, snap the bar, but for more intermediate players. I would say musicianship things. Learn the notes on the fingerboard, learn chord theory so you can understand why these shapes work, practice with a metronome. That's the most important thing. Practice with a freaking metronome. If you are going to play standing up; practice standing up. Those two things. Otherwise you will lose half of your ability as soon as you stand up. Especially when you get on stage, you're already nervous, your hands are shaking, and everything is faster than it's supposed to be. That's great advice.

Can you talk a minute about the things other teachers can do to get connected with their students online?

The access is so simple now. There's no reason why you can't post some simple little videos of yourself and put them online. You don't even need a web site to get started. You can put them on Facebook, on YouTube. This is a round about way of answering the question but when I first started writing columns for Guitar Player I had a fantastic editor, Andy Ellis, who lives in Nashville now. He's a freelance writer and is doing great. He has a guitar radio show. He's a great musician too. He used to say, you've got one page for your column, 200

words and maybe 12 measures, you've got one idea, one great idea. I want people that are flipping to that page to come away with one great idea that they can try and they can remember, turn around, look at it, and get something out of it. I think it's the same thing as teachers. I am a very verbose person and I get excited by music. If you teach and you love music then there is a tendency that if they ask for a drink of water you turn on the firehose. People need to get something that they can wrap their head around, take with them, and then take a lifetime to work on it. They don't need to get everything this week. So it's the same thing that applies to a lesson in person as that applies to an online video. These videos need to have one kernel of truth and you move on. So I would say; make a little two minute video about something that you like, say if you like this chord that you learned off this record; I use it this way, this way, and this way...see you next time. Somebody can flip that on and within two minutes they can get it. I mean how long is someone going to sit and watch a random video on YouTube? So, give them something like, "hey this is me, I teach, I like this sound, I use it like this and this. Here's how you can do it. The next video I'll talk about this and this". Compact stuff. Teaching is supposed to be communication. If you are not successfully communicating and idea or the understanding of a useful or valuable thing, then why are you doing it?

You've talked about your earlier musical influences but who knocks your socks off right now?

Now? Well this is going to sound really whacked but I just dug through a whole bunch of CDs in my garage because I am entering the 21st Century and I'm putting them all on my iPhone after owning one for three years. One of the albums that I pulled out was this Shawn Colvin record "A Few Small Repairs". I think that is one of the best records I have ever heard. I loved John Leventhal. He was the guitarist and producer on that album. I got to interview him right when that record came out. Luckily, I knew who he was. I hadn't really listened to him that much when I sat down to do the interview. I didn't even know enough about him to ask decent questions but if I had done the interview two or three weeks later I would have been way too star-struck. I listened to that album but every year or two the things I listen to tend to change. When I was a kid I subscribed to Guitar Player magazine. I would go back home from college and every time I would go back I would pull out different issues. One year I would pull out all the jazz guys I never read in High School, then I'd see there were articles on the pedal steel in there, and then I see songwriters and producers in there. It's kind of like that with records. Right now I love that record because I'm trying to put together some music and there is so much to learn from the way that record was put together on top of the fact that I think the songs are fantastic and the singing is incredible. I'm aware of the production of it right now but let me think of what else. I go to Half Price books and buy old vinyl. I collect old jazz. For years listening to old jazz has been a hobby, like this stuff here, Vince Gauraldi, Milt Jackson, Fats Waller...I got on this jazz piano kick. I was sick of listening to guitar acts so I specifically hunted down albums that didn't have any guitars on them. I was really into solo Jelly Roll Morton and the stride guys like Willie "the Lion" Smith, James P. Johnson. My Grandfather turned me on to James P. Johnson. My grandfather played piano. He gave me some of his LPs before he passed away. My Dad played piano and as a guitar player the finger-style thing is basically is a way of wishing I was a pianist. That's why I learned how to play walking bass lines on the blues because I just love the way that sounds, the independence of those two sounds. I should say that I accumulate old jazz vinyl. I don't buy anything expensive. I buy stuff where the records still work, they aren't scratched, I like the artwork, and there is a piece that I want to hear. Right now I'm listening to Herb Ellis. I bought this Stan Getz album that had a Herb Ellis cut on it and then I went and tracked down the download. There is a band that I am actively playing in right now is a seven piece jazz band called "Magnificent Seven". I play guitar in that band. We play a happy hour at the Elephant Room. For the last fifteen years I viewed jazz strictly as a hobby and I know I actually have to be able to play jazz with some really great guys.

Who else is in the band?

Rick White and Dan Torosian, we had a little band for a while called Beaumont La Grange, Rick plays trumpet, Dan plays reeds and he wrote all the arrangements. He is a fantastic arranger. The two of them played on the

"Wild Texas Weather" soundtrack as well. I hired them to play on that. When I produced Michael Fracasso's record I hired them to play on that. So, those two guys and Mark Kazanoff on saxophone, Randy Zimmerman on trombone, Utah Hamrick on bass, and Kevin Hall on drums. So, there's no pianist so I'm a third of the rhythm section and I have to have it together...so that's the reason to listen to Herb Ellis.

Is there a new CD that you are working on?

I'm working on a CD with my wife Catherine (Berry) and we come here and work on it. We work on it a little bit at a time. I'm real happy with the way it's coming out. I'm constantly plotting to make a record of my own in here now that I have some semblance of a studio.

Any chance any of your new work will include bluegrass on it

I have these projects circling in the air like planes above La Guardia. I would at least like to do a dobro record, or a new acoustic record, or slide instruments record...I don't know what it's going to be. Right now I'm actually writing some electronic music so the one thing for sure is, if I make an instrumental record, there will be something on it for everyone to dislike (laughter) because people that like acoustic music won't like the electronics and people that like dobro won't like the pedal steel, whatever it is I'm sure that it will be strictly for my own amusement.

You can call it, "let me show you a few slides". OK, I always ask this question for my own curiosity. Do you have any hobbies?

I do. I make pizza. I taught myself to make pizza. I came here from New York and I was so frustrated and this was before Mandola's, Home Slice, or Austin Flying South Side opened. So I taught myself how to make pizza out of a book. It's a constant effort to make it better and better. I draw cartoons strictly for my own amusement. I do crossword puzzles. I read crime fiction. Every year or two I re-read all the Damon Runyon short stories, all the Sherlock Holmes short stories, all the PG Wodehouse short stories, although there's lot of them. I'm into mid-20th entertainment fiction. I'm not reading anything more modern or anything more classic. I read things that were written to be entertaining which is probably a reflection of my musical tastes as well.

Your instruments here. You play a standard Dobro brand dobro. What model?

I have a Regal in the closet but that's the 27 Deluxe. It came out in the mid-90's when Gibson owned Dobro and was not letting anyone else use the dobro name. It's a real nice one. That little uke there I bought and ended up using it for a ton of commercial stuff. The Martin is a 1956, 00-18. I have a Collins 00-2 back there somewhere. I bought this other resonator guitar when I moved here. This is a 30's National Trojan and it was in beautiful shape when I got it and Bill Giebitz reset the neck for me. I also have a newer National Reso-phonc.

And you also have a banjo.

Yes, I have the Earl Scruggs book on the stand there and I'm trying to learn a little banjo.

Thank you David.

It's been my pleasure.



CELEBRATE!

Bay Area Bluegrass Association presents

The 2011 New Year Show!

Join us for an evening of down-home music to start the year right.



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Who?

and **The Cotton Picking**



Bluegrass Band

When?

January 15th, 2011



Where?

The Johnny Arolfo Civic Center
300 West Walker in League City



Bay Area Bluegrass Association

The show begins at 7:00 PM, but pickers are welcome to bring their instruments and come earlier for jamming. Admission is free! No smoking or alcohol are permitted, but expect great music and family entertainment at this New Year's Bluegrass Bash.

Come on down!



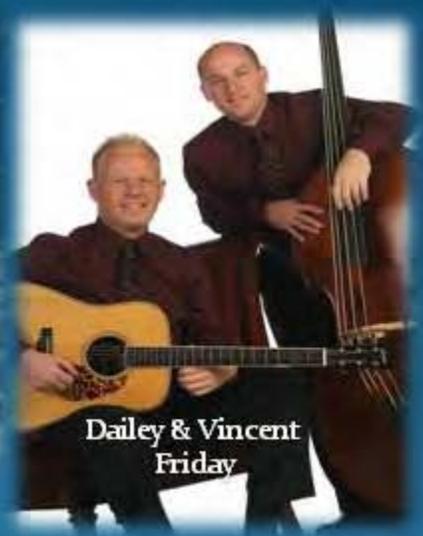


Argyle Bluegrass Festival

March 4th & 5th, 2011



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Dailey & Vincent
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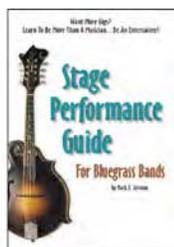
If you have news about Texans and bluegrass in Texas, we'd sure like to hear from you. We'll take good news as well as bad news. We'd love to hear from you.

ctba@centraltexasbluegrass.org

A couple of folks have said some positive things about **Tony Trischka's School of Banjo**. Judging from their responses, blogs, and the demo on his web site I'd have to say that it would be a good way to push your banjo playing to the next level. Tony has been playing and teaching for 40+ years. His 1973 book "Melodic Banjo" pushed a lot of banjo players to new levels.



Check out the **Bluegrass College** site. There are several great instructors on the site and some you wouldn't expect. You'll find several different levels of standard tunes to learn with video demonstrations by every instrument found in a bluegrass band. Tim Stafford, Mike Compton, Bill Keith, Megan Lynch, Ron Stewart, Rob Ickes, Chris Jones, Jesse Cobb, Mike Bub....



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iPhone



Pincastle Records artist, **NU-BLU**, is proud to announce their new FREE smart phone APP is now available for iPhone in the APP STORE. This is the first APP by a bluegrass band and offers fans direct interaction and access to the group. It also features a live feed from THE BLUEGRASS BLOG. This is a cool idea for all you bluegrass bands out there.



LISTEN TO BLUEGRASS ON THE RADIO

KOOP Radio, Austin, 91.7, Strictly Bluegrass Show 10:00AM every Sunday

KPFT Radio, Houston, 90.1, The Bluegrass Zone, 4:00PM every Sunday

KSYM Radio, San Antonio, 90.1, Hillbilly Hit Parade, Noon every Sunday

KEOS Radio, College Station, 89.1, High Lonesome, 7:00PM every Tuesday

Randall's Good Neighbor Program

The process to get this started is a bit of a pain, but it makes donating to CTBA, your local schools, or your favorite non-profit organizations very, very easy. Just go to the link below, print the form and fill it out, enter **CTBA's code 9735**, and take to your local Randall's store:

http://shop.safeway.com/corporate/randalls/gn_houston_austin.pdf

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<http://www.centraltexasbluegrass.org/merchandise.html>

Central Texas Bluegrass still have a few T-shirts remaining. They are 100% pre-shrunk cotton, high quality shirts with CTBA's logo on the front. Available in Navy Blue and White. Sizes are S, M, L, XL, and XXL. Only \$10.00



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THE CENTRAL TEXAS BLUEGRASS ASSOCIATION IS A NON-PROFIT ORGANIZATION WHOSE MISSION IS TO PROMOTE BLUEGRASS MUSIC IN CENTRAL TEXAS.

Our members range from listeners and lovers of bluegrass music to world-class professional musicians who all have the same desire: to promote the music.

CTBA provides a link between clubs, restaurants, and other venues and Central Texas Bluegrass musicians.

CTBA sponsors jams, workshops, provides scholarships to needy musicians, donates to other non-profit organizations, supports radio stations that promote bluegrass music & musicians, and provide festival venues for our listeners and fans of bluegrass music to enjoy. KEEP ON PICKIN'

Hire a Bluegrass Band!!!

(Month & year of articles in Newsletter follow name)

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danny@dannysantosmusic.com

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jjs@jjshaffer.net

David & Barbara Brown (Jul '10)
Corpus Christi, TX
(361) 985-9902
ddbrown@grandecom.net

BuffaloGrass (Jun'08)
Don Inbody
(512) 295-6977
don@inbody.net

The Carper Family (May'10)
Jenn Miori
(281) 682-8174
carperfamilyband@gmail.com

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(512) 963-7515
suzoleson@aol.com

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coopersuncle@hotmail.com

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thelostpines@gmail.com
www.lostpinesband.com

Manchaca All-Stars (Nov'07, May'08)
Ben Buchanan
(512) 282-2756
manchacaallstars@email.com

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Jamie Stubblefield
(512) 295-5325
jamie5011@aol.com

Piney Grove Ramblers (Jan, Apr'08)
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Randy's Rangers
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Rod Moag
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rodmoag@texas.net

The Sieker Band
Rolf & Beate Sieker
(512) 733-2857
www.siekerband.com

Steelhead String Band
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ssandomirsky@austin.rr.com
(512) 619-8705

String Beans
Mike Montgomery
(512) 394-5471
mikemon@astro.as.utexas.edu

Two High String Band (May'10)
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Geoff@highstring.com

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(FOR A COMPLETE LIST CHECK THE CTBA WEBSITE)

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Bluegrass Beginner/Intermediate JAM (CTBA Sponsored)
2nd & 4th Sat 4-6 PM; Slow Jam starts at 2:00PM ArtZ Rib House
Contact: Steve Mangold (512) 345-6155

Bluegrass Intermediate/Advanced JAM (CTBA Sponsored)
Sunday's 2-6PM, ArtZ Rib House, 2330 S. Lamar

Bluegrass All Levels Jam
2nd and 4th Monday 7-11PM Waterloo Ice House (38th and Medical)
Contact www.waterlooicehouse.com

BELLVILLE (Spring Creek Club Sponsored)
Bluegrass All Levels JAM & SHOW
Jan. thru Sept 4th Sat; 4pm JAM, 6:30 pm SHOW, Coushatta RV Ranch
Contact: (979) 865-5250 bluegrass221@peoplepc.com www.springcreekbluegrass.com

BRYAN/COLLEGE STATION
Brazos Country Grass
Monday's 6-9PM, JJ. Cody's, 3610 S. College
Contact: www.brazoscountrgrass.com

FAYETTEVILLE
Bluegrass All Levels JAM (Texas Pickin' Park Sponsored)
2nd Sat, April—November, starts at 6 PM, on the Courthouse Square
Contact: info@texaspickinpark.com www.texaspickinpark.com

GEORGETOWN
Bluegrass Jam All Levels
every Thursday at Duke's BBQ Smokehouse, 6-8 PM,
Contact: 512-869-8076 or sigi@sigi.us (www.sigi.us/rr)

GARLAND
Bluegrass All Levels JAM
Saturday, March- Nov, 7:30PM between Main & State St at 6th,
Contact:

HARWOOD
Bluegrass/Swing/Country JAM & Stage Show (Pot Luck too!)
3rd Sat, 2-9 PM, 9 mi. E. of Luling, Hwy 90
Contact: Tony Conyers (512) 601-1510 or (512) 940-3731

HOUSTON

Bluegrass All Levels JAM (BABA Sponsored)
2nd Sat, 1-4 PM, April-November, Houston Railroad Museum,
Contact: (713) 319-8906 www.houstonrrmuseum.org

LEAGUE CITY

Bluegrass All Levels JAM & SHOW 3rd Sat: Jam 5 PM (BABA Sponsored)
Show 6:30 PM Jan- Nov.
Contact: Rick Kirkland (President) (281) 488-2244

MANCHACA

Bluegrass All Levels
Manchaca Railroad Bar-B-Q, FM 1626, Every Thursday 6:30-9:00PM
Contact: Dave (512) 680-4433

PEARL JAM & SHOW,

1st Sat: Jam all day
Contact: Ronald Medart (254) 865-6013 www.pearlbluegrass.com

SAN ANTONIO

Bluegrass Beginner/Intermediate JAM
Grady's Barbeque at 7400 Bandera Rd. San Antonio. Monday's 6-8 PM
Contact: Clifton Bowren (210) 602-5544 cliftonfiddler5@aol.com

SHULENBURG

RV Park Community Center 1st & 3rd Tuesday, 6:30-9:00PM
Contact: Loretta Baumgarten (979) 743-4388 Camp@SchulenburgRVPark.com

WIMBERLEY

Bluegrass All Levels Jam
Fri 8-12 PM, Rolling House Clubhouse
Contact: Mike Bond

1st Friday each mo., Hondo Hootenanny, starts at 11 AM- Hondo Community Center,
1014 18th st, Hondo, Tx Info 830 426 2831

1st Sat each mo, Field Creek Music - 6: PM -
field Creek is between Llano and Brady on Hwy 71, Info call Bill Tuckness 325 247 3223

2nd Tuesday - Each Month, All Gospel Jam 6: PM,
first Baptist Church - Medina, Tx, Call Linda Barton for info, 830 589 2486

Every Tuesday beginner friendly jam, Gradys Barbeque, San Pedro and Jackson Keller,
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snacks,

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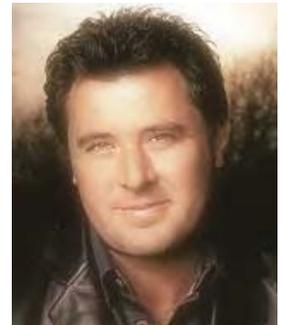
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Bruce Mansbridge, PhD
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- Jan 2 Danny Santos Bluegrass Vatos, Threadgill's North, 11:00am**
- Jan 2 The Sieker Band, Threadgill's South, 11:00am**
- Jan 3 Carper Family, Every Monday in January, Hole in the Wall, 7:00pm**
- Jan 5 Carper Family, Threadgill's North, 7:00pm**
- Jan 6 Carper Family, Central Market North, 6:30pm**
- Jan 9 Air Cargo, Threadgill's North, 11:00am**
- Jan 9 Piney Grove Ramblers, Artz, 6:30pm**
- Jan 13 Bluegrass OPEN MIC, New World Deli, Eddie Collins, 6:30pm**
- Jan 14 Carper Family, Driskill Hotel, 9:00pm**
- Jan 15 The Sieker Band, Artz, 7:30pm**
- Jan 15 Ranch Rd 12, House Concert in San Antonio, RSVP - tsloan22@yahoo.com**
- Jan 16 Christi & the Ployboys, Threadgill's North, 11:00am**
- Jan 19 Carper Family, Threadgill's North, 7:00pm**
- Jan 23 Rod Moag & Texas Grass, Threadgill's North, 11:00am**
- Jan 23 Eddie Collins & Friends, Artz, 6:30pm**
- Jan 26 VINCE GILL, Trinity University, SA, Laurie Auditorium**
- Jan 27 Carper Family, Waterloo Ice House, 38th, 7:00pm**
- Jan 28 Carper Family, Driskill Hotel, 9:00pm**
- Jan 30 Brennen Leigh & Friends, Threadgill's, 11:00am**



Central Texas Bluegrass Association

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Phone: (512) 415-3177