

Central

Texas Bluegrass

Copyright © 2011 by Central Texas Bluegrass Association

IBMA Member

Vol. 33 No. 2

Feb 1, 2011



AFTM mid-Winter Festival Saturday, Feb 5th (Noon-10pm)



here ye! ~ here ye!

If you like great traditional music by talented local bands, Central Texas is the place to be this Saturday, February 5th. There will be a top-notch lineup of bands, workshops and delicious food. You'll hear a smorgasbord of music from the U.S. and around the world!

Break out of the winter doldrums, hear some fantastic music and attend a broad array of workshops at no additional charge. The bands and workshop leaders are donating their time and talent to **support the Austin Friends of Traditional Music**. This is the AFTM's annual fundraiser that provides them with money to host their annual fall string band festival, house concerts and other shows throughout the year. The Dougherty auditorium is a really sweet listening space with great sound and stadium seating so everyone can see and hear. You can move around the Center to attend workshops, get a bite to eat, bid on auction items, check out the art or just stretch your legs. Jamming is likely and encouraged!

This year's line-up features renowned slide guitar guru **David Hamburger** (*featured in the Artist Profile in the January 2011 issue of CTBA's newsletter*), local Celtic favorites **Jeff Moore & Chris Buckley**, the Gallic sounds of **Bouree Texane**, the **Annoying Instrument Orchestra**, finger-style guitar player **Larry Kirbo**, the *hard driving CTBA bluegrass band* **Ragged Union** (featuring Geoff Union of Two High String Band), the saintly sounds of the **Gospel Jam**, music from Veracruz by **Son Armado** and the soaring harmonies of the **Carper Family** (*a CTBA bluegrass band featured in the Artist Profile in the May 2010 issue of CTBA's newsletter*).

Workshops will include **fiddling, flatpick guitar, Tuvan throat singing, Balkan singing and more!**

Since 1974, Austin Friends of Traditional Music has shared local acoustic artists and music with the community. The organization hosts two music festivals per year. Central Texas Bluegrass members fully support these events.

For more information, please visit: www.aftm.us Contact person: Tim Wooten, President, 512-644-0212, duckwotan@yahoo.com



Mandolin
Info inside



The Listening Post



Mountain Heart

The first words in the extensive liner notes of this new Mountain Heart CD are *"If continuity is your watchword -- if you fall hard for bands at first listen and pray they don't change too much, then friend, Mountain Heart is gonna break yours."*

This CD starts out like a traditional bluegrass CD with dobro and guitar setting down a cool call and respond riff but then it slaps you in the face with a huge sound with drums, a Hammond B3 sound, and electronic Barnes-like sounding banjo. The almost apologetic title song "That Just Happened" explains the band's transition with the line, *"we're going to show you how country boys Rock & Roll"*. And they do!

Mountain Heart puts a tremendous amount of intensity into every live performance. This CD includes their festival hit extravaganza Allman Brother's "Whipping Post". Yes, that one. Pick it up!



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.

Guitar & Mandolin Workshop by Orrin Star in February

Orrin Star is coming back to town. If you have never heard a live performance by Orrin you should put it on your list of things to do while he is in Central Texas.

Last year I was able to see Orrin while he was in town and I was impressed. You will find Orrin to be a very likable person and his performances are perfect for a small intimate room. Elizabeth and Tom Pittman have once again opened their home to a small workshop and house concert. Orrin keeps the size of his workshops small in order to give his utmost attention to all that attend. He limits the workshops to only 8 people. **The house concert is Saturday Feb 12. 8:00pm.**



For location/reservations contact ebpittman@austin.rr.com or 512-476-3991. \$15. Limited seating.

The **Rhythm Guitar Workshop** is on **Sunday, Feb 13, from Noon-2:00pm**

The **Mandolin Workshop** is also on **Sunday, Feb 13, from 3:00-5:00pm**

Here's what Orrin has to say about the content of the workshops.

Bluegrass Rhythm Guitar Workshop. "Bluegrass guitarists have developed some of the most potent and interesting rhythm moves ever heard—but they are seldom taught in an organized way. This workshop takes a hands-on, detailed and entertaining look at them. Learn the cool bass runs and strums and how to apply them.

Rhythm Mandolin Workshop. "Rhythm is a vital yet often overlooked aspect of mandolin playing. This workshop will show you a variety of rhythm approaches, from the bluegrass 'chop' to accompanying folk songs and fiddle tunes with open chords (with some country shuffle and reggae thrown in for good measures). Cool new strums and chord forms await you."

Each workshop is limited to maximum of 8 participants, includes written hand-outs, and costs \$50. They are open to players of all levels (save total beginners) and non-video recording devices are encouraged.

For registration/location info: email orhay@aol.com (preferred) or call 301-773-6149.



Steel Wheels play several Texas venues in January



There are two very fine listening rooms in Central Texas. The Cactus Café is the premier listening room whose walls have captured the sounds of troubadours and bands for over 30 years. There is a relatively new listening room in La Grange, TX of all places. **The Bugle Boy** in La Grange is on Hwy 77 very close to the intersection of Hwy 71 out of Austin. Any time CTBA is contacted by touring bands asking for assistance on venues I never hesitate to tell them about The Bugle Boy. As a non-profit organiza-

tion it prides itself on "providing affordable public performances by professional musicians of original works of diverse genres". That's a mouthful but it describes the venue and the spirit of its volunteers as well. Touring musicians get 75% of ticket sales. The room is an old WWII barracks with hardwood floors, very comfortable theater style seating and holds about 65-75 people.

I heard the **Steel Wheels** perform Jan 15th at The Bugle Boy after the touring band performed at Uncle Calvin's in Dallas the night before. They also played at Fiddler's Green on Jan 7th. CTBA member Thomas Chapmond said this of their FG performance, "Killer, spot on harmonies. Very tight arrangements... the lead singer has a unique, strong voice...but not traditional bluegrass...like Sad Daddy, a little hard to categorize". I agree.

Their latest CD is entitled "Red Wing". Calling on their Virginia roots the title song is an awesome version of the old traditional song Red Wing, featuring Robin & Linda Williams and written by Trent Wagler while visiting his grandfather in Bean Blossom. Trent told several stories of his 91 year old grandfather and their love of music. The music is simple, clean, original, and infectious. During their Bugle Boy performance the audience was singing along on the choruses the second time around, even after hearing the tunes for the very first time. Thanks Wheels, well done guys! Ride on.



Gibson Brothers

The reason for listing this new CD by the Gibson Brothers "**Help My Brother**" is not because they sent it to CTBA to review. I've only heard samples on the Compass Records web site. What I HAVE heard is "Iron & Diamonds". There is enough good songwriting and musicianship on that album to make me wonder if there is anything they can do to top it.

During the month of February Eric & Leigh Gibson will be performing in several towns in Texas. This is something you don't see too often. Most out of state bluegrass bands will drop in and leave in a cloud of dust before the ink is dry on your autographed CD.

The brothers will play public performances in **Midland, Terrell, Tyler, Harlingen** and end their Texas tour by stopping in **Arlington** for the **Bluegrass Winterjam** where they will perform and also give a workshop. Check out the ad later in this issue.





**23RD
INTERNATIONAL**

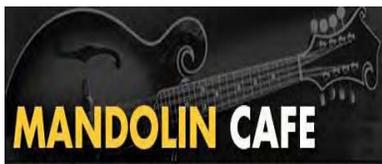
**FOLK
ALLIANCE
CONFERENCE**

**FEB. 16-20, 2011
MEMPHIS, TENNESSEE**

WWW.FOLK.ORG

**FEATURING A
VERY SPECIAL TRIBUTE TO
THE LIFE AND MUSIC OF
JOHN HARTFORD**

Picks, Happenings, and Releases



Mandolin Cafe is the place to check out for all mandolin players but did you know that they also have a podcast? There doesn't seem to be a pattern to when they update the podcast but it seems to get updates several times a month in various genres. It's not like the Flatpicking Guitar podcast. MC just provides a single song, no talk, no interviews, just music. Isn't that what you are looking for? Looks like it's also a widget...too technical for you? Get out!



Jesse Brock is an incredibly fast and powerful mandolin player. You can catch him locally next month, the day after Argyle, on Sunday, March 6th, with the infamous **Michael Cleveland and the Flamekeepers**. The band will bring their lightening fast bluegrass sounds once again to the **Yegua Creek Evangelical Free Church near Elgin** at 1200 CR 466.



Tickets are going fast 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 includes the exceptional mandolin playing of the one and only **Sam Bush**. The lineup is loaded with great mandolin players. There's always great music and great jamming in the campground. Get your tickets now.



There is a bit of desert magic in the sounds and stories sung by mandolin extraordinaire **Steve Smith & Chris Sanders**. Steve & Chris will be playing at the Uptown Theater in Marble Falls on Thursday March 17th along with the mesmerizing bass playing of **Anne Luna**. If you are anywhere close this would be a great evening to spend with your best friend in a very cozy theater. For more details check out Steve's desertnight.com web site.



Although he isn't a mandolin player (at least I don't think he is) Austin's **Tom Pittman** will give a **Farewell Concert** with the always hilarious **Austin Lounge Lizards**, Saturday, February 19th, at the Texas Union Theater/Sponsored by the Cactus Cafe, the web site says 8:00ish. The Lizards will go on, but this will be Tom's last Austin show. Tom & Elizabeth are going to be spending a lot of time in their new digs up in North Carolina (where some of the best Old Time musicians in the country live). They will still come back this way. Now where the heck are the Lizards going to find another banjo player with a degree in Philosophy and a sense of humor?



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

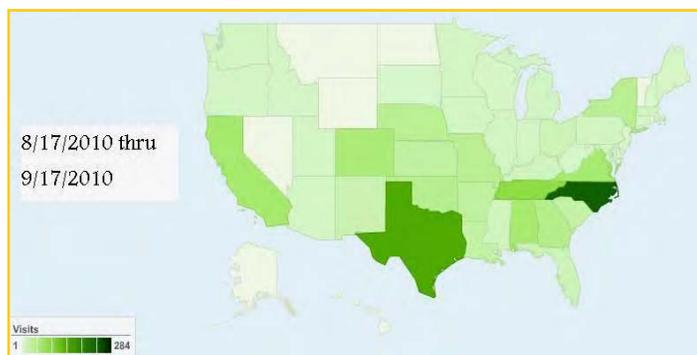
Online Forum for Texas Bluegrassers:

by Ken Brown

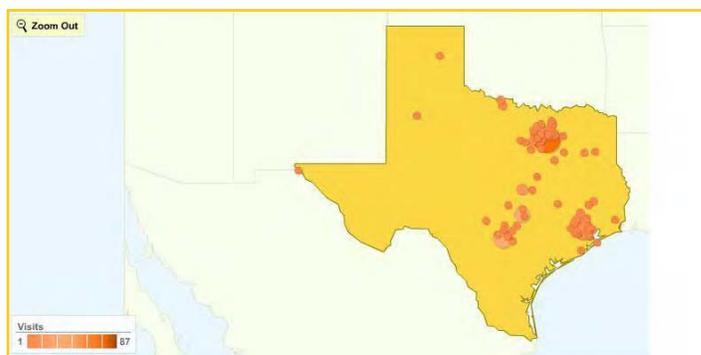
Texas is a pretty big place, with localized bluegrass communities (Austin, Houston, Bellville, Fayetteville, the Metroplex, Levelland and the Panhandle) mostly isolated from one another. We don't have an overarching state bluegrass association like they do in California, so we don't interact as much as we could. What we really need is an online forum so bluegrass pickers and fans anywhere in Texas can keep in touch. But wait! There already is one! All we have to do is use it.

It's called School of Bluegrass, and it's similar to other online forums you may have seen, like Bluegrass Rules, but it's free. The important thing as far as we're concerned is that it has regional forums, and there's already one for Texas bluegrass. You can read any of the public content on the forum without registering (the "view new content" button is especially useful for this), but if you want to post messages, edit your messages, or use any of the other forum tools, you'll have to register. Then all you have to do is sign in with your username and password. To have a look at School of Bluegrass, go to <http://schoolofbluegrass.com/> and if you want to register, use the "Register now!" button in the upper right corner.

On the "Forums" tab, scroll all the way to the bottom; the "Texas Bluegrass" regional forum is the very last category. If you have trouble with anything, the Help button brings up an FAQ that'll explain just about everything. At the moment, North Carolina seems to have the most forum visitors (see first map), but we could change that. See you in school tomorrow!



Where School of Bluegrass visitors are found.



Location in Texas for School of Bluegrass visitors



Bluegrass Concert/Workshop Jam Session

Eddie Collins and Band

(Killeen located 20 miles west of Interstate Hwy I-35, on Hwy
190 - half way between Dallas and San Antonio)

Friday, February 25, 2011



**KPLE-TV station, 502 E. Elms Road, Killeen, Texas
2:00 to 5:00 p.m. - Workshop -Essentials of a Good Bluegrass Jam Session**

**Lion's Club Park Senior Citizens Center, Killeen, Texas
at 1700 E. Stan Schlueter, Killeen, Texas
7:00 to 7:45 p.m. - Eddie Collins and the "A" List Players stage performance**

**8:00 to 9:00 p.m. - Beginners/Intermediate jam session - Bring your guitar, fiddle,
banjo, mandolin, other string instruments**

**for More information contact dfkott@aol.com
or goto www.mecatx.ning.com - sheet music will be provided for beginners**

**Every Sunday 3:00 p.m. CST - Watch/participate in a beginners
practice jam session on
www.Ustream.tv channel - dfkott**



Clay Levit, Owner
1809 W.35th Street Austin, TX 78705
(512) 452-3900 fax (512) 452-3901
email Fiddlersgreen@Mac.com
www.Fiddlersgreenmusicshop.com

Salmon Lake Park

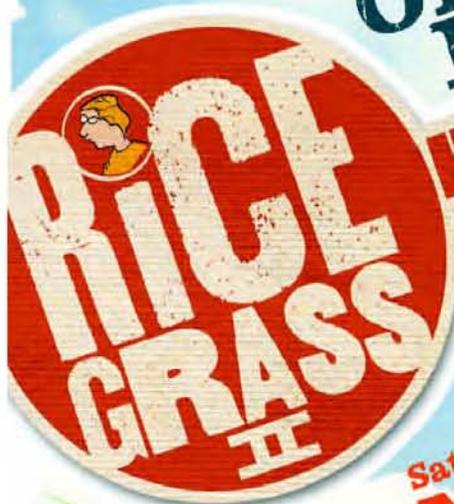
34th Annual

Bluegrass Festival

Grapeland, TX

September 1, 2, 3, 4 - 2011

A Celebration of BLUEGRASS OLD-TIMEY FOLK Music



HOOTENANNY!

2 days of Concerts,
Workshops, & Jamming
in beautiful Fischer, Texas

Saturday & Sunday

March 26 & 27, 2011

Fischer Haus Cantina & Campgrounds

FEATURING

- Nora Jane Struthers & the Bootleggers
- Old Man Leudecke
- Evie Ladin
- Billy Bright & Chojo Jacques
- Ranch Road 12
- Milk Drive
- Lost Pines
- Sad Daddy
- Salt Rock Rounders
- Dennis Hubbard & Friends

Advance tickets
only \$40
buy yours at
www.cabin10.com

Camping available
Friday & Saturday
nights with lots of
campfire "pickin' &
grinnin'"



Brought to you by your friends at Cabin 10, Inc., hosts of The Rice Festival
(A not for profit event supporting higher education in the arts.)

www.cabin10.com 830.739.6986

Meet a CTBA Member: Gloria Brayshaw

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

My Name is Gloria Brayshaw and I have been in love with Bluegrass Music since Del McCoury had black hair and two little boys.

I played Doghouse for many years in the Northwest with the Mountain Magic String Band and moved back to Texas in 1996. I live and work in Austin but drive all over the state at the drop of a hat, to play music. When a good jam is over you just feel related to all involved and full to the brim.

I joined the CTBA because I prefer to be with like-minded folks and do not want this music to fall by the wayside.

Do you play an instrument?

My primary instrument is standup bass but I also play guitar, several folk instruments and piano. I do sing but only because Bob Dylan sings and feel complete when I write a song.

What bluegrass artist do you like to listen to most?

Lonesome River Band, Dale Ann Bradley, Steeldrivers, Tony Rice, Jim & Jesse, there just would not enough room to list all the bluegrass musicians I love.



What is your all time favorite bluegrass song?

My all time favorite Buegrass tune is currently "On a Winter's Night"-Tony Rice! Thanks for asking.

This was reported last month but Gloria is one of the newest members to volunteer to join the CTBA Board and help promote bluegrass in the Central Texas area. In addition to Gloria, Ben Hodges also joins the Board. These two great musicians, both with extensive knowledge and experience performing bluegrass, will no doubt serve the bluegrass community in the Central Texas area and help provide a strong foundation to the association. If you would like to be listed in the Meet A CTBA Member column, send an email to us at: ctba@centraltexasbluegrass.org



CHASING BLUE

FOR BOOKINGS
(512)963-7515

Suzanne
band@chasingblueband.com



Restaurant & Catering
contact: Art Blondin

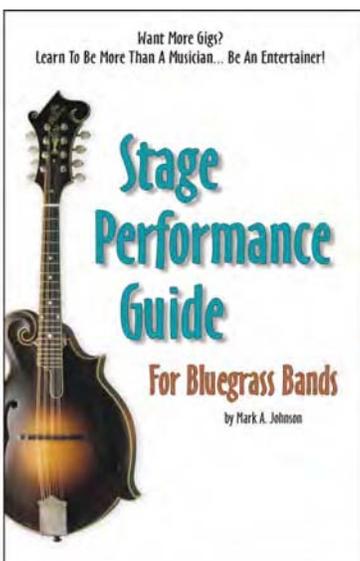
2330 South Lamar Blvd Austin, TX 78704
(512) 442-8286
Fax: (512) 442-9342

email: artzribhouse@juno.com
www.artzribhouse.com
Mon-Sat: 11am-10pm
Sun: Noon-9pm

More Learnin': Stage Performance

By Tom Duplissey

When I was about 18 years old my first job after graduating High School was working as an apprentice at the Dallas Theater Center. There I met many fine artists, directors, actors and actresses, playwrights, and musicians. I was asked to bring in my guitar to play for the Saturday children's show. Backstage before the show I played a little tune for the Stage Manager and she said, "oh, you're not just an entertainer, you can actually play". I remember being struck by that comment...er, compliment? From that moment on I began to see musician's performances differently. I wanted to see bands that were "entertainers". I discovered that the bands that were excellent entertainers were much more popular than the ones that were the best musicians.



What makes a good band? It seems that's mostly a matter of personal taste. Which do you go to see? Good musicians or good entertainers? Maybe a little bit of both? This is where Mark A. Johnson came up with the idea to write "Stage Performance Guide".

"I'm a member of the Kansas Bluegrass Association.... I've done a few workshops for bluegrass bands at some festivals that went very well. There seems to be a real need for this type of training in bluegrass".

Indeed. This book contains advice that is excellent to either hear for the first time or as a reminder for the seasoned professional. This book contains some tough advice to follow that will help take your band to the next level or bring it back to the top performance level. It takes a lot of practice to get the muscle strength, endurance, and muscle memory necessary to play the right notes. Take an equal amount of practice of the things to do in a performance.

To paraphrase Jazz instructor Jamey Aebersold, "the most successful musicians are those who can balance the left-brain knowledge with the creative right brain. If you only play by ear (right brain) you'll find yourself limited to only what you know. If you over emphasize the left-brain, you may end up sounding like a well oiled (bluegrass band) but not very inspiring or original".

Fred Hamilton, Guitar teacher at the famed University of North Texas Music Department, once told me "I know exactly...exactly what I am going to play. That allows me to focus on the dynamics of the performance, the audience, and the other musicians. Those are the variables". Interesting comment, especially since I thought he was improvising.

Stage Performance Guide gets inside the head of the musician and will help reestablish focus and attitudes that will improve your band's overall performance. This is a very easy read. You can probably completely finish it in one sitting...but don't. Let it settle in, read some of the paragraphs a few times, shucks, read them aloud like you were singing the words to a song you wanted to remember. It's cheap. It's only \$15 for the hardcopy and \$12 if you just want to download the PDF. It will be money well spent and time worth taking... but don't waste your money if you're not serious about performing.



Can you really make money at this stuff?

By Sara Hickman

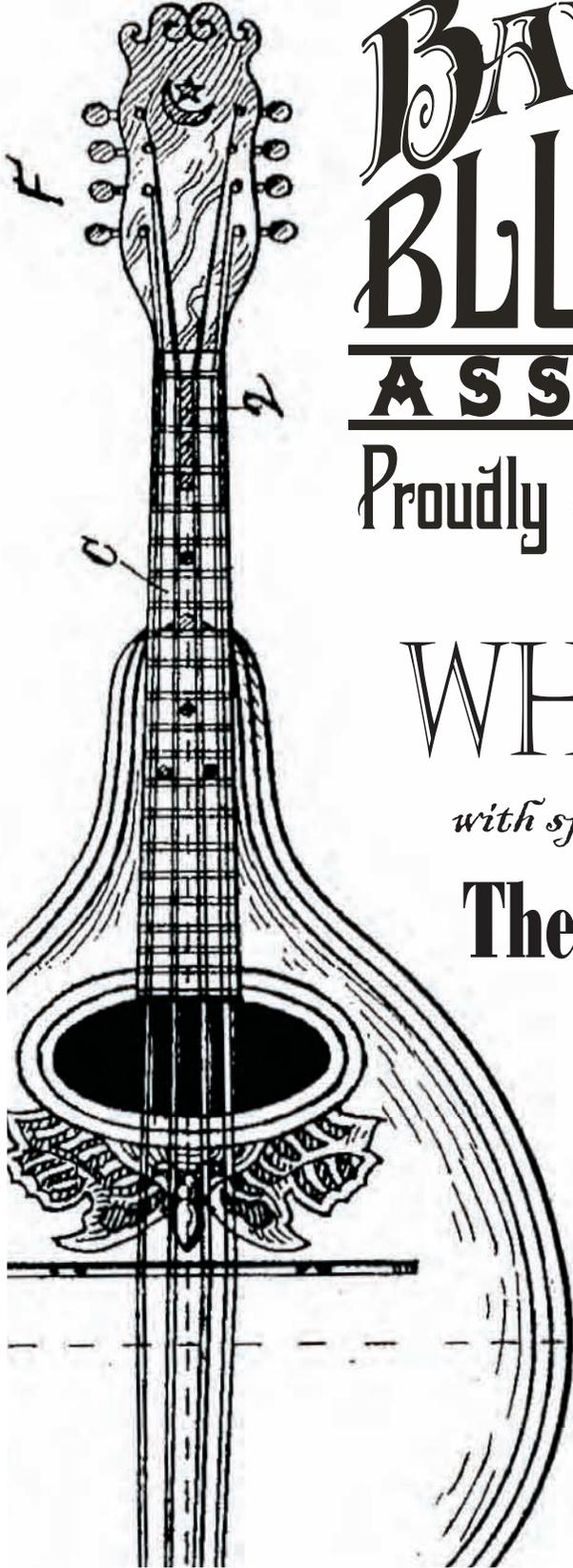
"I have to say that we used Kickstarter to raise funds for media/mastering of "Best of Times" and had a really great experience.... I had also tried Chip...In the past, but it was very limited in what I could achieve and rather confusing. I have been with the Connexion for 14 years for my online merch sales, and I agree that online sales/downloads help pay the mortgage...I've also been with CD Baby, but moved everything to one central location (Connexion) because of my personal relationship with the Youngs (Connexion owners) and how they are always finding what is new and are open to input from artists on how to make their site/terms better. I like only dealing with one main source. Also, they service my music to iTunes, Pandora, etc, so I can at least know who is overseeing and helping with placement. They now have a plethora of ways on how you can sign up for services---they recently placed some of my songs on four airline in-flight stations, and they can place in tv/film---As for shows, I use a merchant account for my credit card sales that is a flat fee of \$50 a month, but now, if you have an iPhone, you can get the small scanner (called The Square) that inserts at the top and deposits money right into your account for a small fee (2.75 % of your total receipts, plus .15 cents per transaction). I have yet to try this but I am going to. Of course, you also have to have someone you trust with your iPhone at shows. The site to find out more if this is right for you is: squareup.com. There are a multitude of ways to make (and lose) money in this industry. I've written about many of them on my blog, and it makes me really happy when we all share with one another so that we can all support each other in what can be a one-sided business."



Ear Training (your song?) or as a game

Do you have a recorder? Can you sing? Grab the recorder and sing into it. Sing anything. When you play it back try to match the notes and the phrases of your voice on your instrument. Start simple. To get a little more complex sing a little longer and use different phrasing. If you can play it, you are playing the song that is in you. Too much trouble? Get a friend have them play one note and you match that note, then move on to two notes, then three, then four....keep the intervals simple. Have fun!





BAY AREA BLUEGRASS ASSOCIATION



Proudly Presents a Free Show!

Featuring

WHITE DOVE

with special guest from Virginia

The James King Band

Feb. 19th, 2011

Jam sessions start at 4:30 PM, show starts at 7 PM

**JOHNNY AROLFO CIVIC CENTER,
300 W. WALKER, LEAGUE CITY, TX**

There's free bluegrass music with great bands, food & all sorts of great family fun! So come on down and join us at the Johnny Arolfo Civic Center, and enjoy this uniquely American form of music.

no smoking, no alcohol, lotsa fun!

www.bayareabluegrass.org

New Officers Elected to CTBA Board

By Jami Hampton, Past President

CTBA is proud to announce a new slate of officers for 2011 that was elected by board members at the January 16 meeting. **Sam Dunn**, who previously served as treasurer, was elected President; **Eddie Collins** will continue as Vice President; **Rixi Rosenberg** was elected Treasurer; and **Mike Hurlbut** was elected to serve as Secretary. Tom Duplissey will continue his role as the bulletin Editor. The board also discussed goals we'd like to achieve in the coming year, including a signature event to commemorate Bill Monroe's 100th birthday. Stay tuned for more details and please let us know if you'd like to get involved.



Left to Right: Gloria Brayshaw, Mike Hurlbut, Coleman Stephens, Eddie Collins (standing), Rixi Rosenberg, Michele Mick (way back in the back booth) Sam Dunn (with one eye closed - arrr me matey's), Jami Hampton, Tracy Sloan, Ben Hodges, oh yes, and Tom Duplissey (the happy fella in the corner). The man behind the camera is none other than Ken Brown. Forgot to mention, Janice Rogers. She had to make the long drive home just before this shot was taken.



Artist Profile: Billy Bright

Your playing at RiceGrass this year.

Yes, Chojo and I are playing RiceGrass and Old Settler's Music Festival this year. Most of the gigs we're doing right now are a couple of club things, the festivals are in March and April.

Tell me about me about your son William. How old is he now.

He's three. He's a train man (laughter). Thomas the Train, that's the deal, which actually, I'll take it. Of all the things a three year old can become obsessed with Thomas the Train is pretty darn good (laughter).

There are plenty of Thomas the Train videos. They have some serious merch.

Oh yea they do. I've noticed, I think it's partially just my awareness that the availability of that stuff has increased in the past couple of years. We've got a whole closet dedicated to Thomas the Train. William is where a lot of my time goes, which is a good thing. I've gotten a whole new appreciation for time after you have a child. The perception completely changes. He's getting to the age now where it's us going to do things. His mom, Anna is the most wonderful, beautiful, awesome wife that a man could have. My world revolves around her and William.



I don't really know how you came to land in Texas.

I was born in Alabama, which is where my family is from, right in the middle of the State about 30 miles from the Mississippi, Union Town. It's near Selma. We lived west of Selma. My Mom was living there while my Dad was in Viet Nam. He was an F4 pilot. He came back and we moved up to Virginia. He worked at the Pentagon. He died of a heart attack when I was three. So we lived there a while then moved to Montana with my Uncle, lived in Idaho, down in Florida where my grandparents lived and ended up in El Paso, which is where I grew up. Most of my upbringing was in El Paso. I left there after High School, went to college in Boston at Berklee.



Texas Pickin' Park

Fayetteville, Texas

Jams every 2nd Saturday

FREE e-mail Jam Alerts and monthly newsletter.
sign up at www.texaspickinpark.com

MEMBER, CTBA

**INSTRUCTION FOR BANJO,
GUITAR AND MANDOLIN**
ONLINE AND PRIVATE LESSONS

Eddie Collins

www.eddiecollins.biz

512-873-7803

Cool. Did you make a lot of connections while you were up there?

Yes. That's where I met Brian (Smith). That's where we put together Two High String Band (THSB). I was looking at all sorts of music at the time but was headed to bluegrass. Brian was my roommate and he was into bluegrass as well. He grew up as a drummer but his granddad is a bluegrass fiddler so he learned how to play accompaniment guitar to his granddad when he was 15 or 16. Anyway, we hooked up in college and he was studying drums and I was studying guitar. After our first year we started jamming a lot and I took a year off and came back and he was still there. We had several of the other members of THSB living in our apartment building. That's what led to that band but in the time that had elapsed between then I had started getting more into mandolin so when we sort of met again he was playing a lot more guitar and I was playing a lot of mandolin.

Was Geoff Union there too?

No. By the time we left Boston and moved down here it was just me, Brian, and Bryn (Davies). When we got here we were playing as a trio for a couple of years and I met Geoff when he was playing in the band Bakers Moonshine Caravan. Geoff and I started playing together, jamming. A couple of years later after I started playing with Pete (Peter Rowan) and Tony (Rice) there was a record label, Blue Corn Music, the same guy that put out Carolyn Herring's stuff that I had been working on with them, and they also did the Billy & Bryn Bright record. They wanted us to do a Two High String Band record and we were trying to get that group going a little more and that's when, instead of doing these trios and duos that we combined it into a quartet. That was about 2000 or

2001.

2001 is when Two High String Band played for the Central Texas Bluegrass's last big Festival out at the Old Settler's building. You had Eric Hokkanen playing fiddle. It was a fantastic show. How did you guys link up with Peter?

When I first moved down here about '98 Peter was playing at the Cactus. I went to see the show and then hung out afterwards. I told him about what we were doing, invited him to come see us and then we heard from him when he came back in the Spring for Old Settlers. He invited us out there. It was still up in Round Rock at the time and it was such a surreal experience. He invited us out as guests and we walked out to his backstage trailer there and he was about to go on as the closing act. He had Jerry Douglas, Ronnie McCoury, Vassar (Clements), basically the most kick-ass band you could ever have, I think Mike Bub was on bass. It was pretty amazing to see the killer band. Tony wasn't there but we went in the trailer jammed on a few tunes and that was pretty much it. We started hearing from him about a couple of things here and there. About a year later his booking agent called me and asked if we wanted to do this tour with him. It was like a ten day thing in the Fall and that was all that we had on the books. We did that and it went really well.

Did that lead to several Two High String Band festival gigs too?

Yes, definitely. When we were out doing that with Peter we did all those events. Some were yearly or every other year. We did Telluride, RockyGrass, Grey Fox, the one in Florida...the Spirit of the Suwannee thing, there was a whole handful of them. Two High



**Multi-Educational
Cross Cultural
Arts Association**

MECCA is a 501c(3) nonprofit educational organization that teaches music & dance to adults and children. We provide ethnic / cultural / patriotic music and dance groups for civic, schools, churches, and club programs events.

Phone: 254-526-9464 e-mail: dfkott@aol.com YouTube channel: mecatx	<i>Teaching the Children of the World to Dance, Sing and Play Musical Instruments</i>
---	---



Cabin10, Inc.
The Rice Festival
& RiceGrass

Supporting Higher Education in the Arts
(830) 739.6986 www.cabin10.com

played RockyGrass but it's a little blurry to me now when and where we played.

Let's go back to when you first started playing mandolin. What was your first instrument?

My brother was in school at Vanderbilt in Nashville and my senior year of high school I went up there looking at colleges. I had started off playing punk guitar, then got into rock & roll, then got into the acoustic side of rock & roll with bands like Hot Tuna with Jorma Kaukonen, the acoustic Neal Young stuff, there was some combination of that and the Grateful Dead Reckoning that made my ears perk up about the mandolin. So I bought one while I was there in Nashville. It was a Washburn F model. I didn't really know what to do with it. I got it at some little shop where you just walk in and there are dozens of instruments hanging there.

Did you take some lessons?

No, I figured if I knew some chords on the guitar that I could learn how to strum it but basically I didn't play it for a couple of years. But getting into the acoustic guitar stuff, Jorma and all that, led me into other stuff and jam band music. Eventually I was in really into this band called Colonel Bruce Hampton and the Aquarium Rescue Unit and they had this electric mandolin player. His name was Matt Mundy. He is one of the most progressive mandolin players still to this day. He doesn't really play out anymore but you can't even hold a candle to half the stuff he played in the late 80s, early 90s. All the mandolin players back then that were anybody knew who this guy was (laughter). I realize that now but he was in a genre that wasn't really bluegrass friendly or whatever but I do have this bootleg of him playing with the Tony Rice Unit that is mindboggling. What they were doing live with a mandolin got me going even more and at some point I discovered David Grisman and "Old and In The Way" and that along with Brian and his granddad well, there was some sort of convergence of information there where Bill Monroe was also a discovery. It was all happening at once and then I became obsessed with Bill Monroe, David Grisman, Frank Wakefield, Sam Bush, and others.

Did you ever think when you heard "Old and In The Way" that someday you would be playing right next to Vassar?

No. That's was a whole surreal experience in itself for sure.

I heard you and Bryn play with Tony, Vassar, & Peter at the Cactus when Vassar was still around. That was a phenomenal show.

Yes that was something else. Eventually after I started playing with Peter, he had been doing this duet thing with Tony for a while, and then that sort of became his priority but for a lot of shows we were doing Vassar was there. He would come on for five or ten day trips. That was always the best when he was on the trip. Not only musically speaking but also on a human level. He was a great guy.

Talk a little bit about the mandolins you have. You have Gilchrist and an Ellis.

Yes, that's it. I have an old mandola as well but those are it. The Gilchrist is a '95 and I got it in '96. I've been playing the Ellis the most. The thing that I've realized is that the Gilchrist needs some work. It's been hammered. When you play them a lot they need a lot of work and money's worth of maintenance. The Gilchrist is awesome but it's a little under the weather. Not only is the Ellis a fabulous mandolin but it's a little less sensitive, it holds tune better. It's set up real nice. To Tom's credit, and I've had it for maybe two years, but I never thought I would find another mandolin like my Gilchrist that would be as playable, the Ellis is a live workhorse. It's proven to be more reliable than the Gilchrist, at least at this point.

You write a lot of material. Are you collaborating with Chojo on this CD?

It's collaborative in the arrangements but at this point, I pretty much write by myself.

Do you start with lyrics or the music?

Most of what I write is instrumental. Those obviously start with melody.

Yes, East Compton Blues comes to mind, it's an excellent tune.

Thank you. The singing songs start with words. I never really put much time in them. Those just sort of come to me and I just take the time to write them down. They usually come in the form of a verse to melody. Most of the vocal stuff I write are nursery rhyme simplicity so the chords just sort of figure themselves out.

This latest effort with Chojo (Wayne Jacques) is actually your second CD isn't it?

Depending on which one you are referring to. What has happened with Chojo is that he worked with me with Two High at different times when we were touring, not really around here, but while he was still living out in California. After he was done with the Waybacks we were working with Two High and as the wheels started to slow down on the touring we were still wanting to do stuff and we were realizing that we could do a lot of the same stuff with just the two of us and we started working on this duet thing. Then we recorded a CD, half of it in California and half of it here and as we were finishing it we were recording all this other stuff that was leading us to another CD. We decided after we finished it that we didn't really want to release it. We had copies made for getting gigs and selling at shows. That's the first one. Texicali Blues. We never made an effort to have it available out in the mainstream. As we were recording it we realized that we were gathering all this new material for a second CD which would be even better as sort of a first release. We worked on that at the Zone (recording studio) and it's pretty much there. We could release it. But then Mike Morgan and Pat Manske (Mike is the owner of Zone and Pat is an engineer) contacted me. Mike is a bass player and Pat is a drummer. Mike calls me up and says, "Hey, do you want us to be your backup band?" That was something we talked about but never made a move towards that. It just fell into place this summer and so we never released that because we got together with these guys. It's all the same material but with drums and bass. So now we're back working on that. It's progressed into the WayneBillies thing and now those two albums are coming together. It will be ready for RiceGrass. We will be doing the finishing touches on them in the next couple of weeks. So it should be ready soon.

There are some You Tubes out there of you guys playing in the Zone that are sounding excellent. I want to ask you some questions about your teaching methods. You have lots of students at Fiddler's Green. Talk about how you teach.

The way that I teach is on a student by student basis. I don't really have a method that I use that is the same from beginning to end. I try to talk to all my students about the same ideas. My approach is basically learning how to learn.

Ear training?

Yes but it's not just ear training. It's right and left hand stuff but not necessarily a lot of theory. It's about building up the confidence to know how to break down a tune to really learn the tune. I try to get beginners to work on basic technique to the point of not really working on songs until we can get the articulation part of the right hand down. The learning how to learn thing is more about turning people on to ideas about the instrument and the struggle with the mechanical aspects.

So, your goal for a student is that they learn how to learn and play clearly.

Yes. If you have beginners there are a lot of basics to cover. More often the case is students who have already been playing the mandolin for x amount of years and have learned 10-20 tunes but want that instant gratification of playing rather than taking time to study and practice. What I tell people like that is, "OK you have learned these 15 songs and when you practice you are sitting down and just playing these songs but that's not practice". Then we start to break down individual components of their technique, usually, almost always, the right hand is where everything gets garbled. That's the tongue. That's where all the diction and articulation comes from. It almost always comes down to that. For people that have a repertoire, I like to break each tune down into its individual components. That may involve focusing on the right or left hand or breaking down the phrase of a fiddle tune or it could involve gaining an understanding of the form of the tune. Obviously these days with all the variations of these forms that exist it's hard for some people to realize what the standard form is, if all they ever listened to is progressive music. They need to know where the progressive music has evolved from. Understanding the standard form of these fiddle tunes is essential. Learning how to slow things down is important. If you want to play something fast you have to play it slow first. Sometimes just trying to prove those points is a challenge (laughter).

Do you spend time teaching students how to get that good solid bluegrass mandolin "chick"?

Yes, if they want to learn bluegrass, I definitely do spend time on that. It always amazes me that there are a lot of people that come to me that can't name a single bluegrass song. It's either hot or cold when it comes to the bluegrass thing. They either know it really well or basically they don't know it all. For those folks I tell them to go listen to some bluegrass and not just while you are doing dishes or something. Listen to it, figure out who's playing. Figure out who they learned it from.

In that regard, who really knocks your socks off?

One of my favorite things to listen to are bootlegs of Mike Compton playing with John Hartford (laughter). There's a trio they used to do in the mid-90's with Jerry McCoury on the bass, which is Del's brother. Mike on the mandolin. It's very bluegrass. Compton does Monroe style breaks but the material is almost like a rockabilly feel. It's the mid-tempo bluegrass. Nothing is super-fast. It's nice. What I like about it is John's songwriting and Compton's playing. It's kind of embarrassing, I'm not really up to date with who the super-dupers are. Locally, I love the way Paul Glasse and Dennis Ludiker are playing the mandolin. I like Matt Flinner. Of course I like Chris Thile and Mike Marshall. What really gets me going...there's something about Ronnie McCoury and Mike Compton, the way they interpret the melodies and use a lot of double-stops, throwing in some squirrely picking. They are right hand players. Strangely enough Chris Thile is probably the epitome of a right hand player. He just doesn't play what people would call the obvious Monroe style. If you listen to the bootlegs of him playing with David Greer about 15 years ago, he CAN do it. If you ever sit in a room with him unplugged when he plays that sweet, not-in-your-face bluegrass stuff, the articulation and the volume that comes out is amazing. He is a super-clean right hand player. All three of those guys have equally developed right hands with their own stamp on it. That Chris can keep the precision and the volume, is pretty amazing. Matt Mundy will probably always be my favorite mandolin player because he has that lightening speed with articulation that is like a machine gun sound. I definitely like listening to it but its never been my ultimate goal playing wise.

So, right hand technique is what you like to teach.

Well, I don't know if it's what I like to have to teach. My method is to do individual problem solving. With a beginner you need to get them to learn a song but it is very much about technique. With others it almost always come down to the right hand technique. The thing about the left hand is that it's pretty obvious what you do with it. You put it down and you play that note. As far as technique goes, the problem that most peo-

ple have with their left hand is holding the neck in the palm of their hand which makes it ten times harder to hit the notes. If they get that buzzy sound it's because they are setting it in the palm of their hand rather than using the thumb and the crook of the index finger, that little wedge there. (He demonstrates some proper and improper techniques in the air). That's generally the problem with the left hand but the reason the right hand is so crucial is because the left hand is almost meaningless if you can't get the right hand down. Some people come to the mandolin from playing the guitar. The right hand is the volume knob, your tone knob, and also your time. It's everything. If someone has timing issues, it's the right hand. If they have tone issues it's in the right hand unless they are holding it in such a way that they can't get the strings pushed down.

Have you ever done anything with alternate tunings or is it just too much of a pain to retune?

Well, now that I have two mandolins (laughter). Yes, I do stuff in alternate tunings. I can do the "Get Up John" thing if I tune the mandolin like that but that tuning...

Well what is that tuning?

It's in D. The low D string is tuned to a F# and an A. So, it's a third and the fifth. Then it goes to the open D string, which is the same, the open A which is the same, and then on the E string you drop one of the strings down to an A and then drop the other E down to a D. It's an open D chord. Which also means that on the G string you have a chord and then on the E string you also have a chord. They are both D chords but different inversions. The point being you can do this Monroe style thing where you play all four strings like you are playing one string. You consider the E and G strings a drone and play the melody on the D and A strings. If you fret the G or the E string it will change the chord. If you use those as open drone chords and play the melody on the D and A string it will create a chord and melody sound. It's real restrictive though because if you try to play anything on the G or E it will sound like you are modulating every time you hit a fret. There's a tuning that I like to use for the key of D where you leave the top three strings tuned the same and then change the tuning on the G strings with one up to an A and the other down to a D. It gives a D chord in the bottom three strings so you can play melody underneath that and you can do a four chord by putting your finger on the fifth fret of the G string, giving you a C, and you can do the five chord by just going up one fret.

Do you have any recordings where you have used alternate tunings?

I do with some of the stuff I am working on but it's not released yet.

We're at the end of our time. As a former military guy it's good to hear success stories of the children of an Air Force pilot.

Yes, he flew an F4. I like to say I fly an F5 (laughter). I wanted to fly but I needed glasses.

I usually end the interviews by asking people what their hobbies are.

My hobbies focus around William at this point. I live down by the river. I like to go kayaking and swimming. I used to sail and mountain bike. I like building stuff. I've done everything in my house. Whether I like it or not, that is one of my hobbies. Hobby, what's that?



**THE CTBA WEB SITE IS POWERED BY:
100% WIND ENERGY.
THANK YOU IPOWER.COM**

Bluegrass Winterjam

Saturday February 19, 2011

**South Oaks Baptist Church
5925 U. S. Highway 287, Arlington, Texas 76017**



Featuring IBMA Award Winners:

The Gibson Brothers

with special guests

Honi Deaton & Dream



Open Stage 3:00pm - 5:30PM

- Noon - 3:00 **Acoustic Music Camp - Jam Class** (separate admission fee required)
- Noon - 8:30 **Non-stop Jamming** (in the Activities Building; admission wristband required)
- 3:00 - 5:30 **Open Stage** (eight 15-minute time slots; each band may perform one set)
- 5:00 - 5:50 **Workshop with the Gibson Brothers**
- 6:00 - 6:50 **Honi Deaton & Dream**
- 7:00 - 8:15 **The Gibson Brothers**

Bluegrass WinterJam - \$15.00
(show & jamming)

Acoustic Music Camp Jam Class: \$20.00
(3-hour class only)

Buy both and save!

WinterJam & AMC Jam Class Combo: \$30.00


Bluegrass Heritage Foundation
www.BluegrassHeritage.org
 info@BluegrassHeritage.org
214-918-0010



Acoustic Music Camp Jam Class February 19, 2011

A three-hour class with **Gerald Jones** and **Nate Lee** featuring a mixture of instruction and structured jamming. The class will run from noon until 3:00pm Sat. Feb. 19th in conjunction with **Bluegrass Winterjam** (presented by Bluegrass Heritage Foundation).

Jam Class Tuition: \$20. Combo BHF Winterjam & AMC Jam Class \$30 **AcousticMusicCamp.com**

Fire on the Strings

BLUEGRASS MUSIC FESTIVAL 2011

presented by:

Bay Area Bluegrass Association

lots of workshops:
see the website for
details

Who? We're working on the Band Lineup now; more info later as things develop! Want to play our festival? Like to be a sponsor? Contact Rick Kirkland email crk5820@msn.com phone 581-488-2244

Our festival features something for everybody: young and less young, traditional and contemporary. Bring your friends and family, stay the weekend, plan on having a great time with wonderful folks and excellent bluegrass music!

NEW LOCATION! NEW DATE! MORE STUFF!

Where?

South Shore Harbor
Resort and Convention Center
2500 South Shore Boulevard
League City, Texas 77573
281-334-1000 for reservations
Check out the exciting new location!
www.sshr.com

When?

July 15th-16th, 2011
Friday and Saturday

What?



Texas State Championship contests:
Flat-pickin' Guitar & Banjo
Junior Bluegrass Show, Workshops.
Local attractions include the Kemah Boardwalk, NASA Space Center, RV sites close by, shopping, and just minutes from the Gulf of Mexico.

www.bayareabluegrass.org



116 North Loop near the Yale Exit
713-890-2188
www.fullersguitar.com





August 11-13, 2011 Arlington Texas

A three day camp for Bluegrass & Clawhammer Banjo, Flatpick Guitar, Mandolin, Fiddle, Songwriting, Dobro, Vocal / Harmony, Bass, Swing/Jazz Guitar



Flatpick Guitar

**Kenny Smith
Jim Hurst
Brad Davis
Robert Bowlin**

Bluegrass Banjo

**Tony Trischka
Jim Mills
Ron Stewart
Gerald Jones**

Clawhammer
Dan Levenson

Songwriting
Wil Maring

Swing/Jazz Guitar
Kim Platko

Mandolin

**Mike Compton
Paul Glasse
Nate Lee**

Fiddle

**Texas Shorty
Robert Bowlin
Nate Lee**

Vocal / Harmony

Amanda Smith

Dobro

Dennis McBride

Bass

Alan Tompkins



Only 15 minutes away from DFW Airport and conveniently near major malls, Six Flags Over Texas, and water parks. We chose our talented lineup of instructors because they are great pickers, great teachers and great people.

AcousticMusicCamp.com

or call Gerald Jones: **214-236-0783**

From the Mailbox

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. ctba@centraltexasbluegrass.org

Tom, I think the Music Shed blurb on Josh Graves is a bit misleading (page 3 of January 2011 issue), or at least out of date. It doesn't mention that he died on September 30, 2006 (while I was at the IBMA meeting in Nashville, by the way). And Gibson no longer makes the Josh Graves signature model dobro. They don't make the Jerry Douglas model anymore, either. The only signature model they still make is the Phil Leadbetter one:

<http://www2.gibson.com/Products/Acoustic-Instruments/Dobro.aspx>

And I think most dobro pickers would agree that the world's "premiere" dobro picker is Jerry Douglas... I mean, even if you prefer Josh's style to Jerry's, you have to admit that at least Jerry is still alive
-Ken Brown, Dec 30, 2010

.....

Hello CTBA, This is Suzanne Oleson from Chasing Blue. I haven't talked to you in a while, so I thought I'd give you a brief update on what's been going on with the band. A few weeks ago we finished up recording our first full-length album. The mixing process is still being finalized, but the CD is definitely on the way! Look for it this spring. We will be playing on the main stage at this year's Joe Val Bluegrass Festival in Framingham, MA on Saturday, February 19. We also recently headlined the Laurie Blue Bluegrass Festival in Prince Edward Island, Canada at the beginning of November. It was an awesome experience. We had a great time at the festival.

We're about to start planning our next tour in Texas. We're probably going to be back at some point in early summer this year. We want to get back to Texas before it gets too hot (ha!). We're so excited to come back and play more. We had a blast last time we were in Texas. It feels like it can only get better from here!

We've also been doing really well in the music competitions on OurStage (a website dedicated to helping out undiscovered bands). Much to our surprise, our songs have done well on both the pop and country channels. It's nice to see some broad-based support for bluegrass-based music!

In other news, our banjo player, Maggie MacKay is finishing up recording her solo album with producer Ryan Roberts in Nashville. (You might recognize him as the guitar player from Special Consensus, who appeared at last year's Old Settler's Music Festival). Her solo album will feature the playing of several other talented musicians, including Ron Stewart (IBMA Fiddler Player of the Year 2000), Shad Cobb (John Cowan Band), and Ryan Roberts (Special Consensus). Look for this album in early summer. Both the new Chasing Blue and Maggie MacKay solo albums will be available the next time we come to Texas this summer! Thanks

- Suzanne Oleson, Jan 16, 2011 <http://www.ourstage.com/tracks/ARMDDINBUNOZ-bad-water>

.....

After long hours of thought and with heavy but grateful hearts, we've decided to make the following announcement: starting in January of 2011 we will be going on an indefinite hiatus. We've made some personal and collective choices that have driven the decision, but we're all in agreement that it's time for us to step back from Cadillac Sky.

Know that none of this would have been possible without you. The door may be closing for now, but we'll still be making music and adding our individual involvement to many different and new projects. We'll keep you up-to-date on what we're doing and what's going on. New chapters are beginning to unfold and we look forward to you joining us; you are why we make music.

Sincerely, humbly, and with unabated love - Cadillac Sky



Learnin' a Little: Beyond Tab by Orrin Star

The Inner Picker: Beyond Tab—Gumption

I was once at a Cajun dance and noticed a guy who seemed to be doing cooler moves than everybody else. At the break I ambled over and asked him if he might tell me what he was doing.

After a wildly abstract initial answer (“you’ve got to break out of the Newtonian paradigm and be more Einsteinian”) he veered into plain English and made several commonsense points: do your own thing; the rhythm of the music stays the same; play with it; make mistakes; figure out how to recover.

I was struck by how similar this was to what I tell players who are looking to take their picking to the ‘next level’. In order to really play, you have to REALLY PLAY; you need to try things out in real time. And doing this inevitably involves some falling on your ass musically. Or—in the mortal words of Houston bluegrass man Chris Bagley—“You’ve got to put in your suck time.”

This is not easy for most of us; we want to “do it right” and not appear faltering. Or lost. But guess what? You need to subject yourself to the discomfort of screwing up in order to develop musically.

Enter gumption. The Kryptonite of music-making. For the courage to mess up as you find your way. And for the confidence to move beyond pre-digested arrangements and start playing things in your own voice.

And speaking of your own voice, that is literally one of the great resources at your disposal. As you may know, jazz guitarists often scat sing their lead lines as they are playing them; they’ve long realized that one’s singing voice can be a great melodic guide. Whenever I’ve been stuck for a melodic line and have prodded myself to sing something (and then record it or immediately work it out on the guitar) the results have always been musical.

Each of us has an inner melodic sensibility that is effortlessly expressed via our humming/singing voices; if I handed you a kazoo and said play “When the Saints Go Marching In”, you could probably wing a decent solo without much thought—and in any key! Learning to translate these vocal ideas to your instrument takes time and effort—but this is the true work of becoming a real player. (In my book “Hot Licks for Bluegrass Guitar” I refer to this as the ‘jazz kazoo approach’).

So get out there and start falling on your ass as you hum your way home.

Note: this is a revised and condensed version of one of Orrin’s Flatpicking Guitar Magazine columns from 2004.



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

Membership and Advertising Rates



CTBA's Volume 2

\$10.00

(includes shipping costs to anywhere in the United States)

<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



Take \$5.00 off the advertising rates if you are already ad business member. Copy deadline is the 15th of the month. Publication is on or about the 1st day of the each month. Send electronic notices to: ctba@centraltexasbluegrass.org Send payment to:

Central Texas Bluegrass Association
 Attention: Editor
 PO BOX 9816
 Austin, TX 78766

Advertisers assume liability for all content of advertisements and from any claims arising there from. We reserve the right to reject advertising for reasons of space availability or publication standards.

If you would like CTBA to review CD's or would like us to include promo material for artists performing in Texas, please send to our email at ctba@centraltexasbluegrass.org or snail mail to the PO Box listed above.

Ad Size	Price
FULL PAGE	\$30.00
1/2 PAGE	\$15.00
1/4 PAGE	\$12.50
1/8 PAGE	\$10.00

Please Join CTBA: <http://www.centraltexasbluegrass.org/join.html>

Central Texas Bluegrass Association Bluegrass Newsletter is published by the Central Texas Bluegrass Association, a 501(c)(3) Tax-Exempt Texas Non-profit Corporation. Contributions are deductible as charitable and educational donations. Work published in this Bulletin is used by permission of the writers, artists, and photographers, who retain all copyrights. Tom Duplissey, Editor

Board Members:
 Sam Dunn, President
 Eddie Collins, Vice President,
 Mike Hurlbut, Secretary
 Rixi Rosenberg, Treasurer
 Tracy Sloan, Janice Rogers, Coleman Stephens, Ben Hodges, Gloria Brayshaw,
 Past President - Jami Hampton

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)

512

Dave Seeman
(512) 357-6154

Alan Munde Gazette
Bill Honker
(214) 693-1620
bhonker@gmail.com

Austin Lounge Lizards
Mike Drudge, agent
(615) 262-6886
www.austinlizards.com

Bee Creek Boys
Jim Umbarger
(512) 329-8443
info@beecreekboys.com

Better Late Than Never
Duane Calvin
(512) 835-0342

Blacktop Bend
George Rios
(512) 619-8536
blacktopbend@yahoo.com

Blazing Bows
Mary Hattersley
(512) 873-8925

Bluegrass Vatos
Danny Santos
(512) 218-4141
danny@dannysantosmusic.com

Brian Byrne and Borrowed Time
(512) 422-8088.
brian_m_byrne@yahoo.com,

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

Chasing Blue (Sep'10)
Suzanne
(512) 963-7515
suzoleson@aol.com

Cooper's Uncle
(512) 736-2664
coopersuncle@hotmail.com

Eddie Collins (Dec'07, Nov'09)
(512) 836-8255
www.eddiecollins.biz
tuneman@austin.rr.com

The Grazmatics
L. Wayne Ross
(512) 303-2188

Howard Rains
(512) 577-0851

The Lost Pines (Jun'10)
Talia Sekons (512) 814-5134
thelostpines@gmail.com
www.lostpinesband.com

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

Out of the Blue
Jamie Stubblefield
(512) 295-5325
jamie5011@aol.com

Piney Grove Ramblers (Jan, Apr'08)
Wayne Brooks
(512) 699-8282
www.pgramblers.com

Ragged Union
Geoff Union
(512) 563-9821
gunion@austin.rr.com

Ranch Road 12
Elliott Rogers
(512) 847-7895
erogers283@aol.com

Randy's Rangers
Sigi Field
(512) 869-8076

Rod Moag and Texas Grass
Rod Moag
(512) 467-6825
rodmoag@texas.net

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

Steelhead String Band
Sharon Sandomirsky
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)
Geoff Union
(512) 563-9821
Geoff@highstring.com

The Wimberley Bunch
Charlie & Sally Lewis
(830) 899-7511

Where to go for a BLUEGRASS JAM!!!

(FOR A COMPLETE LIST CHECK THE CTBA WEBSITE)

AUSTIN

Bluegrass Beginner/Intermediate JAM (CTBA Sponsored)
1st. & 3rd Thu. 7-9 PM, (call for location)
Contact: Steve Mangold (512) 345-6155

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

ROUND ROCK

Bluegrass All Levels
Danny Ray's Music, 12 Chisholm Trail, RR, Third Saturday 2:00 PM

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

TX INSTRUMENT LENDING LIBRARY (TILL)

A Musical Instrument Lending Program

*Contact me if you know a child between the
ages of 3-17 that needs a bluegrass instrument*

www.tillonline.org

*TILL, PO Box 426 Fayetteville, TX 78940
Tom Duplissey (512) 415-3177*

The Austin Center for the Treatment of Obsessive-Compulsive Disorder

Bruce Mansbridge, PhD
Director

6633 Hwy 290 East, Ste 300
Austin, TX 78723
(512) 327-9494
http://www.austino.cd.com



- Feb 2** Chris Hillmam & Herb Pederson, Cactus Café, 8:30pm \$27
- Feb 3** The Gourds, Cactus Café, 8:30pm \$15
- Feb 4** **David Bromberg**, Cactus Café, 8:30pm \$30
- Feb 5** AFTM Mid-Winter Festival, see front page for the lineup
- Feb 6** Danny Santos, Threadgills North, 11:00am
- Feb 6** The Sieker Band, Threadgill's South, 11:00am
- Feb 11** **Ragged Union**, Fiddlers Green, 8:00pm, \$10
- Feb 12** Carper Family, Central Market Westgate 6:30pm
- Feb 13** The Piney Grove Ramblers, Artz, 6:30pm
- Feb 16** Carper Family, Threadgill's North 7:00pm
- Feb 19** Ragged Union, Momo's Midnight, \$5
- Feb 19** The Sieker Band, Artz, 7:30pm
- Feb 20** Flatiron (formerly Twangzilla), Theadgill's North, 11:00am
- Feb 20** The Sieker Band, Blacks BBQ, Lockhart, 1:00pm
- Feb 25** Eddie Collins "A" List, Killeen Rec Center, Killeen, 8:00pm
- Feb 26** Lost Pines, Flipnotics
- Feb 26** Carper Family, Patsy's Cowgirl Cafe 7:00pm
- Feb 27** Air Cargo, Threadgill's North, 11:00am
- Feb 27** Eddie Collins & Friends (with Paul Glasse), Artz, 6:30pm



Central Texas Bluegrass Association

P.O. Box 9816
Austin, Texas 78766

ctba@centraltexasbluegrass.org

Phone: (512) 415-3177