

Central

Texas Bluegrass

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IBMA Member

Vol. 33 No. 6

June 1, 2011



CTBA's 15th Annual Band Scramble - Garage Sale

Sunday, July 3rd. 1:30 - 6:00 PM. Artz Rib House, 2330 S. Lamar

It feels like a homecoming of sorts every July 4th weekend as the tradition continues when hordes of bluegrass fans and pickers converge at **Artz Rib House** in South Austin for the annual CTBA Garage Sale and Band Scramble.

The Bluegrass Garage Sale part of the event is supported by donations of new/used music-related items, such as instruments, CDs, DVDs, strings, books, etc. These then are made available for purchase, or presented as silent auction items. In past years, donations have included several banjos, guitars, fiddles, a Dobro and a dulcimer. We have already received a couple of instruments this year and many have a plethora of CD titles to offer. **Donated items are tax deductible.** Contact **Ben Hodges (bhhodges@gmail.com)** if you have something to donate, especially if you need to have it picked-up. Otherwise, items can be dropped off at Fiddler's Green, 1809 W. 35th St. during regular business hours.

All pickers with stage experience are invited to throw their name in the appropriate hat (bag, jar, or whatever else we come up with) for their instrument. As many as six bands will then be formed, each complete with guitar, banjo, mandolin, fiddle and bass and even Dobro and harmonica on occasion. The bands will then have about an hour to prepare three songs (two plus the demanded encore!). While rooting each other on, a tip jar is passed with the proceeds going to the CTBA's general fund. Members of bands such as Air Cargo, Lost Pines, Randy's Rangers, Rod Moag and Texas Grass, Bryan Byrne and Borrowed Time, Red Eye, Manchaca All Stars, The "A" List Players, The Piney Grove Ramblers, Grazmatics, WST, The Siekers, Double Eagle String Band, Christy and the Plowboys, and numerous others have participated in the past. Everyone signs up the day of the event, but contact Eddie Collins (512-873-7803, tun-



eman@austin.rr.com) if you have questions, or just to give him a heads up that you will be participating.

Here is the time line for the events on Sunday, July 3rd.

1:30 - 4:30: Bluegrass Garage Sale: Buy new/used music-related items.

3:00: Up to six new, on-the-spot bands are formed from Bluegrass/old-time pickers with stage experience who sign up to join the fun.

4:00 - 6:00 Bands perform their tunes.

Invite your friends and family for this super-fun annual event. All proceeds go to the Central Texas Bluegrass Association's to help support their mission of promoting bluegrass in Central Texas.



The Listening Post



Sarah Jarosz

Wimberley's favorite musician Sarah Jarosz's new CD "**Follow Me Down**" is already number 2 on the Billboard charts! She just turned 20 years old and she's been written up in the New York Times, showcased on Austin City Limits, Prairie Home Companion and played ALL the major bluegrass festivals (Bonnaroo, Newport, Telluride, Merlefest, to name a few).

Almost every song was written by Sarah. Joined by **Alex Hargreaves and Nathaniel Smith**, her foundation players. She is also joined by **Vince Gill** on Dylan's "Ring Them Bells", by the **Punch Brothers** on Radiohead's "The Tourist", **Dan Tyminski** on Edgar Allen Poe's "Annabel Lee". Adding to this CD are **Jerry Douglas, Bela Fleck, Viktor Krauss, Darrell Scott, and Edgar Meyers**. Easily moving from the octave mandolin, to clawhammer, to guitar, and even the toy piano, she weaves some beautiful tales as she beckons you to "Run Away". Love it!



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.

Bluegrass Extravaganza Medical Fundraiser



PHOTOS BY TRISH TAYLOR

Austin's bluegrass community came out in droves to Artz Rib House on Sunday, May 22 for the **Bluegrass Extravaganza Medical Fundraiser** to show their love and support for **Ted Branson**, veteran music promoter and one of the hosts for KOOP Radio's "Strictly Bluegrass" program on Sunday mornings. CTBA board member Eddie Collins organized the day-long event featuring 12 bluegrass acts to help Ted who is currently on a waiting list for a liver transplant. Ted recalled being bitten by the bluegrass bug while living in Canada where he first saw and met Alan Munde





with the Country Gazette. Soon after, Ted got a Pete Seeger banjo for Christmas. After hitchhiking for three weeks to get from Alaska to Austin back in 1974, Ted has become deeply rooted in the Austin music scene over the years. With a self-professed wandering spirit, Ted said the first thing he went to see in Austin was Doug Sahm--and that's when he knew he was "home." To make a contribution, visit <http://tedbransonmedical-benefit.chipin.com/ted-branson> or send a check payable to "Ted Branson Medical Account" to Prosperity Bank, 1610 West North Loop Blvd., Austin, Texas 78756.

Story by Jami Hampton



John Kinser is the WINNER of a New Guitar !!!



NEW!!! CTBA Member John Kinser of Spring Branch, TX is the winner of the brand spanking new **Blueridge BR43AS Acoustic Guitar** donated by **Fiddler's Green Music Store**. John is pictured above with Fiddler's Green employees Ben Hodges on his left and co-worker Michelle Hedden on his right. During the Old Settlers Music Festival new CTBA members got to place their names into the drawing of this new guitar. CTBA added several new members at Old Settlers and will be using these new funds to help pay for the MUSIC CAMP SCHOLARSHIPS to be awarded soon. Congratulations John on winning your new guitar. Some folks have all they luck, eh?



All Star Jam

Do you want to hear some of the best bluegrass musicians do a little jamming? You have a few choices. You can buy this incredible CD set or you can listen to it on AirPlay Direct. You will hear the Crowe Brothers, Russell Moore, Sammy Shelor & Lonesome River Band, Audie Blaylock, Lou Reid, Mark Newton, Carl Jackson, Carrie Hassler, and many more artists from the Rural Records playbook.

You wouldn't know this was a jam session if the title of the CD didn't tell you. You'll enjoy all these tunes like hearing Sammy Shelor kicking out "Ground Speed", "Home Sweet Home:", or "Rolling in my Sweet Baby's Arms". Have you ever sung a harmony line on "Hold What You Got"...well, give this one a listen and take notes!

There's also some introductions and remarks on there from my friend (and XM/Sirrus Program Manager) Kyle Cantrell. You can listen to almost the entire set on <http://airplaydirect.com/music/theallstarjam/>



Picks, Happenings, and Releases

Kids in a New Groove

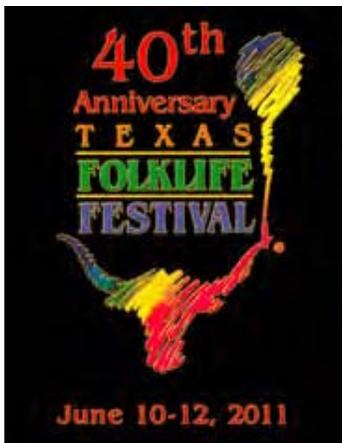
Kids in a New Groove (K.I.N.G.) is a 501c3 non-profit that provides private music lessons and instruments to children in the Texas foster care system. To make a financial donation to the KING program, or to learn more about the organization, please visit the website, www.kidsinanewgroove.org. For the most up-to-date news, follow Kids In A New Groove on Twitter (Kids-Groove) and on Facebook. You can also contact Shanti Grossman shanti@kidsinanewgroove.org 512.659.2154



You might have seen Joy Kills Sorrow at Old Settlers. If you missed them, you have another opportunity to catch their show. They are playing a show in Wimberley at Blue Rock Studios, 333 Loneman Studios, 7:30 PM, June 9th For more info <http://events.bluerocktexas.com/coming-soon>. It's the Boston - Austin connection.



Bluegrass fans around the world will soon be able to learn fiddle, banjo, mandolin, bass, and guitar online directly from some of the biggest names in bluegrass music with the launch of the new Academy of Bluegrass. The ArtistWorks Academy of Bluegrass consists of: The School of Banjo with Tony Trischka, School of Guitar with Bryan Sutton, School of Fiddle with Darol Anger, School of Bass with Missy Raines and School of Mandolin with Mike Marshall. Each school contains hundreds of high quality beginner, intermediate and advanced video lessons. Every student has the opportunity to send their teacher a recorded video of themselves practicing and receive a personal video response with individualized instruction from the teacher. The Academy of Bluegrass is expected to launch early June 2011, with an Exclusive Sneak Peak Video available for download at www.academyofbluegrass.com.



Texas is known for its wide open spaces, cowboys, and its unique brand of music but it is also one of the most culturally diverse states in the United States. The celebration of this multitude of cultures takes place June 10-12. Located on the grounds of the Institute of Texan Cultures on the UTSA HemisFair Park Campus, the annual three-day event showcases the Lone Star State's diversity and rich heritage through a wide variety of ethnic food, music, dance, arts, and crafts. The expansive 22-acre grounds provide visitors with immense choices that include 40 different cultures, 50 ethnic dance groups, 150 ethnic foods, 65 music groups, 50 craft vendors, 50 demonstrations, carnival rides and lots of family fun.

If you can't make it to the Folklife Festival, on that same weekend you can experience Texas Bluegrass Music by coming out to the Texas Pickin' Park to get a little jamming in. Yep! That's what I'd do.





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Salmon Lake Park
34th Annual
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Grapeland, TX
September 1, 2, 3, 4 - 2011



Bloomin' Bluegrass Festival

A Celebration of Tunes & Blooms

Friday & Saturday October 14-15, 2011
Farmers Branch Historical Park



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Russell Moore & Illrd Tyme Out • Seldom Scene
Kenny & Amanda Smith Band • The Whites
Michael Cleveland & Flamekeeper • Special Consensus
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This event is brought to you by the City of Farmers Branch, Texas and the Bluegrass Heritage Foundation.

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From Joe Carr - Camp Bluegrass Information Letter

Originally called the "Country Music" program, the Creative Arts department at South Plains College was established in 1975. Due to the popularity of bluegrass music with students, the program title was changed to "Country and Bluegrass" a few years later. Students came from all over the country to study guitar, banjo, mandolin, fiddle, bass, dobro, and steel guitar and to perform in ensembles in country and bluegrass styles. In the late 1970s, the young program was profiled on a nationally televised PBS special entitled "Bluegrass Spectacular." Soon thereafter, many major newspapers, radio and television news programs ran stories on the unique college that gave a degree in country and bluegrass music. Many new students were attracted to the program, faculty was added and the program grew.

In 1980, the program was expanded to include a state-of-the-art recording studio and a course of study in Sound Technology. Additional faculty including legendary bluegrass banjo player Alan Munde were hired to handle the growing student population.

Through the 1990s, new ensembles were added to include classic country, jazz, rock and roll, heavy metal, Contemporary Christian, Irish and a host of other unique popular music styles. Vocal and keyboard classes were added that resulted in a near doubling of faculty and students. The newly re-named "Creative Arts" Department, included Commercial Music, Live and Recorded Sound Technology and Video Production.

Former South Plains College students include Mike Bub (Del McCoury Band,) Ron Block (Alison Krauss Band,) Dan Bletz (Biscuit Burners,) Kym Warner (The Green Cards,) Jeremy Garrett (The String Dusters), members of the Spring Creek Bluegrass Band (Colorado,) Lee Ann Womack, Natalie Maines (Dixie Chicks) and Ben Clark (Taylor Swift, The Purplehulls.) Our graduates have found work in positions throughout the music industry from sideman musicians to technical support to

songwriting.

Today, students

with an interest in bluegrass music take private lessons on the instruments of their choice, perform in student ensembles and take a variety of other music-related courses including "Masters of Bluegrass" (history,) music theory, music and computers, songwriting, Intro to the Recording Studio and many others. Bluegrass musicians chosen for the television audition ensembles perform monthly on the student produced "Pickin' On The Plains" television program. Students with broad interests often study several styles and perform in more than one ensemble. Qualified graduates are eligible for a one-year certificate in Commercial music or a two-year Associate of Arts degree. In 2010, multi-instrumentalist Jim Moratto, formerly with Bill Monroe's Bluegrass Boys, joined the faculty as a full-time banjo and bluegrass ensemble instructor joining the Creative Arts staff of over 30 instructors,

As a two-year community college, South Plains College has an open door registration policy. This means we welcome student musicians of all experience levels from beginning to advanced levels. Some scholarship assistance is available. Interested students should submit a two to four minute recording (CD or DVD) featuring their talents to Cary Banks, Creative Arts, South Plains College, 1401 College Ave., Levelland, Texas 79336. cbanks@southplainscollege.edu (806) 716-2280. Alternately, in-person auditions can be arranged.

For more information, contact Joe Carr (806) 716-2493 jcarr@southplainscollege.edu or Jim Moratto (806) 716-2492 jmoratto@southplainscollege.edu. www.myspace.com/spctvmusic



What Does It Mean To Be A Musician?

Dr. Karl Paulnack, pianist and director of music division at The Boston Conservatory, gave this fantastic welcome address to the parents of incoming students at The Boston Conservatory on September 1, 2004:



Karl Paulnack

"One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor

or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school-she said, "You're wasting your SAT scores!" On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they loved music: they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

One of the first cultures to articulate how music really works were the ancient Greeks. And this is going to fascinate you: the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the Quartet for the End of Time written by

French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940 and imprisoned in a prisoner-of-war camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose, and fortunate to have musician colleagues in the camp, a cellist, a violinist, and a clarinetist. Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the Nazi camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture-why would anyone bother with music? And yet-even from the concentration camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

In September of 2001 I was a resident of Manhattan. On the morning of September 12, 2001 I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 AM to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was

completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, on the very evening of September 11th, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome". Lots of people sang America the Beautiful. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic. The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Some of you may know Samuel Barber's heart wrenchingly beautiful piece Adagio for Strings. If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie Platoon, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

Very few of you have ever been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but with few exceptions there is

some music. And something very predictable happens at weddings-people get all pent up with all kinds of emotions, and then there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching Indiana Jones or Superman or Star Wars with the dialogue but no music? What is it about the music swelling up at just the right moment in ET so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks. Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in a small Midwestern town a few years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier-even in his 70's, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to

tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute chords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. The concert in the nursing home was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

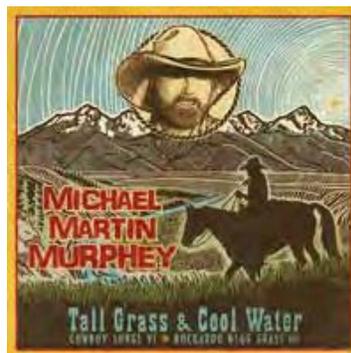
What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

"If we were a medical school, and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at two AM someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at 8 PM someone is going to walk into your concert hall

and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used cars. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."



Rural Rhythm Records is very proud to announce the brand new single, "The Ballad Of Jesse James" by multi-award winning and Bluegrass Grammy® nominated artist, **Michael Martin Murphey**. The song is from the upcoming album, TALL GRASS & COOL WATER releasing June 28, 2011.

"The Ballad of Jesse James" includes the talents of Michael Martin Murphey (lead vocals / rhythm guitar); **Pat Flynn** (lead /acoustic guitar); **Ryan Murphey** (mandolin); **Troy Engle** (fiddle / banjo); and **Mike Bub** (upright bass.)





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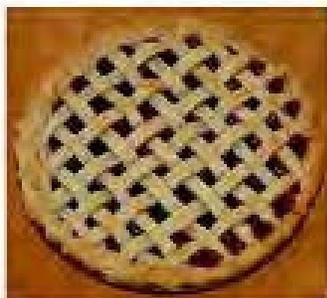
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BLUEGRASS NIGHT

Saturday
June 18, 2011

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For May 2011:

Sunday the 15th Brian Byrne and Borrowed Time (matinee)

**Saturday the 21st John McEuen
(cofounder of the Nitty Gritty Dirt Band)**

Thursday the 26th Mark Allen Atwood song writer show

Saturday the 28th Out Of The Blue

Sunday the 29th Blaze Folley movie with Gurf Morlix

June:

Saturday the 4th Ghost of the Brazos

Sunday the 5th The Lost Pines (matinee)

Saturday the 11th The Bee Creek Boys

Saturday the 25th Ruby Jane

July:

Sunday the 3rd Karl Shifflet (matinee)

Saturday the 9th Gary P. Nunn

Saturday the 16th Floyd Domino featured artist series

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The Central Texas Bluegrass Association's
**15th Annual Band Scramble
& Garage Sale**
Sunday, July 3rd 1:30 - 6:00
Artz Rib House 2330 S. Lamar



Garage Sale: Buy new/used music-related items, such as instruments, CDs, DVDs, strings, books, etc (1:30 - 4:00)

Band Scramble: The area's finest bluegrass musicians form *on-the-spot* bands and perform their tunes (3:00 - 6:00)

Proceeds go to the Central Texas Bluegrass Association to help support their mission of promoting bluegrass in Central Texas.

Questions about the scramble? Eddie Collins 512-873-7803
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Hill Country Acoustic Music Camp

June 7th–11th, 2011

*Five days of Nothing but
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Kerrville, Texas

Produced by R. B. Miller and
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Summer HCAMP is a five day residential music camp. HCAMP has classes for beginners, intermediates and advanced players. The Camp music genres include everything from Bluegrass to C&W to Bach. Our instrument classes are topped off daily with structured jams designed to hone your skills in playing with other instruments.

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The first night your faculty performs for you in a private concert and afterwards the students and teachers play together for fun. Each evening the students gather and play together. Sunday afternoon the students can participate in the student concert. The volunteer student concert is always a big hit.

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What should you expect?

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Tim Porter
FINGER STYLE



Sue Carpenter
MOUNTAIN DULCIMER



Paul Oorts
MANDOLIN • GUITAR



Kevin McCormick
CLASSICAL GUITAR



Joe Carr
MANDOLIN • GUITAR



Alan Munde
BANJO



Chris Sanders
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Our teachers are experienced, and our classes are small. Classes are tailored to the skill levels and preferences established by the students on their applications to camp. So check out of the real world for a few days and join us in ours at the

Hill Country Acoustic Music Camp June 7th-11th, 2011

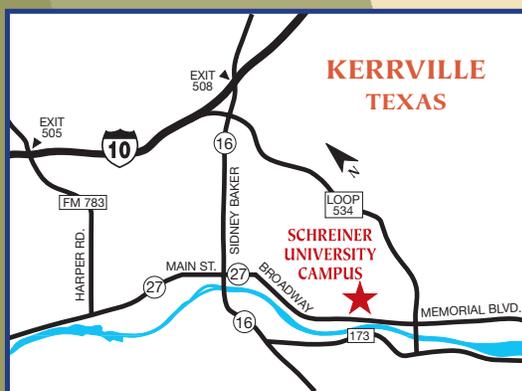
Registration

Tuition is \$325 for the camp until May 7th, 2011, after May 7th, 2011 tuition is \$375. Lodging and meals are available on campus. Hotels, B&B's and RV sites are plentiful in the immediate area.

Registration Forms, detailed instructor bios & music, schedules and all camp details can be found at www.hcamp.org or call us at 830-459-2120.

Sample Day Schedule

8:00am	9:00am	Breakfast
9:00am	10:30am	Instrument Class
10:30am	10:45am	Break Time
10:45am	11:45am	Instrument Class
12:00pm	1:00pm	Lunch & Open Mic
1:00pm	2:00pm	Instrument Class
2:00pm	2:15pm	Break Time
2:15pm	3:15pm	Instrument Class
3:30pm	5:00pm	Jam & Social Orchestra
5:00pm	6:00pm	Dinner
7:00pm	Till?	Jammin' in Cailloux Center



www.hcamp.org

Questions?

Contact: Bob Miller

Phone: 830-459-2120

Fax: 830-896-0120

E-mail: rhm@hcamp.org

HCAMP

1214 Oriole
Kerrville, Texas 78028



Meet CTBA Members: Doug & Sheryl Sultenfuss

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

We are Doug and Sheryl Sultenfuss from Natalia, TX. Doug is a Civil Engineer and Sheryl is a Software Developer. Our involvement with bluegrass started with becoming members of Fire On The Mountain Cloggers in 1984, which is where we met. As of January 2010, we are both retired from clogging to focus on playing music. We enjoy attending jams of all types, especially bluegrass, as well as bluegrass and German festivals. We joined CTBA to be better connected to bluegrass events and bands, especially any that are close to San Antonio. We are also members of United Fiddler's Association and Texas Old Time Fiddler's Association.

Do you play an instrument?

Sheryl started taking fiddle lessons, well technically violin, in the fall of 2002. There is a terrible lack of fiddle instructors and very little bluegrass in San Antonio. Doug started on washtub bass soon after but moved to upright bass within a year. Sheryl has since found Jim Fox, an Irish instructor, and has been studying under him for about 3.5 years. Doug's claim to fame is that his bass was used in a performance by Rhonda Vincent when they came to San Antonio for a private convention. Ask and he'll show you all the autographs.



What bluegrass artist do you like to listen to most?

It rotates. Right now it's The Boxcars and Alan Munde Gazette. We also attend many of TVA's (Tennessee Valley Authority) performances.

What is your all time favorite bluegrass song?

Wow! So many. "Little Teardrops", "Fox on the Run", "The Emu Song", "Columbus Stockade Blues"... just to start.

Doug and Sheryl are another of the CTBA members from around San Antonio. They both attend a lot of jams and by the time you read this Sheryl will have returned from attending a fiddle workshop with Megan Lynch in Tennessee. You can find more information on Megan's camp, where you will get excellent one-on-one time with Megan at: <http://www.fiddlestar.com> (by the way, I know who wrote "The Emu Song")




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Artist Profile: Dennis McDaniel

Ever wondered who that guy in the black hat was on the cover of the CTBA newsletters when Ken Brown was the editor. That is none other than Dennis "Hoot" McDaniel. I had a fantastic afternoon over at Dennis & Carol's place near Hutto. Dennis showed me his personally restored antique cars, his home-made flintlock rifles, and his shop. We even got to go down to the creek behind his house where he let me shoot one of his rifles. I can tell you that it is an awesome experience to fire one of those beautiful rifles. I can see why guys get addicted to those things.

When you are reading this you may see where I put some words in quotes or make them all caps to try to pick up on his emphasis on certain words. In listening back to the recording of Dennis talking and then typing it up...well folks, it just ain't the same thing at all. What you will read here is what was said. We may take guys like him

for granted but this is one special individual in Texas bluegrass. One other thing. I hope someday that you get to hear him talk about music. I mean really talk about it. You can hear something change n his voice when he talks about his real love of...not the music...but what bluegrass music does to people. This Renaissance man is a true artist with a great attention to detail in all that he does. I know I'll remember this nice afternoon just sitting out on the patio with him and Carol for a long time. I hope you enjoy reading it. To sort of segue from last month's Artist Profile we start off by talking about our mutual friend Tom Ellis. My questions are in italics. - Tom Duplissey



I've always credited Tom (Ellis) with raising the bar on the mandolin. What I mean by that is Gibson is the one that designed the F1 mandolin but they got to the point, like Winchester, where the bean counters come in and decide that they can do this a little more efficiently or a little cheaper. Gibson mandolins in the 60's and early 70's, they weren't worth a damn. People were buying Kalamazoo's and Givens. They were good mandolins. You couldn't give away a new Gibson. When Tom moved here 35 or more years ago he built a few mandolins for himself. Then he started building some really good mandolins. People like Ricky Skaggs and Buck White started playing them. He was just doing them one on one out there in that shop. I don't how many he built but he built a fair amount of them before his pearl business took off and he didn't have time to fool with it anymore. They were recognized then as about as good as you could get.



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Yes, he's definitely a world class builder.

Like old Bill Collings. I can remember when Bill was making guitars one on one in the back of a house. Now he's right up there with Martin or anybody else.

He makes premier instruments.

Tom insists on quality. Those mandolins we built about ten years ago, he hadn't built any mandolins for probably fifteen years. We were drinking beer over at Artz (Artz Rib House on Lamar) and he said, "do you want to build some mandolins?" and I said, "well, it never occurred to me". We built three mandolins. He got all of his old stuff down out of the attic. Of course now they've retooled everything. They've got some great jigs, but we were building them like he had built the earlier ones, all by hand. That's a hell of a lot of work.

He's an artist for sure. Let's talk a little about Dennis though. I want to talk about you. Were you born in Texas?

Yes. Beeville.

How'd you get up this way?

Well my parents brought me (laughter). I couldn't tell you a thing about Beeville because my earliest memories as a kid were living in Taylor. How we got there, I don't know. Well, my Mother was raised in Thorndale. She graduated from High School there. I've got two brothers. One is two years younger than I am and the other is twenty years younger. He was born in Taylor in '41 and I was born in '39. My Dad's been dead since '41. When World War II came along we were all farmed out to our grandparents in Thorndale. My Mother worked full time because every male aged 18 to 50 was gone. We moved into Austin in about '46 over in South Austin until about '49 when we bought a house in North Austin. So, I guess I was raised in Austin.

What's your earliest recollection of listening to bluegrass?



(this photo and the previous one are from CTBA's history files. The photo's were taken by Ken Brown. That's Dan Huckabee, Dennis, and Chris Hirsch) I was interested in music as a young teenager but I was listening to Chuck Berry, Fats Domino, the Platters and all that. That's what I wanted to do as far as music. My younger brother, Weldon, was taking guitar lessons from Strait Music Company and they would send a guy to the house to give lessons and I would just sit around and watch. My brother never really took it up. Once the lesson was over, it was over. My Mother had bought him a Kay guitar. So I picked up that Kay guitar and tried to play it like Chuck Berry, you know, trying to

get that duck walk down...I couldn't do it, of course. When I went in the Navy in '58, I was ship's company for about a year and a half or so. There were a couple of brothers on board from North Carolina, Jake and Jerry Watson. One played the guitar and the other played the mandolin. These boys could play! They grew up playing. I don't know if I had ever seen a mandolin up until that time. They put on shows on the hanger deck of the ship and I just thought, man I don't know what that thing is but I'd like to have one of those. After I got shore duty at Miramar in San Diego, there was a music store there that was kind of like Fiddler's Green, all acoustic stuff. One old man ran that thing and he had lots of old instruments. I went in there and bought me a Dobro guitar and I wanted a mandolin. I had no clue what to buy. He had three mandolins. He had a Martin and two ancient Gibson F5's. They were probably Loar's looking back. The Gibson's were a hundred

bucks, take your pick and the Martin was eighty bucks. I thought Martin...that's a good brand...what I didn't know was that Martin made the best guitar on the planet and the sorriest mandolin (laughter). I bought that little mandolin, still didn't have a clue what to do with it. The Dobro I bought was set up as just a resonator guitar. I wasn't really into bluegrass though. I got out of the Navy and came back to Austin in 1960 and I met Doc Hamilton and Charlie Taylor about that time. I met this great banjo player named Johnny Thompson. Doc could play the mandolin. That's about the first time I heard Bill Monroe. A friend of mine had found an album over at TG&Y and I said who the hell is THIS guy. I had bought this Mel Bay book. It showed you all these tenor banjo chords for the mandolin and how to hold a plectrum and all that (laughter). Of course I wasn't getting anywhere. I would play guitar behind Doc, Charlie, and Johnny. Doc and Charlie were good mandolin players. Doc still is. I haven't seen Charlie Taylor in a hundred years. Doc showed me the chords and so then I bought my first good mandolin. It was a Kay and it was a better mandolin than the Martin was. That's how I started learning. I still have the very first Bill Monroe LP that I ever got from that guy at TG&Y. All the recordings on that LP was stuff from the early 50's when he had Flatt & Scruggs with him.



Did you, Doc, & Johnny have a band?

No, we would just get together and play. We would be invited to parties and things.

Were there any bluegrass festivals at that time in Texas?

No. The first one I went to was over in East Texas.

It wasn't the Nacogdoches thing was it?

No, but it was close to there. Bill Monroe was playing there. We were all in our 20's. We'd sleep in the bed of a pickup truck and I remember they were playing outside a little old church out in the country. Nothing around it. They had a John Deere trailer for a stage. That was back when Monroe would say, "Anybody want to come up here and play a tune with the Bluegrass Boys?" We were all sitting there big-eyed but when the show was over they'd come out and jam with everybody. We went over there several other times to see Monroe around 68 or 69. The first real festival I went to though was in Hugo, Oklahoma. I can't remember when it started but I think I was there the second year and went there for several years after that.

Who all went up there with you?

Charlie Taylor, this mandolin player, he had an old Gibson F4 that he played. Charlie was legally blind.

So he drove?

Yea (laughter). Charlie was a real educated guy but he was as redneck as they come and you'd never know from being around him that he was a player but we would go to Hugo. Ginger Evans would be there with her husband Pete, you know, way before he died. Wyatt Dietrich, Marshal Wilburn, Doc, myself we would have a gypsy caravan down there and we'd pick our asses off for three or four days all night and day. The first Texas festival I can recall going to was probably McKinney. Bill Monroe used to put a festival on up there. Of course

when Kerrville kicked in that was the big Mecca for all the bluegrass musicians.

But Kerrville was in the mid 70's. I did an interview not too long ago with Chris Hirsch and he talked about meeting you somewhere around that time.

Yes. You know Chris would say things like, "anytime you guys have a gig, just call me". He would drive from Houston. The big hangout at that time was the old Split Rail over on South Lamar just this side of Barton Springs Road. They had a thing every Saturday and a lot of people would show up over there. We finally put together a little old band called the Alfalfa Brothers. We would play there every Friday night and then we started playing every Wednesday Night at the Armadillo World Headquarters in the Beer Garden. We also played at Maggie Mae's. At that time Esther's Follies was right next door to Maggie's so we would go open the show at Esther's and then cut across the alley and play Maggie Mae's. We did that until we just about wore it out.

Who all was in the Alfalfa Brothers?



(This picture of the Alfalfa Brothers was taken in Boerne at an old Opry House they played in. The guy that put the show on was Big Bill Lister who used play guitar for Hank Williams back in the early 50's. He became a master engraver. He also did a lot of gun engraving, banjos, and instruments.)

The last bunch was Mark Maniscalco, myself, Doc Hamilton, Marshall Wilburn, Ed "Bubba" Bradfield, and Wyatt Dietrich. Then we had a guy by the name of J.S. Alexander for a while that played a washboard. He had a washboard that had every kind of trinket that you could think of on it. He could play that thing like a three thousand dollar set of Ludwig drums. He was a big hit with everyone. He was a tall skinny guy. He looked like one of the Smith Brothers on the Cough Syrup (laughter). Ed Bradfield was a harmonica player. He was the best harmonica player that I have ever known. Ed's still around. I bump into him every now and then. Ed could play anything on a harmonica. It didn't matter if it was classical music, bluegrass, or blues. He was a player. Wyatt was a Captain in the Air Force. He was a meteorologist. He was originally from up near Sacramento, California. The Air Force had sent him to UT for some courses. He was a banjo player and a guitar player. I think we all met at the Split Rail.

Then he was stationed down in Del Rio and when we started playing he would come up every Friday night from Del Rio and play with us. Then he got stationed in Duluth, Minnesota. Jimmy Kubecka started playing guitar for us and David Montgomery played fiddle when Doc would float out. Wyatt would catch flights

from Duluth and come down to play. He'd fly into Bergstrom. After he was discharged he went to work for a company in Austin. He bought a house in North Austin and stayed here for about three or four years. Marshall Wilburn was his roommate. Before Marshall became a full time musician he was a welder. Wyatt met his wife, Marie, from Washington State. She was down here following some musician and then met Wyatt. He got a job offer in Sacramento where he was from. I still keep in touch with him. Of course Marshall went on to fame...

Didn't Marshall meet Lynn Morris in Austin (pictured right)?

Yes.

Did y'all ever play together with Lynn in the band?



No, by the time he met Lynn we had kind of scattered out pretty well. She got hired by a band out of Pennsylvania, Whetstone Run as a banjo player. They needed a bass player so they offered him the job. I remember we got to talking and he said, "I really would like to do this but I just don't know if it would be a smart move to make". I said, "well Marshall", you know he was in his 20's and I was the old guy, I was probably 30. So I said, "if you are going to do it, now's the time to do it, and if you don't like it you can come back and burn up some rods". They hired him.

Was he always a bass player?

He started off on the banjo but I don't think he felt like he could get it the way he wanted it. I mean, I used to want to play fiddle but I couldn't get that two foot pick under control so I gave that up. Marshall asked if I would store his welding equipment for him. And I said, "Sure!" It's still here and I still use it (lots of laughter).

Do you want me to leave that part out of the interview, just in case Marshall reads it?

After about 20 years he said all that stuff is yours. There is a funny story about us all. When we were playing up at Armadillo, Eddie Wilson was one of the head guys down there, you know Eddie, the guy that has Threadgill's now. One of the employees down there was going to try to set a record for billboard sitting. There was a big billboard out in front of Armadillo and they wanted to know if we would play it. The platform was about five feet wide and it was about 30 feet off the ground or so. The old boy had a pup tent up there and a kiddie pool. He had been up there the whole Summer. So Jimmie Kubac, Ginger, and I'm thinking Wyatt was playing banjo. We got a rope and hauled the bass fiddle up there. Then we got everything up there and played a gig up there on the billboard...watching the little cars go by, staring at you (laughter).

This might be fast-forwarding quite a bit but you helped start a festival out here called the Old Settler's Music Festival?

Yes, we did for eight years. I think the outfit that has it now has had it for seventeen years. So we could do the math on that.

So that was in the late 80's. OK, so let's step back. I don't want to leave the 70's just yet. The "Circle" album came out and impacted a lot of musicians but you guys were already playing bluegrass before all of that. Did an album like that make much of a difference in the Austin scene?

No, I don't think it made that much difference. There just weren't that many people playing real bluegrass. There was a guy by the name of Jim, James Barr who had the only other bluegrass band I knew of at the time.

He lives up in North Texas, doesn't he?

Well, he was in Austin then. He was a mandolin player, still is, I guess. Jim was playing before we were. Other than that there was a band I played with out of San Antonio called the Backwood Volunteers. That was the first band I was ever in. Jody and John Brinegar, Frank Bach who was a dobro player. One of their daughters played the bass. Jody was a guitar player and her husband was a kinda-sorta mandolin player. Lane Scruggs played banjo with them. Then I started playing with them. We had a pretty popular band for a while. I would drive down to San Antonio and we'd play gigs at a Steak House or whatever but as far as the Austin area is concerned, the first band we had was called the Austin Tea Party, then it went to the Alfalfa Brothers and we played a lot of gigs because we were just about the only gig in town playing bluegrass.

Now you've known Ken Brown for a long time haven't you?

Yes, Ken Brown goes back to the Split Rail days. In fact he took a lot of pictures down there and I have a couple of them. We lost a lot of the photos we had during the flood here a while back. Most of the black and white photos came out OK but the color ones were all messed up. Anyway, we were mostly influenced by Monroe and Stanley. Then Hot Rize came along, they were very popular, and the Bluegrass Band. They were pretty much over everybody's head. Then Country Gazette came to town back in the early to mid 70's. Any time they were in this area we were down there on the front row. That's where I got to know Alan Munde, Roland White, and those guys. They were playing down here pretty regular and whenever they were in town they would stay at my house. So I had the opportunity then to pick Roland White's brain.

Did the whole band stay with you?

No, mostly it was Alan and Roland. But one year at Kerrville Slim Richey had a big trailer, selling albums and things. At that time he lived up in the Ft Worth area. So, I was over there talking to him and he said, "I have this band from Japan that is going to be touring through here and they're going to need a place to stay. Do think you could put them up?" They were called the "Lost City Mad Dogs". Well, I thought old Slim was kind of known to pull your leg once in a while so I was just going through the albums and I said, "Yes, sure, send them by, OK" and I picked out an album, bought it, and never thought about it again. Then about a month later I went to the doorbell and there's these five Japanese guys standing there on my porch. They said, "You Dennis McDaniel" and I said "yes", and they said, "we Lost City Mad Dogs" (laughter). Then the light bulb came on and I knew then that Slim wasn't joking so I said, "Come on in". They were there for about a week. Great guys only one guy could speak English. Great players.

Yes, isn't it amazing? You can go to Europe and find some of the best bluegrass musicians. I guess they play faster because its colder over there. So you're place became a place for the lost and weary bluegrass musician to throw a bedroll.

Yes, every now and then. Of course Doc knew everybody. He still knows everybody. I remember one Sunday morning and Doc called me and said "what are you doing" and said "oh, nothing". So he says, "well, Doc and Merle Watson are over here. We're fixing to go over to Barton Springs to cook up some Bar-B-Que and do a little picking. Do you want to come along?" And I said, "Well Yea!" (laughter). That was the only time I was ever around them. Just sitting out there eating and picking.

There were the Leon Valley Boys, Jim Barr's Band, and Ed Mayfield plus a few others playing about that time. Did you ever run into any of those guys, Eddie Shelton maybe?

Ed Shelton I knew for years, yes. Of course I knew all of the guys with Leon Valley Bluegrass. I guess about the only left is Raymond Moore and Roger, that went to playing banjo with them after Ed passed away. But the Mayfield Brothers, I only met Herb about four or five years ago at Pearl. Ed died on the road playing with Monroe. There were three of them, a fiddler, mandolin, and guitar. I think only the fiddler is the only one still alive. I met him through Phil Elliot. Phil was raised over in Clovis, NM and the Mayfield Brothers were the only bluegrass remotely close to him. He was real familiar with them. Of course Phil is another one that knows everybody. This picture is of Herb Mayfield. He's the one that came to Pearl. There's supposedly a CD of their music. Monroe used to say that Ed was his favorite guitar player but he died on the road. Not sure what actually happened, he had a kidney burst or something. He died in the hospital.



He produces a real fine capo too. It always amazes me when I meet guys that are musicians and then discover that they have these incredible hobbies or their work is also artistic work, like Phil with his capos, Tom's mandolins, you with your antique cars...

Well, I have this philosophy about hobbies. If I can afford it, I'm generally not interested (laughter).

So how'd you get interested in working on the old cars.



Desperation. That's all I had as a kid was an old car. It was either get it going or walk. Those are the cars I grew up with. The cars are older than I am. They were old then. Model A Ford's were \$50 cars, drive them home. In some cases they were only \$35.

Which was a lot of money.

Yes, when you were making fifty cents an hour sacking groceries it still took a little bit to come up with that.

Let's go back to Old Settlers. Who were some of the people behind getting it going?

Old Settlers was the brain-child of Jim Nuce who was the City Manager. He's in New Braunfels now I think. So, it was Jim Nuce, John Justice, Bill Lloyd, myself, and Jeanne DeFries. I had known John and Bill because both of those guys were players. The City of Round Rock was trying to do something to get folks into town. Lloyd and Nuce were both bluegrassers so I said, "well, let's have a bluegrass festival" and they said, "swell". So they contacted me and Jeanne. Jeanne is a good organizer and my job was to hire the bands. I think we started off with a budget of about \$1500 and we had Old Settlers Park, so we had a place to do it. We had a nice big building for an indoor stage but we had no facilities for any kind of camping. That was a big drawback on it. So, we started putting out the word and doing a little research. I don't remember what the others jobs were, mine was to get the bands. Of course I could think of several local, semi-pro bands but we needed a headliner band. I had seen the Warrior River Boys and I really liked their music. Good traditional band...still is. I contacted David Davison and for that time they would play for five hundred bucks. Well, that was a third of the money and we had to have flyers printed up and that sort of thing but we could hire the semi-local guys for \$100-\$150 and it just kind of caught on. Seem like every year the City would come up with a little bit more money. We had Alison Krauss one year, before she was big, but she was starting to catch on.

It sounds like Jeanne was the key to getting everything done (this poster on the right is of the first Old Settlers festival).

You bet. She was a real go get'r.

What about Central Texas Bluegrass Association? Did you get any help from them?

Well not really but they were someone you could contact if you were looking for some talent. I don't really remember when Central Texas Bluegrass got started but I remember Don Rogers was one of the guys that really got that going. Don died of stomach cancer about golly, about twenty years ago, I guess. But as far as the Old Settlers thing, even as small as it was it made us all realize just how much work it was just putting on something like that. I can't imagine what it's like now because it's just like going to the circus. It's huge! But we would have meetings all year round putting that thing together. It was always successful we just finally got tired of fooling with it.

It was a real successful run. You had lots of great talent.

The only complaint people had was that there was nowhere to camp. You could camp out there on the grounds but there were no facilities.

Did you ever have any other bands after the Alfalfa Brothers?

Yes, nothing that steady though. Robert Griffith and Doc, myself, Wayne Ross and a bass player had a band called Plum Creek but we really didn't play that many gigs. We played one festival over in East Texas someplace. But my high water mark was the Alfalfa Brothers. After that we all got jobs and scattered. It was hard to keep five guys together. Marshall is about the only one that quit his day job. I was in several bands off and on...we played Grapeland Festival for about the last four or five years, we didn't play last year. That band was called Traditions. It was myself and Randy Moore, Beverly Poly, L.B. Freeman and Joe Hood but we never practiced because I lived here, Randy's in Gatesville, all the others are from up near Dallas. We didn't play any other gigs. Just Grapeland. The cancer came back to Beverly and we all just sort of drifted off.

You mentioned Robert Griffith. When did you meet Robert?

I think I met him when everybody would go to Captain Tom's over on North Lamar. I believe it was over there. That was where we got together to jam and after that it was Artz Rib House. I kind of quit going to Artz because when you would get there the jams would be fifteen people in a jam and it was just more work than it was fun. Everybody had to take a break so you could order a pizza and have it delivered before the tune was over. Phil and Tom Ludwig and those guys said, "you need to come to Pearl". I never did until finally one day I went to Pearl and I thought, what took me so long to figure THIS out. So, I won't be going this weekend because I'm going to my best friend's fiftieth wedding anniversary but I usually don't miss a weekend at Pearl.

Do you find that Pearl is more of a country pickers thing than bluegrass?

Old Settlers Bluegrass FESTIVAL

October 13, 14, 15, 1989
Old Settlers Park
Round Rock, Texas
3 miles east of I.H. 35
on State Highway 79E

Warrior River Boys
Leon Valley Bluegrass
Austin Lounge Lizards
The Barnburners
The Grazmatics
Second Time Around
Lone Star
Tennessee Valley Authority
String Factory Outlet
The Young Family
Fightin' Creek Bluegrass
Special Guest Johnny Gimble
Saturday Evening's
Master of Ceremonies

Band Contest Guitar Contest Banjo Contest
Banjo, Mandolin, and Guitar Workshops
Covered stage area Show held rain or shine

Weekend Pass \$20, Sat./ Sun. Pass \$15
Fri. only \$8, Sat. only \$10, Sun. only \$6
Children under 12 free
Tickets sold at the gate only
Gates open noon Friday, October 13
Festival ends 6:30 PM Sunday, October 15

Contest Rules
Registration for all contests begins at noon Friday, October 13 at the ticket gate, limit 6 contestants in each contest. Registration for each contest closes when the first contestant takes the stage. Entry fee is purchase of Weekend or Saturday/Sunday Pass; wristbands must be worn. Decision of the judges is final. Prizes for each contest are First Place \$100, Second Place \$75, Third Place \$50.
Contests sponsored by Heiser Automotive, Big Boy's Auto Parts, and Maxham Auto Parts.

Band Contest - 10 AM Saturday, Oct. 14
All acoustic instruments (may use electric)
Solo: 1 instrumental, 1 vocal, 1 chorus played

No alcohol, glass containers, or pets in the stage area.
Not responsible for loss or accidents.
Free primitive camping. Clean restrooms.

It's about half and half. Most of the country stuff is the old stuff that was out in the 50's because the people that play it are up in the 80's. There are some bluegrassers that show up. There's a family from Abilene that has shown up a lot. Last name is Black. They are good players. They kind of keep it kicked up

There are a lot of new young bands that refer to themselves as a "String Band" but our media doesn't really know the history of string bands so they call them Bluegrass artists. What do you think about that?

Well, I've got a very narrow mindset on that. For several years I listened to Sirrus Radio and I finally gave up on it because I could turn on KVET and get the same music, they just don't have a banjo in the band. I understand they are trying to make a living and they are playing what the younger bunch wants to play. I don't expect them to play Monroe and Stanley all the time. But there is still are a lot of bands playing bluegrass but I got to where I hardly ever heard them (on the radio).

What did get you interested in bluegrass music?

That's hard to say but the first time I heard Bill Monroe it just had so much energy to it, so much drive, plus I liked the idea of acoustic music. The festivals I went to where you had Jimmy Martin and the Stanley's when they had Roy Lee Centers, Keith Whitley, and Ricky Skaggs and I just went, "Wow!" It was just the way it hit me.

Yes, it was tragic the was Roy Lee was killed and we lost Keith way too early. But, so it was a combination of acoustic instruments played by skilled musicians and a music that really allowed them to showcase those talents.

And they were playing the MEL-O-DY! Which is key to me. There are some great players out there that I call "mechanics" because they know every piece of the neck and they can run up and down that thing to where you can't even keep track of it, but they are never playing a melody. They could be playing ANY-thing. I just want to tell them to play the melody. I know you know the instrument, just play the tune.

There's a lot of truth in that. You hear the same thing from professional jazz players that too many players leave the melody in the dust and fill the space with notes. Like I've heard bands play "All The Things You Are" and it turns into "all the notes you know". Bluegrass melodies are often filled with space that allow people to go places with the melody. Guys like Ricky were going places with the melody that probably raised Monroe's or Ralph's eyebrows but they often took the melody to new places which seemed to add more energy to the songs. What you are saying is that guys like them took the melody and re-energized it. Is that right?

You know banjo players seem to go through the same stages. They'll start off playing melodies but then they will start playing all this chromatic stuff but then after they mature a while and have that out of their system then they will settle back down and go back to the melodies...THEN they are playing some great banjo again. But they all seem to have to go through this stage...sort of like being a teenager or something. The mandolin, needless to say...I love the instrument, but I don't any musician is ever really happy with what they are playing. You always feel like you can play more or learn more. I know lots of folks that want to play. There are a couple of buddies of mine that have gone to Pearl and been there when there were some really great players and they won't even get their instrument out. I'd tell them to go get your guitar and they would say "man they are WAAY over my head" and I would just tell them that you're not going to learn from anybody that's not "over your head". You got to get in deep and no, you might not be able to play it but you'll learn something. If you are



playing with somebody that is below your level then you're not going to learn anything.

And, at least for me, you rise to the level of musicians that you are playing with.

You are exactly right. Every now and then something will come out of you that you didn't have any idea that you could do. You might not be able to do it tomorrow but it like, "Bam! What was that, that was me? What was that?" I've had that to happen and I would think what was that I did yesterday. But I can watch guys play like Jesse Brock. Jesse has got the most incredible, fast, clean, accurate down-stroke picking than anybody I have EVER heard.

Did you ever hang out any with Buck White?

You know I never really knew him but I was around him on several occasions because him and Doc Hamilton go back a long ways. So I was around him some and those girls back before Buck started playing professional, back when he was a plumber up in Oklahoma. Buck doesn't know me. I've been around him a couple of times with Billy Joe Forrester because him and BJ are big buddies.

Well I mentioned him because you mentioned Jesse and Buck is an incredible mandolin player in addition to being a great piano player. I got to hear him last year and his articulation and selection of notes is exactly what you are talking about.

Same way with David McLaughlin to hear him play the guitar. You should hear him do that.

Do you still play the guitar?

Yes, but I don't consider myself a guitar player. I can play some rhythm. When I play my guitar it's almost like it's a stranger.

Like you're playing something that isn't yours?

Yes. I still have memories of some of the best jams I've been in. They just sort of stick with you. One of them was over there in Buffalo. The jam had Doc and Billy Joe Forrester playing twin fiddles. Eddie Shelton was playing the banjo. They got to playing some of that old Monroe stuff. Like Scotland and everything was just meshing. It was one of "those times" when everything just cooked. Every now and then you'll have some like that. I remember some with Phil and Tom Ludwig at Pearl when everything would just come together and we would think that this is what it's all about.

I can understand that with Phil. He's a great singer, knows a ton of tunes, and has a great rhythm. He is a joy to sit around and listening to. And I feel that way about you too. I know that any time I'm in a jam with you that I know that it is going to be a good one.



TVA

Newsletter



MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL!!!



Don, Hank, Johnny Gimble, Marty and Paul Harper

OLD SETTLER'S in Round Rock - October 13-15

This is the one Jeff says he most hated to miss. Just the other side of Austin, this festival promised to bring out the best and the most bluegrass players and fans in Bexar, Travis, and surrounding counties. Make that, counties. Five brace mandolinist Dennis McDaniels and Fiddlin' Doc Hamilton were on hand for great stage shows and intense jammin'. Doc showed off his new Ellis mandolin with the *Gazettas*. The *Barnburners* of Austin made a hit with "Crow, Black Chicken." *Leon Valley Bluegrass* now has banjo player's Eddie Shelton on board. Those bedrock traditionalist *Wazzler River Boys* from Alabama featured Charlie Cline (Curly Ray's brother) on fiddle. A brief history of Charlie's career includes stints with the *Sunny Mountain Boys* (Jimmy Martin's boys) in the late '40s, a year with the

here too. The band features Jack Marshall on mandolin, Steve Zale on banjo, Stewart Crawford and Dolly Bradshaw on guitars, and Betty Crawford on bass.

The Austin Lounge Lizards, *The Young Family*, *Fighting Creek Bluegrass*, *W.S.T.*, and *Mountain Lake* filled out the schedule. Leave anyone out? Sorry. There was a lot going on. A highlight of the show was when the TVA took the stage with Johnny Gimble, who is simply the best western swing fiddler alive. He played with Bob Willis in the '50s, moved to Nashville in '68, where he was the most "in demand" session musician in Nashville, playing for such stalwarts as Merle Haggard, Willie Nelson, and George Strait, to name just a few. He has captured the CMA's prestigious Instrumentalist of the Year 4 times. Most recently, the day before the festival, Gimble returned to Texas in 1978 and settled in Round Rock 2 years ago. The TVA was tickled to death to perform with this country music legend.

Thanks to shorter-bug Bill Shultz for capturing the gathering on film.

Extra special thanks to slap-bass maniac Jerry Lightsey of *Grassfire* fame for filling in on the flylin section in the TVA in Jeff's absence. Wonderful job, Jerry!



Dennis McDaniels

Houston's *Lonestar* is Chris Hirsch's bunch. *Second Time* Around has old friend Cecil Patterson on banjo with Battlin' Morris Crowder on Viola/fiddle. Phill and Connie Elliott, guitar and bass, and Kevin Fair on mandolin fill out the band's roster.

The *Dyer's String Factory Outlet* featured original banjoist Travis Robinson, with David on mandolin, Patsy on bass, and David Lege on guitar from over Dallas way.

Artificial Turf, the band that won 1st in the Glen Rose Band Contest, October 1 (with San Antonio fiddler Bob Flippin), won 1st

STEAK AND ALE SLATES NEW YEAR'S BLUEGRASS BASH

New Year's Eve 1989 was the final evening for the TVA at the STEAK and ALE concluding a six-month engagement. We had a great crowd. Fellow pickers David and Patty Dyer sat in. Lots of old friends dropped by to help us see in the New Year.

STEAK and ALE people have been great to work with and we look forward to a return engagement in the future. For those of you not at the STEAK and ALE on New Year's Eve, have a Happy New Year and we'll see you at upcoming events!

I appreciate that. It's just one of those things like we said, if you are playing with good players then you are going to play good. If not, you aren't going to be able to make it work.

Well, I don't want to take any more of your time. I certainly do appreciate....

Wait, I want to show you some pictures that I have out here in the shop. Let's go out there. *(At this point Dennis gets up and starts walking out to his shop and I had to hustle to catch up to him)* I had this picture for years taken in Hugo, OK. Somebody had the idea that we would stack all of our instruments up and take a picture. The mandolin is an old F5 that I got from Sammy Allred in the 60's. That was after I had sold a mandolin to David Montgomery, the fiddler. Then Chris Hirsch had this mandolin for years and so about a year ago my oldest daughter came over. She has about 180 acres out near Lampasas with her husband and they fool with horses. This girlfriend of hers is another horse person and they came over here and the girlfriend says, "I just bought this mandolin off of Craigslist," or something, I don't remember, "for my son and would you mind taking a look at it?" And I said I would love to take a look at it...well, the truth is that my daughter had bought it from Chris Hirsch. They keep track of each other on Facebook or something. And it was this old Gibson F5 I used to have. As soon as I opened up the case I said, "Where" (laughter) "Where did you get this mandolin?"



That's funny. I think that may cover it Dennis. I want to thank you for doing this. I think we've covered 40 years in a little over an hour and fifteen minutes. I would like to tell you that Tom Ellis got a dig in on you during his interview. He said that y'all were going to make three mandolins and three guns...and he's seen the mandolins.

Well, here's one of the guns. You want to shoot it?

Is Tony Rice a guitar player?

Let's go!

Editor: Next month's "Artist Profile" will be "Rolf & Beate Sieker".



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

From the Mailbox

I saw this today on an audiophile website. There may be gold in here for traditional music fans.

10,000 Rare Recordings for Free Download - The Library of Congress has launched National Jukebox, a website with free access to over 10,000 recordings from 1901 thru 1925. Coming from the Columbia and RCA Victor vaults now owned by Sony Music, they range from Caruso and Melba to Al Jolson, from Rachmaninov to Gershwin playing his Rhapsody in Blue with Paul Whiteman. Opera fans can also follow the full text of the operas since the site has digitized the entire 1919 Victrola Book of the Opera. There is also a spoken-word section, with political speeches by Teddy Roosevelt and Wm. Taft, Bible readings, and early sound effect recordings. All the material is being provided free of charge to the Library by Sony Music - George Wilson, Guitar - Mandolin, San Antonio, TX



Hello, Please take a moment to review my request. DIY Bluegrass Biz is a new website devoted to the development of indie bluegrass & acoustic music artists and bands. Free content includes: business, artistic, and performance information, resources, tips & tactics appropriate to all levels of the bluegrass music industry. The Bluegrass Blog has this to say about the site: "We strongly recommend that all independent bluegrass bands take advantage of this amazing resource." <http://www.thebluegrassblog.com/do-it-yourself-bluegrass-biz/> You may see for yourself at <http://www.diybluegrassbiz.com> In exchange, I would be happy to include your site link in my Music Business Resources Directory at <http://www.diybluegrassbiz.com/links.html> Thank you for your kind consideration. Respectfully, Bob Faris, Founder - DIY Bluegrass Biz, <http://www.diybluegrassbiz.com>, info@diybluegrassbiz.com



Country music fans have caught on to the newest country music news publication, COUNTRY MUSIC PROFILES featuring personal interviews with today's favorite country artists. The new issue has now hit newsstands with The Band Perry gracing the cover of the May/June issue. The magazine also features a special The Band Perry centerfold poster as well as an in-depth Q&A interview with Reid, Neil and Kimberly Perry in which they discuss their background, the instruments they chose to play, the music they love and how many of their self-written songs, including "If I Die Young," came to life.

Editor: if you read last month's Tom Ellis interview you may recall that The Band Perry plays an Ellis Mandolin. Yes, please talk about the instruments you chose to play AND who made it!



Musicians Against Childhood Cancer - Guitar Raffle

We need your help!

Purchase raffle ticket for a custom made replica of Tony Rice's 1935 Martin D-28 Herringbone Guitar by Todd Sams. The value of this item is \$5000.00.

Drawing will be held live at the Musicians Against Childhood Cancer Festival, Hoover Y-Park in Lockbourne, Ohio on July 23, 2011 at 8pm. You do not need to be present to win. Winner will be notified.

We hope that you can attend the MACC Festival July 20th - 23rd, 2011.

Musicians Against Childhood Cancer Proceeds Benefits St. Jude Children's Research Hospital



Listing of Artist Profiles, Meet A Member, & Scholarship Recipients

Congratulations to the 2011 Scholarship Recipients Josh, Aaron & Micah Upham & Susannah Armstrong!!!

2010	Meet a Member	Artist Profile
March		Danny Barnes
April		Dan Huckabee
May	Thomas Chapmond	The Carper Family
June	Stacy Holt	The Lost Pines
July	Barbara & David Brown	Jeff Robertson
August	Eddie & Pat Zihlman	Gerald Jones
September	Ray Cargo	Chasing Blue
October	Al James	Jim Hurst
November	Tracy Sloan	The Upham Family
December	Rixi Rosenberg	Chris Hirsch
2011		
January	Keith Davis	David Hamburger
February	Gloria Brashaw	Billy Bright
March	Jeff White	MilkDrive
April	Bruce Mansbridge & Elaine Kant	Sierra Hull
May	Jerry & Carol Rabun	Tom Ellis
June	Doug & Sheryl Sultenfuss	Dennis McDaniel

Scholarship Recipients

2004	Finn Lynch
2005	Christopher Quinters
2006	Amy Bell
2007	Riley Mathews, Jill Corley, Tyler Colley and Erika Richardson
2008	(Unknown)
2009	Bethany Rankin and Brett Hawthorne
2010	Adam Greer, John Peyton "JP" Shafer, and Devin Paynkewicz
2011	Josh, Aaron and Micah Upham & Susannah Armstrong

JUNE 10-11, 2011

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Overton

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SATURDAY

Great Bluegrass music
Volume Five, Hickory Hill, Cedar Hill, Kody Norris
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TICKETS

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Both days \$25

Students half price

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or e-mail bowlescreek@earthlink.net.

www.overtonbluegrass.com



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
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,
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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:

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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'

Bluegrass Bands

512

Dave Seeman (davidseeman7@gmail.com)
(512) 557-2939

Air Cargo

Ray Cargo
raybo@raylcargo.com

Karen Abrahams

Babyhead Promotions
(512) 659-5256
www.karenabrahams.com

Alan Munde Gazette

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

Austin Lounge Lizards

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

Autumn Walkers (Brenham)

Lou-Lou Barbour
(979) 836-4165

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

Blue Creek String Band

Thomas Chapmond
tchapmond@gmail.com
(512) 791-3411

The Bluebonnet Pickers (Marble Falls)

Brooks Blake
(830) 798-1087
Bluegrass Vatos

Danny Santos

(512) 218-4141
danny@dannysantosmusic.com

Brian Byrne and Borrowed Time

(512) 422-8088.
brian_m_byrne@yahoo.com,

Christy & the Plowboys

Christy Foster
(512) 452-6071
christyfoster@earthlink.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

Chasing Blue (Sep '10)

Suzanne
(512) 963-7515
suzoleson@aol.com

Eddie Collins (Dec '07, Nov '09, Apr '11)

(512) 873-7803
www.eddiecollins.biz
tuneman@austin.rr.com

The Grazmatics

L. Wayne Ross
(512) 303-2188

The Lost Pines (Jun '10, Apr '11)

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

One Came Bak

Rebecca Graham
210-663-2352
Rebecca.graham77@yahoo.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 (Mar '11)

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

Shawn Spiars

(512) 627-3921
www.myspace.com/sspiars
sspiars@gmail.com

Third Rail

Susannah Armstrong
936 870 7819
Thirdrailbluegrass@gmail.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

The Wimberley Bunch

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Visit our website: <http://www.centraltexasbluegrass.org> for a complete listing

- June 2 Piney Grove Ramblers, Austin Yacht Club, 6:00pm**
- June 2 Lost Pines (Marc & Talia), Botticelli's, 8:00pm**
- June 3 Karen Abrahams & Richard Bowden, Hyatt Lost Pines**
- June 3 Bee Creek Boys, Ross Old Austin Café, 6:30pm**
- June 3 Lost Pines, Central Market (N. Lamar), 6:30pm**
- June 5 The Sieker Band, Angel's Ice House, 12:30pm**
- June 5 Lost Pines, Uptown Theater (Marble Falls), 2:00pm**
- June 6 Karen Abrahams, Gruene Hall, 7:00pm**
- June 9 Bee Creek Boys, JAX Neighborhood Café, 8:00pm**
- June 9 Bluegrass Open Mic with Eddie Collins, New World Deli, 6:30pm**
- June 10 Lost Pines, Lambert's, 10:00pm**
- June 11 Austin Lounge Lizards, Kerrville Folk Festival**
- June 11 Bee Creek Boys, Uptown Theater (Marble Falls), 8:00pm**
- June 12 Air Cargo, Threadgill's North, The Sieker Band, Threadgill's South, 11:00am**
- June 17 Chasing Blue, Boticelli's**
- June 17 Piney Grove Ramblers, Iguana Grill, 6:30pm**
- June 18 The Sieker Band, Artz Rib House, 7:00pm**
- June 18 Out of the Blue, San Marcos Farmers Market, 11:00am**
- June 19 Chasing Blue, Threadgill's North, 11:00am**
- June 23 Karen Abrahams, Artz Rib House, 7:00pm**
- June 30 Piney Grove Ramblers, Green Mesquite, 7:00pm**



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