

Central

# Texas Bluegrass

Copyright © 2011 by Central Texas Bluegrass Association

IBMA Member

Vol. 33 No. 8

August 1, 2011



## State Champions Crowned for 2011!!!



The Bay Area Bluegrass Association proudly announced the **2011 winners of the State of Texas Flatpicking and Banjo Championship**. This years winners were two of Texas finest young musicians. **Lucas White** of Corsicana, TX won **First Place** in **flatpicking**. The Second Place winner was **Chris Bagley** of Belaire, TX and **Kyle Mikulan** of Houston came in third. Lucas is featured in the recently release DVD **"Fanning the Flame"**.



For the second time the **First Place** trophy in **banjo** was awarded to the talented and mild mannered **Adam Swiffer Greer** of Brenham, TX (Adam was also a CTBA Scholarship recipient in 2010). **Bryan Holifield** of Chandler, TX came in second and **Mathew Pratt** of Friendswood, TX came in third. Adam holds the distinction of being the Great State's youngest banjo champion when he won in 2008 at age 16. He plans to return in 2014 so look out!

Photos By Travis Posey



# CTBA Special Event

## CTBA Band Scramble at ArtZ Rib House has a HUGE Outpouring of Musicians

Want to play bluegrass music? A few people in Central Texas sure do. Check out all the musicians who were brave enough to throw their names in a hat and be placed into bands at random. Let's pick y'all!







See YOU Next Year!!!!

Photos by Sigi Field





# AcousticMusicCamp

August 11-13, 2011 • Arlington Texas



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

### Bluegrass Banjo

Tony Trischka  
Jim Mills  
Ron Stewart  
Gerald Jones

### Mandolin

Mike Compton  
Paul Glasse  
Nate Lee

### Flatpick Guitar

Kenny Smith  
Jim Hurst  
Brad Davis  
Robert Bowlin

### Swing/Jazz Guitar

Kim Platko

### Songwriting

Wil Maring

### Fiddle

Texas Shorty  
Robert Bowlin

### Vocal / Harmony

Amanda Smith

### Dobro

Dennis McBride

### Bass

Alan Tompkins

Small class sizes with hands-on instruction and an emphasis on fun is what you can expect at Acoustic Music Camp 2011. Come join us this August in Dallas and learn to make better music in a friendly, supportive environment. 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.



For a limited time register and receive your choice of a free copy of Mel Bay's Parking Lot Picker for Guitar, Mandolin, Banjo, Fiddle or Dobro! (A \$34.95 value)



## AcousticMusicCamp.com

or call Gerald Jones: 214-236-0783



# Bloomin' Bluegrass Festival

*A Celebration of Tunes & Blooms*

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



**J. D. Crowe & The New South • Lonesome River Band**  
**Russell Moore & Illrd Tyme Out • Seldom Scene**  
**Kenny & Amanda Smith Band • The Whites**  
**Michael Cleveland & Flamekeeper • Special Consensus**  
**Honi Deaton & Dream • Gerald Jones & Clone Mountain**  
**The Herrins • Highlands Crossing**



Two days of great music and beautiful flowers under the Texas sky! Bring your blankets and lawn chairs.

**Festival hours**  
Friday 5pm - 10pm  
Saturday noon - 10pm.

**Farmers Branch Historical Park**  
2540 Farmers Branch Ln  
Farmers Branch, Texas 75234

Only 15 minutes from D/FW Airport!  
Admission only \$10/day at the gate.  
Kids 12 and under get in free!  
Students 18 and under only \$5/day.

**Discounted Festival Room Rates!**

Check our website at:  
[BluegrassHeritage.org](http://BluegrassHeritage.org) for more details about special deals on hotel rooms and dining.



This event is brought to you by the City of Farmers Branch, Texas and the Bluegrass Heritage Foundation.

**BloominBluegrass.com**  
[info@BloominBluegrass.com](mailto:info@BloominBluegrass.com)



# Picks, Happenings, and Releases



If you missed seeing **Steve Martin** in Austin you have another opportunity to see him in **San Antonio**. Steve is a really fine banjo player in addition to being an actor and writer. Martin will again be joined by the Steep Canyon Rangers, who must be pinching themselves to see if they get to wake up from this dream gig of playing with Steve. They will be performing at the **Majestic Theater** in beautiful San Antonio on **August 26th**. Like most bluegrass shows this is a family friendly event so bring the kiddos and have a fun night laughing and listening to a really great showman with that five string thang.



Check it out. **Steve Smith, Anne Luna, and Chris Sanders** will be riding down that **Hard Road** to Austin. You have to hear this band. The artistry and writing skills are just incredible. They will be performing at **Fiddler's Green** Friday, **August 12** at 8:00 pm. Fiddler's Green is at 1809 W. 35th , Austin TX, \$15 admission.



**Congratulations** once again to **CTBA's 2011 Scholarship recipients**. Enjoy the photos of **Josh, Aaron and Micah Upham & Susannah Armstrong** having fun playing bluegrass and learning at Camp Bluegrass in Levelland, TX!



*Photos By Janice Rogers*





**OLD SETTLER'S  
MUSIC FESTIVAL**  
EST. 1987

WWW.OLDSETTLERSMUSICFEST.ORG  
PO BOX 151947, AUSTIN, TX 78715



*Pat & Eddie's*

**Jehlman Enterprises**  
(512) 887-4871  
email  
patneddieg@hotmail.com

Banners  
Bears &  
Quilts etc.

Website: [patneddieg.com](http://patneddieg.com)  
**We do  
Embroidery!**



**UPTOWN MARBLE  
THEATER**  
218 Main Street  
830-693-9996

The Uptown in  
beautiful  
downtown  
Marble Falls...

*"You gotta  
hear this!"*



**FOLK  
ALLIANCE  
INTERNATIONAL**

The Folk Alliance  
510 South Main Street,  
Memphis, TN 38103  
901.522.1170 Office  
901.522.1172 Fax

Building community one song at a time



**Multi-Educational  
Cross Cultural  
Arts Association**

MECCA is a 501(c)(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](mailto:dfkott@aol.com)  
YouTube channel: [mecatx](https://www.youtube.com/channel/UCmecatx)

*Teaching the Children of the World to Dance,  
Sing and Play Musical Instruments*



**Cabin10, Inc.**  
The Rice Festival  
& RiceGrass

Supporting Higher Education in the Arts  
(830) 739.6986 [www.cabin10.com](http://www.cabin10.com)



**Fiddler's Green  
Music Shop**

Clay Levit, Owner  
1809 W. 35<sup>th</sup> Street Austin, TX 78705  
(512) 452-3900 fax (512) 452-3901  
email [Fiddlersgreen@Mac.com](mailto:Fiddlersgreen@Mac.com)  
[www.Fiddlersgreenmusicshop.com](http://www.Fiddlersgreenmusicshop.com)

**Salmon Lake Park**  
34th Annual  
Bluegrass Festival  
Grapeland, TX

September 1, 2, 3, 4 - 2011

## Things People Tell Us

### The Piney Grove Rambler's

Aug 7th - Iguana Grill @ 6:30PM

Aug 13th - Patsy's Cafe @ 7PM

Aug 14th - Threadgill's Bluegrass Brunch @ 11AM

### Blacktop Bend

August 5th, Star Co. Coffee & Cafe 114 E. Main Street, Round Rock @ 7PM

August 17th, Austin Farmers Market 46th Street and Lamar, Triangle Park at The Triangle @ 6PM

August 27th, The Uptown Marble Theater Marble Falls @ 8PM

### MilkDrive

August 20th, The Uptown Marble Theater, Marble Falls, Texas @ 8PM

### AirCargo

August 21st, Threadgill's North @ 11AM

### Bee Creek Boys

August 19th Ross' Old Austin Café @ 6:30PM

August 20th Auslander, Fredericksburg @ 8PM

### Eddie Collins

August 11th, 6:30 - 8:30 PM. New World Deli, 4101 Guadalupe St Austin, 78751. Eddie (banjo, mandolin, guitar, bass) hosts the "Bluegrass Open Mic" night. Special guest is Silas Lowe (Atomic Duo) who plays mandolin and guitar. Pickers who wish to pick and/or sing a tune or two are welcome.

August 28th, Artz Rib House @ 6:30PM

### The Sieker Band

August 7th, Threadgill's South @ 11AM

August 12th, Patsy's Cowgirl Café @ 6:30PM

August 19th, Dahlia Café, Liberty Hill, @ 6:30PM

August 20th, ArtZ Rib House @ 7:30PM

August 28th, Black's Bar-B-Que, Lockhart, @ 1PM

### Workshops

August 13th **Texas Pickin' Park** (in Fayetteville, TX), Banjo Workshop with Rolf Sieker, \$40. Rolf & Beate Sieker will be available for individual instruction on banjo, guitar, vocal, or upright bass. Details at [www.texaspickinpark.com](http://www.texaspickinpark.com) or contact Rolf Sieker at [thesiekers@aol.com](mailto:thesiekers@aol.com)

August 13th, 2011 HCAMP Workshop (in Kerrville) with Steve Smith, mandolin, Chris Sanders, voice & harmony, Anne Luna, upright bass. Workshop produced by HCAMP & Club ED. Details and registration online at [www.hcamp.org](http://www.hcamp.org). or call Bob Miller at 830-459-2120.



Concerts, Camping  
Jamming, Dancing  
Workshops, Good Eats

**RICH HARTNESS  
& PICKLED BEATS  
CAJUN COUNTRY REVIVAL  
FOGHORN TRIO  
TRACY SCHWARZ  
& GINNY HAWKER  
STEVE JAMES  
THE CARPER FAMILY  
BRIAN MARSHALL  
THE LOST PINES  
DOUBLE EAGLE STRING BAND  
RAINS & KEANE**

for more info, visit

**www.aftm.us**

Camp Ben McCullough, Driftwood, TX

## Bluegrass From the Edge: Why Two Point Mandolins

By George Wilson

### Why Two Point Mandolins?

The world of carved mandolins is divided mainly between A Style and F Style models. There is, however, another style with some mythos of its own – the Two Point mandolin. Recently a thread in the popular web forum at Mandolin Café asked “Why Two Points?” and it wasn’t too long before somebody mentioned Jethro, a well known two point player in days of yore. This prompted me to respond with a couple of things I’d heard as follows:

Funny you should mention Jethro...

One story is that he is the reason for the two point mandolin. It seems he was playing a particularly blistering version of ‘Tico Tico’ and went blasting up the neck. Well Ol’ Jethro was a neck cradler and, during one hot strain, he went blasting up the neck and he jammed his thumb firmly into the scroll.

No amount of force could persuade it to come out so he headed to the emergency room. The head doc was a highly awarded emergency specialist but he wanted to be Bill Monroe. When he saw that it was a Loar, like Bill’s, the doctor suggested amputating his thumb so it could be picked out in pieces without damaging the instrument. Surprisingly, Jethro demurred.

Jethro then told him it was just a copy, made in the factory of his brother-in-law — Chet Atkins. (As a producer of country music, Chet was very frugal and needed a way to avoid paying high dollars for Martin or Gibson. Interestingly they only copied the mandolins exactly because mandolin players can read.) Still, it was a nice instrument and so he suggested using a high quality band saw so it could be put back together fairly well.

When queried the doc did say “Yes, it might sever a tendon” and Jethro selfishly said no. With the stupid Hippocratic Oath in play the doc actually had to destroy the scroll to get the thumb out. He was some PO’d when he found out Jethro lied and it actually was a Loar, like Bill’s.

Jethro took the damaged mandolin to Gibson to see if they could fix it. They just looked dumbfounded and said “NO, why didn’t you just take a fire poker to it while you were at it?” They told him they would build him a new mandolin. (The service manager stripped the useable parts off and took it home as a toy for the kid his wife was babysitting, Bruce Weber. They became like second parents to Bruce with the only serious incident being when he broke the neck off the mandolin toy and bolted it back in place instead of splicing in a new dove tail joint.)

So Gibson had to build him a new mandolin. They suggested an A model but Jethro said “Heck No, I don’t play folk music!” They didn’t want to build any new fixtures for product line that was more of a hobby than a



**Texas Pickin' Park**

Fayetteville, Texas

Jams every 2nd Saturday

FREE e-mail Jam Alerts and monthly newsletter.  
sign up at [www.texaspickinpark.com](http://www.texaspickinpark.com)

MEMBER, CTBA

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

**Eddie Collins**

[www.eddiecollins.biz](http://www.eddiecollins.biz)

512-873-7803



**DOBRO INSTRUCTION**  
 BLUEGRASS, SWING AND COUNTRY  
 STYLES

**Gary Mortensen**  
 GARY.MORTENSEN@VERIZON.NET

**979 255 0414**

business so they decided to use the treble side point from the F5. After a week of meetings, somebody said "Eureka (strong words in Kalamazoo) let's just put another point on the other side! We'll call it a Two-Point!" In the meetings, they also decided that f-holes were too dangerous for a jazzy player and changed that to an oval hole. Their lawyers advised them that they should finish the mandolin in red to warn people that Jethro was self destructive and to keep their distance. Thus Jethro's red oval hole two point.

At least that's what I heard...

But I also heard an alternate tale of bumbling and the making of lemonade out of lemons. Gibson had an excellent but poorly organized luthier working in the mandolin department. He also had problems driven by excessive speculation of company business practices. At the time of the story he was wondering why they gave away their good mandolins to 'stars' but charged the public full retail for the ones they made out of birch and litho'd Bakelite. Anyway, he was working on two mandolins at once and intermixing the parts as usual.

His boss told people that he liked to make the best match of parts for each mandolin. This was not true; he just mixed them together and used the first one he could find for any assembly step. Anyway, after finishing the first mandolin he discovered he was short of scroll parts for the second one. Not wanting to face the wrath of accounting for checking out more scroll parts he decided to improvise. He had the block where the scroll turns out and it was pretty much identical to the one used for the treble point. He decided to make a symmetrical point to match the normal one. Needing something to fill in the fixture, he hung back one night and sawed a quarter out of a Mastertone banjo resonator.

He built the two point mandolin. He picked it up to compare to the normal F style mandolin he had just finished. That's when he found the missing scroll parts - they were all in the 'scroll-less' scroll of the first mandolin. It was just a scroll shaped blob on the bass side of the mandolin. (You can see a picture of it in the "Gibson 1971 A5" thread in the Mandolin Café forum.) Fortunately, he was on time for delivery to stock, the only metric important to the accountant luthiers who ran the shop.

Everything would have been fine, as Gibson customers are just thrilled to get their mandolin on time (factory standard one year late) even if they ordered a banjo. He was very disappointed when the Two Point was an aesthetic hit and people wanted more of them. This meant he would have to build a complete fixture because he had thrown away the part he had used to patch the fixture. (His best friend, the banjo mechanic, was inordinately upset that someone had cut up an inlaid resonator.) Jethro showed up and said he wanted one of them Two Points (sigh) with an oval hole (double sigh). He tried to persuade him to have his brother-in-law make one in his instrument factory but Jethro said Chet was too tied up in a big Bee Hive / Pompadour project at the time. "While you're at it" he said "make it red."

Well, that's what I heard anyway...



# Bluegrass in the Hill Country

## "Meet & Greet" JAM

- Do You:** Enjoy the Hill Country?
- Are You:** Tired of playing by yourself?
- Do You:** Want to meet other jammers?
- Are You:** Feeling all alone?

Join fellow **Bluegrass** players for an evening of jamming and fellowship as we make new friends and find old friends!

**When:** Saturday, August 20th  
5:30 - 8:30 PM

**Where:** The Badu House  
Llano, TX

The Badu House is 3 blocks north of the Llano river bridge on Highway 16. (601 Bessemer Avenue)

Music Instrument Images courtesy of PierceInternet.com (CC BY 3.0)



Questions?? Confused??  
Lost?? Contact: Jeff White  
Jeff@WhiteRoseInstruments.com  
325.248.4114



### Wine Pub and Accommodations

- ★ Many fine Wines - especially Texas Wines
- ★ Wide array of Beer, Ales and Ciders
- ★ Contemporary Chef's Menu

<http://TheBaduHouse.com>



## Central Texas Bluegrass Association

Incorporated 1978

Visit us at <http://www.CentralTexasBluegrass.org>

## Special Event: Lost Pines @ Wyldwood

*By Jami Hampton*

I love how really nice folks, who really love music, figure out really fun, creative ways to generously share it with others. Meet Amy and Andrew Murphy who live in south Austin and, for the last six years between April and October, have been using their expansive backyard to host their homegrown, family-friendly house concert series called Wyldwood Shows. The Murphy's describe their philosophy and approach in this manner: "We like music...a lot...but not just any kind of music. We like homegrown music. We like human music. We like the stuff you hear around a campfire. We like it to have meaning and tell stories and reveal emotion and make us sad and then happy. We absolutely respect good guitar skills. We also respect the harmonica, the mandolin, and the stand up bass. Having someone break out a saw and play us a song on that and we're just giddy with respect. We hope you'll take chances when you play. Try something you've never done before. No one's going to ask for their money back." My kind of people! The Murphy's provide their signature fare---hot dogs--while guests bring their own chairs, drinks, picnic, children, and a \$10 donation for the artists. The featured artist on this particular night (July 9) was CTBA band The Lost Pines, with opening band Flatiron. The Lost Pines, who had recently performed on opening night of the 40th annual Kerrville Folk Festival, sang songs from and promoted their latest CD Sweet Honey, produced by Grammy Award winner Lloyd Maines. Even though there were over 200 guests in the audience, the concert maintained a comfortable, intimate, and relaxing feel under the beautiful patch of lit oak trees, and the amplified sound was just right. Flatiron, featuring Tony Kamel, Dominic Fisher, and former Twangzilla band members Will Vienne and Matt Nelson, opened with a great set of mostly bluegrass standards that was enthusiastically embraced by the audience. Next up were the Pines, featuring Talia Bryce, Christian Ward, Marc Lionetti, Alex Rueb, John Kemppainen, and Brian Durkin playing all-original tunes from the new album and more. I was able to visit for a few minutes with Andrew to find out how he and his wife got connected to the Lost Pines in the first place. Andrew said that while attending the Southwest Regional Folk Alliance, a friend of the Murphy's invited them to his hotel room to hear the band. They instantly knew they wanted to feature the band at one of their house concerts. Having compiled a mailing list of over 900 people in just six years is a testament to the public's growing desire to consume "homegrown" music in a way that you never forget that the music is the main attraction. So thanks to Amy, Andrew, the Lost Pines, and Flatiron for a beautiful evening of live music! If you'd like more information on Wyldwood Shows, the Lost Pines, or Flatiron, here are the links: <http://www.wyldwoodshows.com/index.html>, <http://www.lostpinesband.com/> and <http://www.reverbnation.com/flatironbluegrassband>.



# Eddie Collins Banjo Workshop



**Sunday, August 21st, 3:00 - 5:00 P.M.**

Open Jam Session (all instruments) 5:00 - 6:00 P.M.

**At KPLE TV Studios**

**502 Elms Road, Killeen, TX**

Hal Leonard and Mel Bay author, *Eddie Collins*, is one of the most highly regarded banjo instructors in the U.S. He has penned numerous instruction methods and has produced five solo CDs. He is a columnist for *Banjo NewsLetter* and contributes articles to many publications and websites. ([www.eddiecollins.biz](http://www.eddiecollins.biz))

**Meet the Banjo Workshop, 3:00 PM.** Appropriate for all musicians, all levels. Learn about the history of the banjo from its roots in Africa to the hey-day of the 1890s, up to the modern revival of both bluegrass and old time banjo styles.

**Bluegrass Banjo Workshop, 4:00 PM.** Learn techniques specific to the bluegrass banjo style. Ideas for beginners to prioritize what to learn when. Eddie will gladly offer suggestions to help improve the playing of more experienced players, who are encouraged to participate. Appropriate for all bluegrass banjo players.

These workshop and jam session are Free and open to the public!

Sponsored by MECCA; Info: [dfkott@aol.com](mailto:dfkott@aol.com) or <http://mecatx.ning.com/>

# International Bluegrass Music Museum Launches “Finish the Film” Campaign to Complete Bill Monroe Centennial Documentary Project

**OWENSBORO, KY** – The International Bluegrass Music Museum is in the final stages of completing a full-length documentary video about Bill Monroe, the Father of Bluegrass Music, in commemoration of the centennial anniversary of his birth on September 13, 1911. To accomplish this goal, the Museum is reaching out to fans of bluegrass music and music lovers everywhere. Interested parties can make a donation in the next six weeks by one of two ways: donate on the Museum’s secure home page, [www.bluegrassmuseum.org](http://www.bluegrassmuseum.org), or mail a check to IBMM, 207 E. 2nd Street, Owensboro, KY 42303. Please write “Bill Monroe Documentary” in the subject line.

At the Museum’s annual outdoor music festival, ROMP, which took place June 23-25, over \$7,500 was raised to kick start the documentary completion campaign. The goal is to raise \$50,000 to complete the documentary in time for the once-in-a-century Bill Monroe Centennial Celebration taking place at the Museum September 12 -14. Donors may choose from several premium thank you gifts from the Museum. For more information see <http://bluegrassmuseum.org/general/FinishTheFilm.php>.

Since 2003, the International Bluegrass Music Museum has identified, located, and professionally videotaped over 250 in-depth interviews with bluegrass music’s legendary 1st and early 2nd generation performers, utilizing knowledgeable interviewers to elicit the most memorable events and stories of their long and iconic careers.

This collection represents the only comprehensive video archive of the bluegrass music genre. It contains stories of lifelong friendships, lives and loves and fortunes made or broken, musicianship that became virtuosic and astoundingly popular, and the shared joy and surprise of being integral, founding partners of what has become an internationally acclaimed art form whose practitioners and fans number in the tens of millions.

Among those interviewed for the documentary project are Bill Monroe’s band mates--those living of the original 155 legendary members of “Bill Monroe and the Blue Grass Boys” at various points throughout his 65-year performance career.

The International Bluegrass Music Museum is a 501(c)3 nonprofit organization whose mission is to develop and maintain an environment in which people of all ages can discover the richness of bluegrass music.

Contact Gabrielle Gray, Executive Director, at [gabrielle@bluegrassmuseum.org](mailto:gabrielle@bluegrassmuseum.org) for further information or visit the Museum’s website at [www.bluegrassmuseum.org](http://www.bluegrassmuseum.org).



# Bay Area Bluegrass Association

*presents the*

## Texas State Mandolin Championship

*Saturday, August 20th, 2011*

*at the  
Johnny Arolfo Civic Center  
300 West Walker Street  
League City, Texas*

**Winner will represent Texas at the national  
finals in Winfield, Kansas with paid entry**

*First Prize: \$300*

*Second Prize: \$150      Third Prize: \$50*

**Audience admission is free.**

**Contestant fee is \$20.00**

**Competition starts at 7 P.M.**

On the third Saturday of each month (except July and December) BABA hosts a bluegrass jam and stage show at the Civic Center in League City. Tasty food and soft drinks can be purchased from the kitchen, and there are raffles, door prizes, and bluegrass merchandise for sale at the shows. See the website for photos and for more details. Bring the family!

Musicians who want to jam are welcome earlier, doors open @ 4:30 PM. We have three rooms for jamming, with a slow jam for beginners.



Playing the Stage:

*to be announced*

*Contact Rick Kirkland for more details:  
crk5820@msn.com or by cell phone at  
281-488-2244*

[www.bayareabluegrass.org](http://www.bayareabluegrass.org)



[www.fullersguitar.com](http://www.fullersguitar.com)  
713-880-2188



[www.spacecityinspections.com](http://www.spacecityinspections.com)  
281-636-9419



[www.prosperitybank.com](http://www.prosperitybank.com)



109-945-SIGN

# Fanning the Fire - Bluegrass for a New Generation

**Fanning the Fire** is a vibrant documentary short that features a young Texas teen that followed his dreams from being a fan of bluegrass music all the way to opening for some of the greatest entertainers in the business – in less than three years. Along the way, the documentary explores why people young and old get hooked on playing this music and enjoying companionship at festivals around the world. Viewers also enjoy behind-the-scenes visits with master musicians from across the USA and Europe who explain how they came to appreciate this uniquely American form of music and why it has broad appeal to beginning players and professionals alike.

Along with the story of **Lucas White**, Fanning the Fire features interview and live performance footage of legendary bluegrass musicians (including many GRAMMY® winners and nominees) such as **Dan Tyminski** (of Alison Krauss & Union Station), **J. D. Crowe, Rhonda Vincent & The Rage, Adam Steffey, Claire Lynch, Dudley Connell**, and others. Fanning the Fire is a fast-moving look at where bluegrass music has been and where it's going.

Fanning the Fire was produced by the **Bluegrass Heritage Foundation**, a 501(c)(3) non-profit organization that is dedicated to the preservation and promotion of bluegrass music in America, and **David Seay Productions**, a professional video production company. Both organizations are based in Dallas, Texas.

Fanning the Fire was shot entirely on location in the Texas cities of **Farmers Branch, Arlington, Dallas, Corsicana, and Canton**. A portion of the funding for the project was provided by the Foundation for Bluegrass Music, based in Nashville, Tennessee.

More information about the Bluegrass Heritage Foundation and its programs is available at [www.BluegrassHeritage.org](http://www.BluegrassHeritage.org). Information about David Seay Productions is available at [www.DavidSeayProductions.com](http://www.DavidSeayProductions.com).



**David Saey, Director**



**Alan Tompkins, Producer**



the film festival  
of colorado

Second Annual Edition  
June 23 - 26, 2011  
Olde Town Arvada



# 6TH ANNUAL SUDDENLINK

## BLUEGRASS FESTIVAL

SATURDAY, SEPTEMBER 24, 2011 11AM-10PM  
ROBIN BLEDSOE PARK - 601 S. BAGDAD

*Allen Hurt & The Mountain Showmen*

*The Bluegrass Boogiemens*

*Out of the Blue*

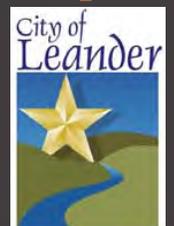
*Blacktop Bend*

Free Admission      Concessions & children's activities

Jam session starting at 11am      Music from 12:30-10pm



For information  
(512) 528-9909



# Meet a CTBA Member: Chuck Middleton

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

Say Hey, I'm Chuck Middleton from the beautiful Hill Country of Lago Vista, TX. I've been a member of CTBA for at least 10 to 15 years either as an individual or as a band member. I have had an almost 40 year career as an Electrical Engineer designing hardware and software systems. I have two lovely daughters, Elizabeth and Molly Bloom.

My love of bluegrass and folk music in general goes back to my early days of listenin' to my sweet sister's records of Joan Baez, Peter, Paul and Mary, Kingston Trio and Bob Dylan back during the early sixties folk zombie "scare". When Dylan went electric, I dug it and became a big fan of the Byrds, Beatles, the Band and Cream in high school. My first real instrument was a pair of bongos followed by a full drum set. I played drums until I moved into an apartment in the Montrose area of Houston and had to give them up...

Around the same time (1971), I saw a PBS special with Earl Scruggs and friends. To my delight, his friends were Doc Watson, the Byrds, Joan Baez. Bob Dylan. The next year I got to see the Earl Scruggs Revue at U of Houston. When Earl played "Sally Goodin" my fate was sealed. I knew what I had to do but it took two more years.

*Do you play an instrument?*

Once I graduated and had saved enough cash for a good banjo, I bought a Gibson RB-250 at H&H music in downtown Houston. Texas Fiddler Bill Northcutt sold it to me along with one of his albums. Austin

bluegrass great Doc Hamilton played on that album. I struggled to learn how to play banjo over the next 20 years largely by sheer willpower. My biggest & best-est mentor during all those years was Alan Munde.

I also play lots of Irish Traditional music and have recently started learning clawhammer banjo. I was inspired to take up clawhammer banjo from my friend, the late, great Waco musician, James Reed.

Since 2004, I have enjoyed playing banjo with the Piney Grove Ramblers led by the nicest man in bluegrass and unrepentant hillbilly, Wayne Brooks. The band includes smilin' Don Clay, fiddlin' Jim Schaffer and the inimitable Wes Green on mandolin.

*What is your all time favorite bluegrass song?*

Well, there are so many but my favorites are Tim O'Brien, Emmylou Harris, Del McCoury Band, Bela Fleck and recently, Steve Martin. I am currently watching all the old DVD's of the Flatt & Scruggs TV show and trying to relearn some of the tunes I first tried to pick when I started playing.





**FREE MUSIC!**  
4th Saturday's  
Coushatta RV Ranch  
(January thru September)  
Bellville, Texas  
Buddy & Carolyn Brockett  
(979) 865-5250  
e-mail: [bluegrass221@peoplepc.com](mailto:bluegrass221@peoplepc.com)  
website: [www.springcreekbluegrass.com](http://www.springcreekbluegrass.com)

Out of the Past

Collectibles



Open 7 Days  
(512) 371-3550  
[outofthepast@earthlink.net](mailto:outofthepast@earthlink.net)

5341 Burnet Rd.  
Austin, TX 78756

# Oakdale Park



## Glen Rose Gospel Grass

October 7—9

*FREE Admission to the festival*

*RV sites & cabins payable to the park*

*Call 254.897.2321 for reservations*



Good News



Grandpa's Neighbors



The Herrins



Hinkle Family



The Baileys



Full Quiver

Frid 1—6 pm Sat 10 am—10 pm Sun 9:30—noon, potluck to follow  
Band scramble, square dance, \$250 band contest, instrument giveaway

**For more info: [gospelgrass.com](http://gospelgrass.com)**



*Saturday, October 22nd, 2011*

*10 a.m. – 8 p.m*

*Garland Downtown Business Association*

*Garland Country Music Association*

*Friends of Olde Downtown Garland*

*The Third Annual*

# *Wild West Cowboy Roundup*



## *Jim Paul Miller Bluegrass Fiddler's Showdown*

*On stage at the Zion Church, 115 N 6th Street at State Street*

*Historic Downtown Garland, Texas*

*Children's Division – 9 a.m. - 'til noon; Adults – 1:30 – 6 p.m.*

*(Ages and times subject to change based on registration)*

*Registration Deadline - Saturday, October 14<sup>th</sup>, 2011*

*Contact: Mary Lou Howard - 972-414-5759*

*e-mail: [tommy\\_marylou@verizon.net](mailto:tommy_marylou@verizon.net)*

*Registration forms and contest rules available via e-mail, fax, US Postal*



*Photo courtesy of Edd Holden*

Music, Food and Craft Vendors, Downtown Open Restaurants, Wild West Shoot-out, Western Jail,  
Stage Coach Rides, Chuck Wagons  
Kids' Corral: Petting Zoo, Hay Maze, Clowns, Balloons, Crafts, Games and much more.

### *Roundup information*

[www.garlandcowboyroundup.com](http://www.garlandcowboyroundup.com)

Phone – Carlos Porras, Chairman - 214-734-8197

*Fiddler's Showdown – Mary Howard - 972-414-5759*

[tommy\\_marylou@verizon.net](mailto:tommy_marylou@verizon.net)

*Cleo Holden - Friends of Olde Downtown Garland- 972-240-0383*

[tcbele@verizon.net](mailto:tcbele@verizon.net)

[www.fodowntowngarland.org](http://www.fodowntowngarland.org)

# Artist Profile: Doc Hamilton, Ret'd



*I had the pleasure to talk with Doc Hamilton this past month. We met over close to his parents farm near Franklin, TX. The family farm is up for sale. It's a pretty nice place out on forty-something acres. Lots of pickers have picked on that porch. It's a pretty good size house...if you're looking. I could probably spend another four or five hours just talking. This interview mostly talks about his musical career, which has him on stage with all the greats. I hope you enjoy it. -Tom Duplissey*

*Doc, you were in the Air Force, what year was that?*

Yes, I joined in September 1960.

*And you were stationed up in North Texas.*

Wichita Falls, Shepard Air Force Base. That's where I went to Tech School for a year and I met Buck (White) there. He had a little plumbing place, him and his Dad. There was an old boy in my barracks and he said, "There's a guy lives across the sidewalk from me and he plays a little bitty guitar". I was playing Chet Atkins stuff all through High School, got pretty good. Well, anybody that plays music is just fine with me so I found out where he lived and I went over there one day and knocked on his door. He came to the door and I said, "I heard you play music" and he said "Come on in". We sat around and talked a little bit. He showed me his mandolin and said, "We're going to pick tomorrow night over at this old boy's house if you want to go I'll come pick you up". I said, "all right". So he came by the apartment where me and my wife lived. I

came out the door with my guitar and a Fender Tweed amp because that's what I played. He kind of looked at me but we loaded it up and went out there to Red Fields. That was the guy's name. He sang like Edd Mayfield and played guitar. He was a house painter.

*So you never met Edd?*

Edd Mayfield? No, I never knew him. I knew his brother Herb real well. Edd died in '56 I think. Anyway, we went out to this old boy's house and there was a fiddle player named Arnold Johnson, Buck, & Red. They had a little trio. They started in and I just set my guitar down on the floor and I never opened the case. I just sat there and said, "Guys, that's the prettiest stuff I've ever heard". They were doing Jimmy Martin and Bill Monroe stuff. So I just started following them around. Anytime they played at a beer joint or anything I'd just go. I couldn't get enough of it. I played a little bit for Buck somewhere and he said, "Man, you can use your fingers, we ought to make a banjo player out of you. We don't have a banjo player". I told him that I didn't know anything about the banjo and he said that he would fix that up. He said, "go on and trade that guitar in for a banjo". So I did. I got a RB-100 Gibson with the old dots in the neck. Traded that Gretsch. That old boy at the music store was happy as he could be to get that Gretsch and that amp. I think he gave me a \$100 to boot. I started listening to Ralph Stanley albums, and I couldn't figure it out so I got a hold of some Earl Scruggs albums and I sure couldn't figure that out because Earl dropped his thumb in there a lot you know? Oh man, I was just eat up with it but about that time I transferred to Shreveport to Barksdale (Air Force Base).

I ran into an old boy up there named Buddy Averitt. They had a little band that was playing on the radio. His banjo player was named Virgil Bryant. We called him Ozark. He was a good old boy. He ran a transmission repair place. He could take a bucket of parts and build you a transmission. He had learned banjo from (J.D.) Crowe when they lived in Shreveport playing the Hayride. He hung out with J.D. and learned a lot from him so I started watching Virgil and began picking up stuff from him. He showed me some of the rolls and things. Then I started to see what everybody was doing so I started getting into that.

*It's hard for a guitar player to transition to the banjo.*

It is. I could use my fingers but...

*That high note at the top?*

Yea. Playing finger style guitar and keeping the rhythm going is different. Anyway, I hung out with them until I shipped off to Cheyenne, Wyoming at the Missile Base and of course there wasn't anything up there. When I took my discharge we came back to Shreveport and moved in next door to Milton Watkins. He and his wife, Gene (Imogene) Watkins, had the Watkins Family band. They had five kids and they all played.

*Was it country?*

No, he was bluegrass. He kind of had a voice like Roy Lee Centers (Roy Lee played guitar and sang with Ralph Stanley and the Clinch Mountain Boys from 1970 until his tragic death in 1974). We played around East Texas and Northwest Louisiana. The Cox Family was little kids. Willard and them. We played with them some. Floyd Jasper was around up in there. Dobro player. That went on for about a year. I was playing the banjo for them. I worked for the phone company, and then I moved to Houston and went to work for NASA.

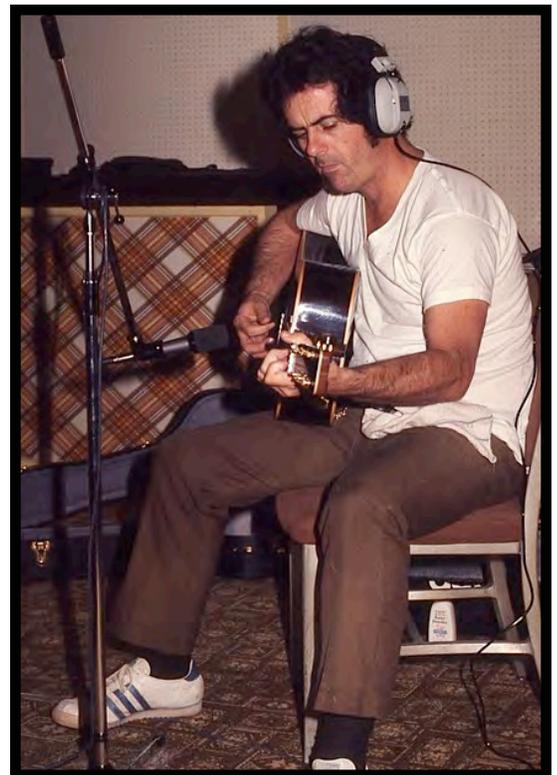
*What year would that have been?*

This would have been '66. I was living out in Deer Park. I met Robbie Shipley, the banjo and dobro player. I got in a little band with Robbie called the Moonshiners. It was me and him and Bill Bonner. We opened for Flatt & Scruggs for two years when they played the Coliseum.

*That band also had some recordings.*

Yes, we had two recordings with Bill Northcutt. Fiddle tunes. I played banjo on one and guitar on the other. Those were Stoneway. R. M. Stone had a record store in Houston and he recorded E. J. Hopkins, Chubby Wise and a bunch of people. Robbie committed suicide some years later. His Dad started Shipley Donuts in downtown Houston. Robbie was one of two sons that took it over so he always had lots of banjos, guitars, and dobros around. He and Josh (Graves) were good friends. He sponsored Lester & Earl when they came to Houston on those two trips in '66 & '67. We played intermission for those two shows. I've got some pretty good recordings of those two concerts.

*Bootlegs everywhere?*



Oh yea (laughter) I think everybody has a copy. One day a couple of kids showed up at my house one Saturday morning in an old black Desota. One of them was about 18 and the other looked about 14. It was Larry and Tony Rice. They had moved in there with their Dad. Herb was a pipefitter and he had moved down there to work. Tony was still in school and Larry was working at a Filling Station. That had an old beat up mandolin and a guitar with a hole in the front of it that they had patched up with Popsicle sticks. Weaved like you do a pot holder and put gobs of glue on it to patch up that hole. Tony could make a pretty good G-run. They had grown up out in California around Clarence & Roland White. Larry had all those tapes of the Kentucky Colonels live shows. I had never heard anybody play like Clarence White. Of course I was a long way from the guitar then. So me, Larry, Tony, Floyd Jasper, and a boy named Bill Clemmons played bass and we had a little old band we kept around Houston for a while. Then I moved up to Magnolia, Arkansas.



*What the heck for?*

Working for Xerox. They sent me up there. I wanted to get back out in the country. I had been in downtown Houston with all the suits and I hated it. I did about a year and a half with NASA and then a year or two with Xerox. By that time Buck White had moved to Greenwood, Arkansas by Fort Smith. So I would go up there every weekend and play with them. The girls and Buck were starting up a trio and we'd play schoolhouses, little shows, and whatever. Then I went to a festival with Alan Munde up in Mountain View, Arkansas and one of Alan's friends was a professor over at University of Oklahoma and we got to talking. I told him about my time in the service and he asked me why I didn't go back to college on that GI money (the GI Bill). I told him that I'd never even thought about it. I was working for Xerox fixing machines and the old boy that sold the machines made three times what I did just because he had a college degree in History. The more I thought about it the more it sounded like a pretty good idea so I took the SAT, applied to A&M, and got in with no problem.

*Alan's professor buddy from Oklahoma, that wasn't John Hadley was it?*

I don't remember his name. It's just been too long ago. It might have been. I went up there with Alan and we were all sitting around picking. I think I have a picture of him. He was a young thin guy with a beard. So I came back to A&M for a year and ran into a few pickers around here. Charles Ellison lives in Franklin. Jim Eller lives right down the road and he still plays banjo. We played at New Baden at Hardy Ellison's little thing now and then. It's an old schoolhouse.

*Did the Leon Valley Boys ever come out that way?*

Oh I don't know if Leon Valley did.

*Eddie Shelton maybe?*

I met Ed...I've got to think about when I first met Ed...I met Ed when I was living in Houston and I'd go up to Dallas. That was after I knew Alan. We'd all meet at Mitchell Land or Tootie Williams house and jam. The first time I heard Alan I just handed him my banjo. I said I don't need to be playing this nice Bowtie RB 250. He (Alan) had an old beat up, put-together, junk-yard banjo. So every time we'd go up there I'd take my banjo



*Winners of the Bean Blossom 68 band contest...Mitchell Land, Tootie Willilams, Lonnie Kraft, Ed Shelton*

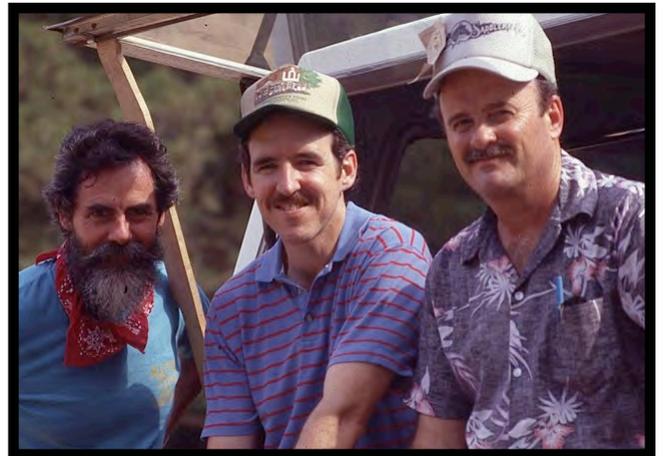
for him to play.

*Was that before he started playing with Jimmy (Martin)?*

Yes, he was still in college I think. He was about 18 maybe. Something like that. Byron Berline would come down too. This was before Berline went in the Army. But see, when I came down here to go to A&M I sold all my instruments and got out of it all together.

*What year was that?*

That would have been the Fall of '68. I got in the Journalism Department. I thought I was going to be a journalist and it turned out that all they wrote about was cows and horses, sheep and all that (laughter). I didn't know anything about that stuff. I wanted to write about crime, stories, and all that. I got to thinking about Austin and I met Dennis McDaniel. He told me to come to Austin and get in the University of Texas and that way I could pick with them. I went over there one day and met with the (UT) people in the Radio, TV, & Film department and they said they had all sorts of scholarship money. I didn't have to pay tuition so I moved over to UT and finished up in '73. I lived in a camper trailer for the first semester waiting for student housing to come available. My wife and kids lived with her folks in San Antonio. It was a bad winter and I was in that camper trailer. I didn't have any heat except the butane on the little stove. I'd be in there huddled up and the water would freeze in the pan on the stove in the morning. It didn't have a bathroom. I had to take care of all that out at Gregory Gym on campus you see. I parked in an old boy's front yard so I'd have electricity. Some of these kids from San Antonio...Hank Harrison and the Scruggs brothers..they would come up to get me to show them stuff. You see? They were just learning. There was a mandolin player named Charlie Taylor, blind, played mandolin straight up and down. He'd come around. Dennis McDaniel would come around too. I met Wyatt Dietrich. Wyatt and Ginger's (Evans) husband Pete had a little band with Marshall Willborn and I'd hang out with them. First one thing leads to another, I finally finished my degree and I moved to Richland Hills up near Ft. Worth.



*Doc, Marshall Willborn, & Dennis McDaniel (1970-something)*

*Was that in '73?*

No, I think it was '75. I went straight through and got my Masters. The whole time I was at UT I didn't have a banjo or guitar. I had an old fiddle that my aunt had and she left it with me.

*So when you got to Ft. Worth did you hang out with any of the guys like Scott Vestal or...*

No, I didn't know Scott. I think he was there after I was. I knew Bill Millett, Gerald Jones, (Dan) Huckabee, and all those guys. But mostly I was into Texas fiddling then. I had met Benny Thomasson, (Vernon) Solomon, and all those guys. (Bill) Northcutt turned me on to them. I had some good picks with Benny Thomasson. He used to live in Oak Cliff and I'd drive up and spend the weekend with him. He would play banjo with anybody, any time. I'd take a banjo up there and we'd just sit around and he'd play fiddle tunes and I would back him up on the banjo. When I was in Xerox School at the Melrose Hotel in Dallas Northcutt told me to call Vernon and say "Howdy". So I called him and he said, "Where are you?" I told him and he says "Well, I'm going to come over there and get you and you can come spend the weekend with us". Vernon drove all the way from Rhome, north of Ft Worth, all the way to Dallas and picked me and my buddy up. When he came in I said, "Mr.

Solomon" and he said "No, that's my Daddy, I'm Vernon Solomon". I never met a sweeter, nicer man in my life than Vernon. His brother Norman was just as nice but he had sort of an edge to him. He was a little gruff... kind of like Kenny Baker. Anyway, both of them treated me real good and we went over to their house and they got Red Steely over there and Lewis Franklin came over and they had them a pick. I had never heard anybody play a fiddle like that.

*Kenny Baker had a lot of Texas fiddling influence but he wasn't from Texas. Did y'all ever talk about how he got that influence?*

He was from Jenkins, Kentucky. He told me he got turned on to the fiddle when he was in the Navy listening to Bob Wills. That's where he got it. He was a guitar player before all that. When he came out of the Navy he got to hanging around some bluegrass people but he also kept his country stuff going. He played with Don Gibson for a while.

*He was a great guitar player too.*

Oh yea. Just a great flat-top picker.

*There is an album Steve Mangold told me about where he played guitar with Josh Graves called "The Puritan Sessions". I had never heard of it before. He plays guitar and even sings on "Nobody's Business".*

My relationship with Kenny Baker came later than that. He and I got to be pretty good buddies. But anyway, I tried to do Texas fiddling but I really wasn't very good at it. Those guys had all started when they were kids and I was maybe 35 years old. I just loved the sound of it. I just floated around, not playing much of anything, and I worked for the Nursing School up there. I was actually on the faculty as an Assistant Professor of Nursing. They had to give me a faculty job because they couldn't pay me enough for a staff job. I worked there

for about two years. Then I got a phone call from Bill Millett and told me to come on up there (Louisville). I had my summers off since I was faculty. Bill was from Dallas somewhere. He was playing with Bluegrass Alliance with Lonnie Peerce. So I got in the car and went up to Louisville and stayed there with Harry Bickel at the Bluegrass Hotel like everybody else in the world. I just hung out with them and everybody would just come through there and jam. This was before Harry got married. There were four or five pickers living there. Every night there was wall to wall music, all night long. They said that I ought to move up there and I told them that "I have a wife and kids in Texas and I got a day job down there, so I can't hardly do that". When I came back, my wife, who I had been married to for fifteen years had run off with a Dillard's (Department Store) Security Guard. She wanted him and didn't want me no more so I just took off and went to Kentucky and got a job up there in the (University of) Louisville Medical School. Harry Bickel helped me get that job because he taught in Dental School and he knew all the people in there so he helped me get the job. I was a media guy, television, photography, all that stuff. I guess I had been living there about two or three weeks and Harry said, "Come on up with me to the Mason Jar, J.D.



*Photo By David Montgomery*



*A young Bill Millett*



Crowe is playing". I knew who J.D. was of course. So we go up there and there's J.D. and Tony, who I hadn't seen in seven or eight years. So Tony grabs me and hugs me and said, "Come up and play with us". I had my fiddle out in the trunk of the car and I really couldn't play anything but I got the fiddle and got up there. It was most solid rhythm that I had ever played with. It was like being in a boat floating down the river and all you have to do is look at the scenery. You didn't have to look at where you were going on the river. Man, I started playing and notes started coming out of that fiddle that I had never played before, I didn't know where they came from. It was just so much fun I just about died right there. They finished the

set and I went to put it down and Crowe said "No, you're going to finish out the night with us". Here, I'm up on the stage this green, Texas, flatland kid with all these bluegrass pioneers, Ricky Skaggs & Bob Sloan.

*Was "Flux" (Jerry Douglas) playing with them yet?*

No, he wasn't there yet. This would have been in about '76 maybe. They hadn't started their six-night-a-week gig over in Lexington yet. Man, they were so tight. One night they said "We're going to play our favorite song now" and people in the audience started screaming all these different song names and so they started playing different songs all at the same time. It sounded like a cotton gin but it was amazing to me that they all kept going (laughter). So I played around up there with some guys with Bickel and a guy named Harry Sparks (not Larry Sparks). He was an architect and he played guitar. Bickel played clawhammer banjo and I played fiddle so we created a little old timey band called the Buzzard Rock String Band and we played around libraries and things like that but I also played some bluegrass with different people. Then Vince Gill moved to town, Vince worked for Lonnie. Vince was about 19 I guess. He lived there for a while until he got his own place. Everybody just hung out. Sam Bush and all them. Then I went and got my own place...and I did about two or three years there and then I moved to Tucson. I got a job with the medical school in Tucson.



*Harry Bickel, Steve Cooley, Doc, Harry Sparks, and a young Vince Gill*

*Wow. That was a shift.*

Yes, and I threw in with an old boy named Rick Phelps. Rick, later on, went on to (help) form a band called the Kentucky Headhunters. They got popular for a while. They had a show with rubber chickens and things. When I was there we put together a little band called the Ozone Mountain Boys and we played at little festivals and things out there. That's where I met Jody Stecher, where I met Lynn Morris the first time, Dick Brown, some of those guys. The California crew mostly, Chip Curry. Rose Maddox would come down there and do a little set at the festival. It wasn't the brothers, just her. I put up with the desert for about 9 months and I got

out of there, I couldn't take the desert. So I moved back to Austin and worked for the government for a little while. About that time my youngest daughter turned 18 and got married so I didn't have any more responsibility whatsoever. Then Bill Clemmons, the governor at the time, fired all the (State Government) contractors, which I was one, so I didn't have a job. So I said, "This is a good time for me to get back up to Kentucky". So I did. I moved back to Louisville...about '79. But going back a little...my first time up in Louisville, Buck White was traveling around with his daughters and Bob Black and he wanted me to go and play some festivals with them. So, I worked with Buck for 6-8 months just before I moved to Tucson. I got some pretty good ideas then. I mean, whatever music I have in me now, I got from Buck White. He's the guy that got me started.



*The Whites in DC*

*Buck's mandolin playing is sweeter than anybody I've ever heard.*

He's got such incredible ideas.

*Yes. He goes all over the map and you wonder how is he going to get out of this one and he lands perfectly every time.*

Buck always said that he played a little mandolin but his real claim to fame was forming that band with his daughters, teaching them to sing, teaching them to play music, and getting on the Opry. That was his life's dream was to get a spot on the Opry, which is where he is. I kind of followed him through all of this, touch and go, and getting to play with him and Bob Black on the banjo and those girls, well, I guess that was the best music I ever made. Buck is just a sweetheart of a man. There wasn't any trash going on. Drinking, women and all that, there wasn't any of that going on, we just played music. I was the night driver. I'd start my driving shift at midnight and I'd drive until 6AM. Sharon would usually ride shotgun and we'd talk all night long. We got to be good buddies. She married Ricky Skaggs but her first husband was Jack Hicks, a banjo player from Northern Kentucky. He went on to play peddle steel with Conway Twitty I think. So where was I at?

*You were back in Kentucky.*

Back in Kentucky with a country band! Mickey Clark. We had a five piece country band, drums, peddle steel, all that. I played electric fiddle and electric mandolin. We toured all over. I got about a year of that under me and that was the hardest work I ever done in my life. Sleeping on floors, pool tables, wherever you could find to lie down and sleep and I said, "You know, I can do better than this" (laughter). So I came on back to Texas. I got a job with the phone company for a while. I had stopped at my folk's house in Franklin and they saw where the phone company was hiring in Bryan...GTE. So I went over there and got a job installing telephones. But then I got so fed up with that corporate...stuff, money wasting, private jets and all that so I bailed out of that and came back to Austin. I had me some money saved up so I went back to ACC (Austin Community College) and picked up some electronics courses.

*What year?*

This would have been '81.

*Were you playing any?*

No, not really. Maybe some with Dennis over at the Fire Hall but there wasn't any bands going on. Then I worked at a little Bar-B-Que place on Barton Springs called Pee-Wee's. It's Green Mesquite now. We got that little thing in the back built up so bands could start playing. I sort of got started playing with Mark Maniscalco, Dennis, & Wyatt Dietrich, Marshal Wilborn before he went professional.

*The Alfalfa Brothers.*

Yes. We played around a little bit. That was before 6th Street got uppity and everything. We played Maggie Mae's. Mostly just for the fun of it. I went to work for UT. I stayed there until '98 when I retired and moved to Kentucky, this time Bowling Green, and worked for the federal government up there. While I was up there I met a girl from Austin who was the sister of Elizabeth Bradshaw (Tom Pittman's wife and past President of the Austin Friends of Traditional Music). I met Virginia out at Tim Wilson's house. Elizabeth had brought



*Franklin, Virginia, & Doc.*

her out there. I happened to be down here for Thanksgiving. We hit it off and started emailing back and forth. She had two boys and one of them was already out of college and the other one was just starting college. I flew her up to Louisville and we went over to the Horse Park Festival (Festival of the Bluegrass -now in its 38th year). She had more fun than I did. I said, "Oh man, this is all right". She didn't know anything about bluegrass but she's a sweet girl that comes from a good family. We got to talking on the phone and when I'd come to Texas we'd go out. We decided that we'd get married. We got married in '99 and moved her house full of furniture up to Bowling Green and bought a house up there. She got a job working for the Arts Council. She was the coordinator for all that. I played a lot of music up there. Over in Glasgow there was a guy named Kenny Weber that had a music store and we

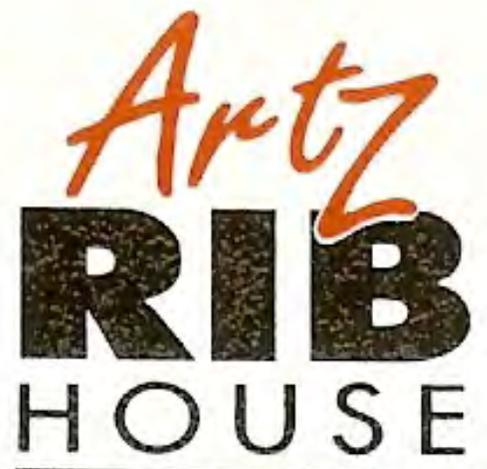
had a jam every weekend in that music store. Good pickers. I mean world class pickers. We had a good life up there. Along comes George Bush and shut down the Head Start training that I worked for. About that time I turned 62 so I took my retirement again. About the same time, about 2002, she (Virginia) got a job in Austin with a pretty good size company. So we moved back to Austin and there we've been.

*I remember when you came back, you came up to Artz one Sunday and the place had a buzz about it that "Doc was back in town" (laughter). And I was like, who's Doc? I never had met you in all those years, or if I did, I didn't recall.*

There was a whole new crowd there too. When Art first took that place over, it was a Seafood Restaurant, we sort of settled in there with him because I lived in South Austin. We just started hanging out over there and got that little jam started on Sunday afternoons. It seemed like a good idea. Dennis would be there and I'd be there. Whoever showed up. Jerry Lightsey. We got together a pretty good little jam and it got to be pretty popular. I moved up to Kentucky and when I came back a whole new bunch of kids had showed up. Most of them were people I didn't know.

*Jerry still comes around now and then.*

Jerry's been here forever. He's an old country picker, country bass.



His Daddy was a pretty famous bass player.

*Going back just a minute to when you met Tony. In his video and in his book he talks about learning some tunes from you. How long was that period of time again?*

It was about 6 months. Yes, I was playing fiddle tunes on the banjo. I had gotten real serious into that. Paul Warren had actually showed me that "Red Haired Boy" on fiddle. I learned it on the banjo but I had several other tunes because I was around Northcutt so much. I had heard the stuff Larry McNeely had done, Eric Weissberg and those guys so I latched onto some of that. He (Tony) soaked it in like a sponge. You show him something and he had it down. Of course Larry was a fabulous mandolin player.



*I noticed a few months back that you were I guess working at Fiddler's Green?*

Yes, just kind of hanging out. It's a fun place to hang out. Me and Ben (Hodges) hit it off. He's a good kid and he kind of reminds me of when I was that age, how eat up with the music I was. I couldn't stand to not be with my banjo. Even traveling, when I was working for Xerox on Highway 59. I had an old 8-track that I had gotten out of an old junk car. I had it on the seat beside me, wired in, and I made my own tapes and wrapped them up. There weren't any bluegrass 8-track tapes. I made my own Flatt & Scruggs tapes and I'd listen to that stuff up and down the

road for hours. (About this time Doc's phone rings). Ah, it's Harry Bickel, I can't talk to him right now. He's up in a Hotel room in St. Louis. Harry and I keep up with each other, my old Louisville buddy. Anyway, I'll call him back.

*I noticed that you seem to have a lot of influence on Ben. About that time he just seemed to be getting better and better.*

I showed him some Monroe stuff on the mandolin because I messed with the mandolin a little bit, not seriously but being around Monroe, Kenny, and all those guys I had a lot of that stuff that had just soaked in. So, somebody might say, "Well how does, uh, I don't know, 'Northern White Clouds' go?" and I would just go "ching" (motions playing) there it is, I'd pull it up.

*That's amazing that you can bring them up by name. I have trouble remembering the names of all those melodies.*

That comes from so many hours of listening....hours on the road..and studying. Every time Kenny came out with a new album I'd just study it and study it.

*So, you are back in Austin.*

Yes, about half time. I'm back out at the farm a lot (his parents farm in Franklin) it's on the market. I'm trying to keep it mowed and halfway fixed up. We've got a house in North Austin too. She (Virginia) still works.

*Fiddler's Green really filled a void when they came into town.*

Yes it did, because we didn't have anything like that. Clay moved all that down from Memphis but he's originally from Houston. He brought Ben with him. Ben was part of the deal.

*I talked to Louis Meyers of Folk Alliance about Memphis...*

Yes, he's a good banjo player.

*Yes he is. He said, "After I got carjacked my second time...I did everything I could to get Folk Alliance moved to another town". You've had an impact on a large number of musicians in your life.*

I think because I was down here when Monroe started coming down and doing festivals in McKinney and Southern Louisiana. A lot of these young Texas folk, myself included, would go to them. He quit coming down here because it was too hot. He just couldn't make it go down here. A lot of that rubbed off on a lot the young pickers around here. Now you've got some people that are getting back into the Monroe sound.

*You mentioned Kenny Baker. What kind of relationship did you have with Kenny?*



Yes, I met him at a festival. He was playing with Monroe over in Southern Louisiana. I can't remember the name of the town. The Confederate Unknown Soldier is buried there. There was a little park and I think it was the hottest day of the year. I'd been listening to Monroe on the Opry of course. When they came off the stage, I approached his fiddle player and I said, "Are you Benny Williams?" because Benny Williams was playing with him on the Opry the week before and he said "No, my name is Baker". I said, "I'm Doc Hamilton and I'm from Houston, glad to meet you." We kind of visited a little bit and that was about it. Then when I went to Bean Blossom the first time in 1968, of course he was with Monroe and we got to hanging around a little more. I

played a little guitar with him. I wouldn't get a fiddle out around him at all. Not for a long time later. Every time he played something I would watch everything he did. I just tried to soak it in and remember as much as I could and when I got off by myself I'd try it. Art Stamper was around up in Louisville at that time and Marion Sumner, the Eastern Kentucky fiddle player. Bobby Sloan played a pretty good fiddle. He was left handed but he played good. So I had some pretty good influences up there but I spent just about every weekend down at Baker's on Friday and stay the weekend with him. He had a little room in the top of his house and I'd stay up there and we'd work on Saturday. He lived in Cottontown. He had a farm there. We'd fix fences or whatever needed to be done and we'd go to the Opry that night and he'd play with Monroe. I'd stay Saturday night and he'd fix me breakfast Sunday morning. Sometimes somebody would come over and we'd pick a little bit.



*If you were to give advice to some of the young players about bluegrass, what would be your guidance to them and would it include the influence of Texas music?*

I would tell them to latch on to people that have figured out how to get tone out of their instrument. Instead of working on speed or loudness, get a good tone. If you can get the tone mastered, if you can drag one note off a fiddle with good tone then you are about 80% there. That's what drew me to Buck White, to Kenny

Baker, and it takes talent too. You've got to be able to hear it. I could play some of the notes Kenny could play but I never could pull the tone that he had. He could play my fiddle and get the tone. I don't know what it was. It wasn't the instrument. It wasn't the bow. It was the way he touched.

*Like Mark Rubin said to me once, "It's not the wand, it's the magician".*

Yes, it's the man with it in his head. You can learn anything from anybody. I don't care if they are just starting out. They have thought of something that you haven't thought of. The first time I heard this young guy, I can't recall his name, but he came up with some licks that I'd never thought about. So when I got back with my fiddle I thought I'd try that and it seemed to work. It seemed to flow. I don't know why I never seemed to think about it. It was being exposed to somebody else's idea. It might have been Steve Cooley or some-



*Doc got Flatt & Scruggs to pose for him at Mt View, AR. Lester is looking good!*

body up in Louisville. Just one of those brilliant kids. Of course they are springing up now...you've got the Chris Thile's and all those guys. They are just...in the stratosphere. They are playing things I can't even understand. I was thinking about something the other day. How many of those things come at you in a lifetime that stay with you. I'm thinking of one that came to me. I was at Phone Company School in Birmingham and I caught the train and went to Nashville. I had seen Earl Scruggs in Wichita Falls, in the Air Force, and I had went up and knocked on the door of their bus. I said "I'm going to meet this guy and talk to him." They said, "Come on in". So I sat in the bus and talked to them and Earl said, "When you are in Nashville, call me up and I'll get you in the Opry". So I took the train and went to Nashville and some friends of mine were in Nashville for something and they gave me a ride out to his house. He lived in Madison. We were sitting in there in his living room. He had his banjo out. I had written some songs and I had typed them out and I left them there. He never did anything with them but, he had these two paintings on the wall behind him of the paintings on the album covers. One of them was the Foggy Mt Banjo and he had those big hands, it's kind of surreal...the painting that the guy did. The other one was the Carter Family. He had the original paintings on his wall. I was kidding around with him and I said "Earl did you paint those pictures?" He said, "No I couldn't even paint the white border around them". I remembered that because I was trying to get that little up the neck thing he did on Sally Goodin', never could figure it out. I said, "I don't want to get in your face, and I don't want a lesson or anything but could you just do that little up the neck thing. And he did it and it just made sense, it was so easy. What put the chills on me he was talking about when he and his brother were young they'd ride a horse to these dances and play these dances. He said that before they started playing, they'd be riding double on this horse and he had his banjo in his hand the whole time he was telling me this and he was talking about when they were getting closer to that barn and he'd start playing a little louder. It was like this story had its own soundtrack. I didn't even think about it until later when I got to thinking about it, what he was doing there. That stuck in my head until the day I die. If I don't remember anything else that'll always be there.

body up in Louisville. Just one of those brilliant kids. Of course they are springing up now...you've got the Chris Thile's and all those guys. They are just...in the stratosphere. They are playing things I can't even understand. I was thinking about something the other day. How many of those things come at you in a lifetime that stay with you. I'm thinking of one that came to me. I was at Phone Company School in Birmingham and I caught the train and went to Nashville. I had seen Earl Scruggs in Wichita Falls, in the Air Force, and I had went up and knocked on the door of their bus. I said "I'm going to meet this guy and talk to him." They said, "Come on in". So I sat in the bus and talked to them and Earl said, "When you are

*I've heard several people say that he is a great story teller.*

Oh yea. They played the Lake of the Ozarks in Southern Missouri for a week. Me and Floyd Jasper and Bill Clemmons got in our truck and we went up there and we camped next to where their cabin was and we just hung out. That's where Paul Warren taught me the "Red Haired Boy" and "Coo coo's Nest". He was the fiddler with Lester & Earl. That would have been in '67.

*You probably have lots of old photos and recordings that are priceless.*

Yes, I gave a lot of the family photos and stuff from the farm to my daughter but I donated an entire box of photos and tapes of live performances to Texas State. Gary Hartman knows how to get hold of all that stuff. It's all down there. They have grad students archiving that stuff. I lost a lot of stuff when I was in Tucson, reel to reel stuff. I got crossways with a woman out there and she threw a big box of my tapes in the dumpster. There were some great live performances but a lot of these tapes were me sitting and talking with my grandmother about when she was a little girl, talking about my uncles, ancestors and all that. Well anyway, that's my story. I never made much of a splash but I've been around a long time...since about 1961.

*Thanks Doc. Let's pick.*



*That boy is going to be a Doctor someday. Just you wait and see!*

*...and we did. Doc is into playing clawhammer style on the banjo now. He has such a great ear for traditional music. I noticed when we played a happy little version of "Soldier's Joy" together that he added some notes that added a whole new dimension to the chords. It wasn't much of a change, but it was just enough to make me tilt my head like a confused puppy.*

*I'd like to thank Sue Rogers and her husband Tom for inviting Doc and me over to the house for a really fine supper right after this interview (and bluebell ice cream too). We drug our full bellies out to the music room and had us a real good pick afterwords. All I have to say is that life is really good when you can get together with friends and throw down some tunes. The difference when playing with great musicians is that it automatically makes you sound better yourself...kind of like floating down a river and looking at the scenery, right Doc?*

*- Tom Duplissey, like Doc, retired.*



*The Gray Sky Boys: Jerry Hill, Robert Griffith, Tim Wilson, Doc, Tom Ellis, & Jeff Large.*

# Listing of Newsletter “Artist Profiles”, “Meet A Member”, & “Scholarship Recipients”

## 2010

March

April

May

June

July

August

September

October

November

December

## Meet a Member

Thomas Chapmond

Stacy Holt

Barbara & David Brown

Eddie & Pat Zihlman

Ray Cargo

Al James

Tracy Sloan

Rixi Rosenberg

## Artist Profile

Danny Barnes

Dan Huckabee

The Carper Family

The Lost Pines

Jeff Robertson

Gerald Jones

Chasing Blue

Jim Hurst

The Upham Family

Chris Hirsch

## 2011

January

February

March

April

May

June

July

August

Keith Davis

Gloria Brashaw

Jeff White

Bruce Mansbridge & Elaine Kant

Jerry & Carol Rabun

Doug & Sheryl Sultenfuss

Bryce Koslan

Chuck Middleton

David Hamburger

Billy Bright

MilkDrive

Sierra Hull

Tom Ellis

Dennis McDaniel

Rolf & Beate Sieker

Doc Hamilton

## Scholarship Recipients

2004

Finn Lynch

2005

Christopher Quinters

2006

Amy Bell

2007

Riley Mathews, Jill Corley, Tyler Colley and Erika Richardson

2008

2009

Bethany Rankin and Brett Hawthorne

2010

Adam Greer, John Peyton “JP” Shafer, and Devin Paynkewicz

2011

Josh, Aaron and Micah Upham & Susannah Armstrong

# 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](http://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](mailto:bluegrass221@peoplepc.com) [www.springcreekbluegrass.com](http://www.springcreekbluegrass.com)

BRYAN/COLLEGE STATION  
Brazos Country Grass  
Monday's 6-9PM, JJ. Cody's, 3610 S. College  
Contact: [www.brazoscountrgrass.com](http://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](mailto:info@texaspickinpark.com) [www.texaspickinpark.com](http://www.texaspickinpark.com)

GEORGETOWN  
Bluegrass Jam Intermediate Level  
every Thursday at Duke's BBQ Smokehouse, 5:30 PM,  
Contact: 512-869-8076 or [sigi@sigi.us](mailto:sigi@sigi.us) ([www.sigi.us/rr](http://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](http://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](http://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](mailto:cliftonfiddler5@aol.com)

## SHULENBURG

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



# 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) 922-5786  
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

Brian Byrne and Borrowed Time

(512) 422-8088.  
brian\_m\_byrne@yahoo.com,

Christy &amp; the Plowboys

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

David &amp; 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

Flatlander Folk

Diana & Dan Ost  
(512) 850-4362  
music@flatlanderfolk.com

The Grazmatics

L. Wayne Ross  
(512) 303-2188

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

Talia Bryce (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

Marilyn Lumia  
(512) 557-2112  
gus@vownet.net

# 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](mailto: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](mailto: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'



**It is with great sadness that we report that we have lost one of the greatest bluegrass fiddlers and former Bluegrass Boy, Kenny Baker. The fiddle has to be placed gently back in its case as we say goodbye to Kenny for now until we will meet again on that golden shore.**

**Kenny Baker, 1926-2011**

*(Photo by Doc Hamilton)*

## **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](http://shop.safeway.com/corporate/randalls/gn_houston_austin.pdf)



### **Central Texas Bluegrass Association**

P.O. Box 9816  
Austin, Texas 78766

[ctba@centraltexasbluegrass.org](mailto:ctba@centraltexasbluegrass.org)

Phone: (512) 415-3177