

Central

Texas Bluegrass

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IBMA Member

Vol. 33 No. 9

September 1, 2011



Festival Season is Picking Up! Let's Pick!

Who says you can't find good bluegrass in Texas? Well, OK, Arbuckle is in Oklahoma, but it used to be in Texas. It looks like the bluegrass community is starting to wake up to the fact that there is more going on in Texas than just our Governor's good hair. Looky here. This is just a few of the festivals in Texas in September and October. Check it out. **J.D. Crowe, Lonesome River Band, Kenny & Amanda Smith, Russell Moore & Illrd Tyme Out, The Whites, Seldome Scene, Michael Cleveland, and Special Consensus** round out an all-star lineup at the **Farmers Branch Bloomin' Bluegrass Festival....AND ITS FREE!!!** **Larry Stephenson & Gary Waldrep Band** are at **Salmon Lake on Labor Day weekend**. **Russell Moore** is also playing **Coushatta/Spring Creek in October**. **The Marksmen** are bringing their fantastic Gospel sound to **Salmon Lake in September and to Glen Rose in October**. **Rich Hartness & Pickled Beats, the Carper Family, Lost Pines,** and many more are at the **Austin Friends of Traditional Music String Band Festival in October**. All of these events are sure to be jam friendly and good fun. Maybe we'll finally get some relief from this heat!!!



Coming up! CTBA's Bill Monroe Birthday Bash!

I hope you didn't miss last week's alignment of the sun, the stars, and the moon--when we received word that **former members of the legendary "Bill Monroe and the Blue Grass Boys" will be headlining for CTBA's flagship event to commemorate the 100th anniversary of Monroe's birth!** That's right...you heard me right....right here in Austin, Texas on **Saturday, October 22, 2011 at Ruta Maya (3601 South Congress in Austin)**, you'll have the chance to see a one-of-a-kind concert experience featuring **Bob Black, Tom Ewing, and Mark Hembree, accompanied by friends Paul Kienitz (fiddle) and Brian Ray (mandolin).** The event, currently scheduled to begin at **3:30 p.m.** will feature jamming, a digital photo exhibit, and hours of performances by some of our region's finest local talent (**Silas Lowe and Brennen Leigh, The Carper Family, The Sieker Band, 3 Hands High, Jeff Robertson, and Trevor Smith**).

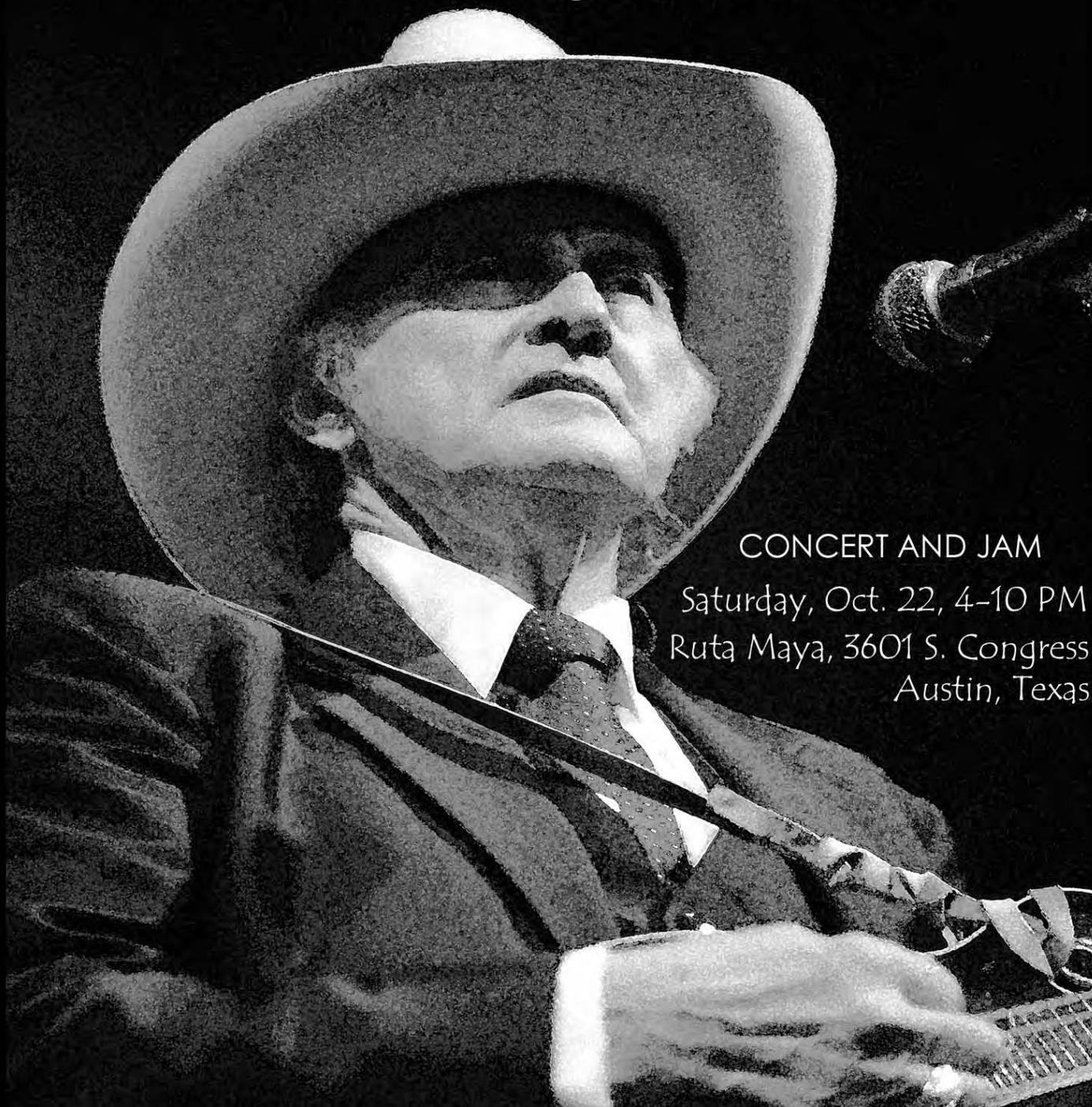


The event will be capped off with a 2-hour concert "Blue Grass Boys Reunion: Songs, Stories, and Breakdowns." So go ahead....start Googling, YouTubing, and drooling, when you see all of the great talent we have lined up for this special event, as well as the chance to see some authentic-as-it-gets bluegrass music. Although there were at least 150 musicians featured in the various incarnations of Monroe's Blue Grass Boys during his 65-year performance career, there are probably less than 75 of these legendary members still living. Being a Blue Grass Boy was considered the Mount Everest of many of these musicians' careers or a launch-pad to starting their own bands--such as Earl Scruggs. With one of the longest tenures as a Blue Grass Boy, **Tom Ewing** was a guitarist and lead singer for the last ten years of Monroe's career and appears on Monroe's last three studio albums including the Grammy winner Southern Flavor and several live albums. He also edited The Bill Monroe Reader, a collection of articles and interviews from throughout Monroe's career. **Mark Hembree** was a Blue Grass Boy for almost five years, playing and singing bass, and he recorded Bill Monroe's classic instrumental album Master of Bluegrass. He was also a founding member of the Nashville Bluegrass Band, playing with them from 1984 through 1988. **Bob Black** played banjo for Monroe for two years, touring Europe and Japan with the band, and recording the Weary Traveler album. He also appeared on a number of Kenny Baker's solo albums, including the classic Kenny Baker Plays Bill Monroe and wrote the book Come Hither To Go Yonder that describes his time with Monroe and includes numerous rare photographs. Maybe Tom and Bob will bring their books and you can get them to sign a copy! I'd also like to give a special shout-out to **Tim Towell** who helped make this performance possible. **THANK YOU TIM!!** Bill Monroe has been quoted as saying, "Bluegrass has brought more people together and made more friends than any music in the world." Those of us involved with this great music know it to be true. So come on out and make some new friends, jam with us, listen to some great music, and help us keep this unique genre of music alive! - Jami Hampton

We hope to see you there!



Bill Monroe Centennial **1911-2011** Central Texas Bluegrass Association



CONCERT AND JAM

Saturday, Oct. 22, 4-10 PM
Ruta Maya, 3601 S. Congress
Austin, Texas

Featuring original Blue Grass Boys Bob Black, Tom Ewing, Mark Hembree



Bloomin' Bluegrass Festival

FREE!

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
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Festival hours
Friday 5p - 10p
Saturday noon - 10p.

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



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

BloominBluegrass.com
info@BloominBluegrass.com



Picks, Happenings, and Releases



This is a cool web site created by **Juli Thanki** (pronounced Tonky). This is the quote from the "About" page. Kris Kristofferson once said, "If it sounds country, man, that's what it is. It's a country song." Engine 145 (the name alludes to the I-IV-V chord progression found in countless classic country, folk, blues, and rock songs) provides news and reviews about country and roots music: whether it's traditional, mainstream, bluegrass, Americana, or Red Dirt, you'll find it covered here, along with the occasional foray into blues and roots rock. Check it out for some great reading!



It doesn't matter if you play the fiddle or the violin you will be impressed when you hear Casey Driessen. Casey's a wild man but he certainly can rip out some interesting interpretations. He's spent the summer touring with Bela Fleck so you know he's got to be great. His Facebook & Twitter friends know he is also working on an **instructional video** that is **due out in September**. There are numerous YouTube videos of Casey, a couple of instructional ones but you can go to his web site and look under Videos, be sure to select "Official Videos". There you can see his amazing chop technique demonstrated and other videos that are all amazing.



For those that can't get enough banjo instruction. The **American Bluegrass Camp** offers a weekend of intense instruction with some of the best old-time and bluegrass banjo players around, plus demonstrations, concerts, and plenty of jamming opportunities. The Extra Day, which begins on Thursday, gives students a chance to get to know each other and the staff, and to ease their way into the regular Camp with a bunch of low pressure activities in a relaxed atmosphere. See the website, <http://www.American-BanjoCamp.com> for the schedule and for bio information on world-class instructors. The dates are Sept. 9-11, 2011 and the place once again is Fort Flagler State Park, in Nordland, Washington. The Extra Day program runs from the evening of Thurs. Sept 8 through lunch on Sept. 9.





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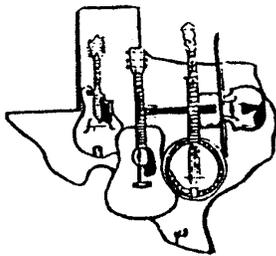
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Thursday \$ 8.00
Friday \$15.00
Saturday \$15.00
 (Tax included)
 Children Under 14 FREE

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 Open Stage 10:00am Saturday

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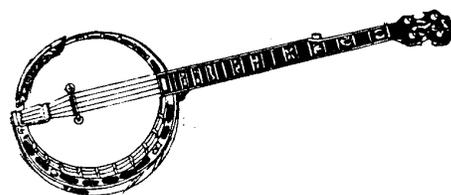
Dove Cottage – Bellville (979) 865-9675
 Somewhere In Time-Bellville(979) 865-9547



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The Saltgrass Band-Lake Jackson, Tx (Fri-Sat)
Lonestar Bluegrass Band-Houston,Tx (Fri)
Buffalo Nickle – Sugar Land, TX (T)
Chinquapin Flat – Sealy, TX (F)
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Greer Family Band - Burton, TX (T)
Polk Brothers/Lone Man Mountain Boys-Tx (T)

Sound by: **Mary Marshall** Emcee:
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e-mail: bluegrass221@peoplepc.com
www.springcreekbluegrass.com

Absolutely **NO Alcoholic Beverages** Allowed • Violators Will be Forced to Leave • **NO Refunds**



JP Shafer wins the 2011 State of Texas Mandolin Championship

Yes, as a matter of fact **JP Shafer** is that good!!! Many of us have seen JP develop as a musician and the judges this year were all in agreement. JP Shafer is the first place winner of the **2011 Texas State Mandolin Championship**. JP has been very busy. In addition to winning this prestigious award he also won the Youth Mandolin Championship at the Oklahoma International Bluegrass Festival last September where he placed third in flatpicking as well. He was awarded the Horizon Award by the Music Association of Central Texas in 2011.

JP was a CTBA Scholarship recipient in 2010 and along with two other CTBA Scholarship recipients Susannah Armstrong (2011) and Adam Greer (2010) formed a band called **Third Rail**. The band has had numerous gigs and festivals under their belt already and were recently featured on **KOOP** radio as well.



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Meet a CTBA Member: Alan Corlew

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

My name is Alan Corlew. I live in Canyon Lake, and hope to find other bluegrass musicians in neighboring towns with whom to jam, and maybe more. I joined the CTBA because bluegrass is a music that is about participation – about community. I grew up in a family with eclectic musical tastes. We were as likely to go to a symphony as to see Bill Monroe. My Mom was from Avery County, NC, and my Dad's family was originally from Tennessee. Though they later lived in major metropolitan areas, they never lost touch with their rural roots. So, although I grew up in California, I was exposed at an early age to old-time, traditional country, and bluegrass.

The bluegrass bug bit me big-time during my junior year of high school. There was a bluegrass show broadcast live from a venue in San Francisco that mixed recordings with live music. I listened to it regularly, and my brother and I finally got up the nerve to travel the hour to S.F. and see the show live. We stayed after and got to jam with various musicians from the bands that played that day. One of the bands that played the show regularly was the legendary (at least in northern California :-)) Phantoms of the Opry - the big attraction to me was the great guitar playing and singing of Pat Enright who later made it BIG with the Nashville Bluegrass Band.

Do you play an instrument?

I enjoy a variety of bluegrass stylings that run the spectrum from traditional to more contemporary, but my voice is more suited to the more traditional end of things, so that is what I tend to perform. I play a pretty solid rhythm guitar and sing lead and tenor vocals. One of the ways Pat Enright influenced me was his willingness to dig up old deserving songs that others ignored and make them his own. Over the years I have enjoyed identifying (and adapting to bluegrass) older, overlooked (and thus not overdone) material, particularly that of artists from before the hard separation of bluegrass and country music in the 1950's.



What bluegrass artist do you listen to the most?

My tastes are pretty broad across the bluegrass spectrum. Who I listen to the most varies – I go through phases where different artists find themselves as the answer to the question “who do you listen to the most?” I have a pretty expansive collection of bluegrass, old-time, and early country recordings. Lately I have been listening to a lot of Del McCoury's music from the past ten years. But before that I listened to a lot of early Claire Lynch and Lynn Morris and other early bluegrass female vocalists as well as spell of listening to quite a bit of Illrd Tyme Out.

What is your all time favorite bluegrass song?

My favorite bluegrass song of all time . . . I don't know that I can narrow it down to one, and I suppose that one's favorite song might not be one's favorite bluegrass recording. If I employ both of these ideas, I would have to go with Red Allen's recording of 'Used to Be'. To me it epitomizes so much of what makes bluegrass, 'bluegrass.' Its theme is one most can relate to – unrequited love. The emotion and phrasing of Allen is bone chilling, and the fiddle break memorable.





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

Learnin' a Little: All Jams Aren't Created Equal

By Tom Duplissey

Over the past ____ years (fill in the blank) I've been to a bluegrass jam. ____ (how many) were really fun! There were ____ (a couple, numerous, hundreds) when I realized that I was going to have to be patient and do my best to support the other musicians. Then there were ____ (a few, more than one, too many) times when I felt that I had the skill level to join a jam but the people in the jam made it non-verbally known that it wasn't "open".

OK, so I put this under "Learnin' a Little" didn't I? Below I've written a few things to think about when you are going to a jam you have never been to...or even if you are going to a jam that you have been to fifty times or more. No two jams are the same...at least that's been my experience...so far.

1. **Always have a positive attitude.** It works in life. It works in jams.
2. **Pay attention.** Look at the other players. Make eye contact. Always watch the others. They may not go "around the horn", they may skip to their favorite musicians or call out the instrument solo they want. It's all about communication. There may also be a "ringer" in the jam. I sat down to a jam once and didn't realize I had put myself right next to Bill Keith on banjo. Imagine my surprise to look over and see those Keith "clouds" on that banjo neck and realizing there was only one guy that had those. Yep. Here's your sign.
3. **Be prepared.** The old Scout rule is one we can all live by. But you keep asking yourself, "How can I prepare for something I've never played?" Answer. You can't. So the solution is: **know what you know.** If you've been working on Blackberry Blossom or Devil's Dream then that's what you know. Call it when it's your turn and make no apologies.
4. **Know bluegrass jam etiquette.** This is a good web site: <http://www.haruteq.com/jam.htm>
5. **Is there a "Jam Host"?** Ask around. If there is somebody in charge or if they even remotely look like they are leading things then go up and talk to that person during a break between songs. Sometimes organizations sponsor the jams. If it's a CTBA sponsored jam, ask this question out loud, "Is there anyone here that's a member of CTBA?"
6. **Follow me and don't be scared.** See number 3 above. Prepare, practice, and be ready. Don't go to a jam and be the only one to pull out your music stand and 4-inch three ring binder. You shouldn't be playing to a book. All you are doing is showing others that you are not prepared. Learn the tune and have confidence that you can perform it anytime, anywhere. OK, this may just be my opinion on this one but binders and charts are for practice, not for jams or performances. LET'S PICK!!!



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Llano Jam at “The Badu House”: Letter to CTBA

By Jeffrey White. Photo's by John Hallowell

Thank you for your support for the Hill Country “Meet & Greet”. I thought you'd like a quick rundown on how it went.

The Chamber “noon” lunch was light, with only 3 from out of town dropping by. But we did have 8-10 from the Llano area drop by, and we got a “pickup” jam going by noon. The heat finally broke us up at 2.

The evening JAM was a qualified success. One primary goal - to get players from the surrounding communities - was unmet. We didn't have anyone show from them. The JAM was a big hit, though! All that participated were excited and animated! The JAM went past the “official” time (of 8:30) by quite a bit - I left at 11, and it was still going strong. My final count of players throughout the evening was 15 - plenty big enough for one circle, allowing a few to take breaks throughout the evening.

I want to give special “kudos” to Lyndal Cannon, Chuck Middleton, and John Downing for their attendance and effort. With their “control” of the JAM, everything went smooth, even with plenty of first timers (to Bluegrass Jamming).

The Badu House was *very* happy with the event. By 7 there wasn't a single seat available inside (and it was just too hot to go outside) - and they all wanted something to drink and eat while there. This was especially nice since we did no advertising aimed at “grinners”, yet most were there to hear the JAM.



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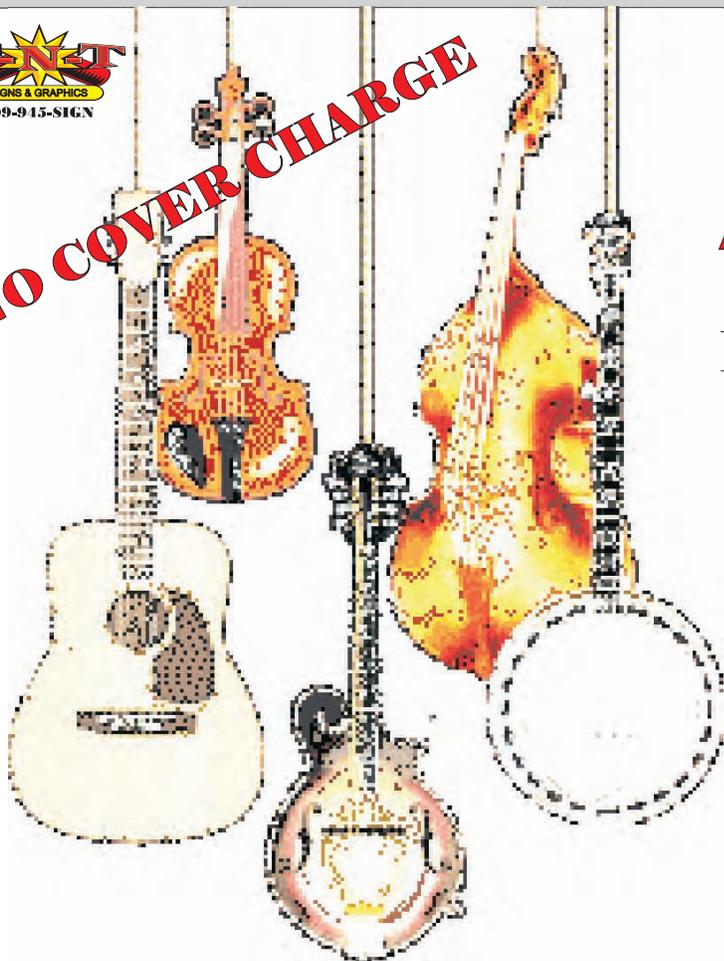
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**Saturday, Sept. 17th
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Bring the Family!

Featuring:

THE BUDDY & TINA WRIGHT GROUP

with: **The Brazos River Pickers**

**Meet us at the Johnny Arolfo Civic Center
300 West Walker in League City.**

Doors open at 4:30 PM for pickin' in any of three reserved jam rooms, including a slow jam for beginners. The stage shows begin at 7:00 PM. Food, soft drinks, raffle items, door prizes and bluegrass merchandise are for sale at every show. No alcohol, but plenty of fine music, friendly folks and family fun.



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Saturday the 24th, Marble Falls Opry w/ Rollie Stevens in Marty Robbins Tribute

Sunday the 25th, EUROGRASS w/ the Bluegrass Boogiemens (matinee)

October:

Saturday the 1st, Floyd Domino: Part 3 Artist Showcase Series w/guests Dick & Johnny Gimble

Saturday the 15th, Sculpture On Main: Music Program hosted by Bill Worll

Saturday the 29th, Opry Star: Bill Anderson (Crisis Center Fundraiser)

November:

Saturday the 19th, Marble Falls Opry w/ Frenchie Burke

Saturday the 26th, Last Waltz (Across Texas) Tribute Show

December:

Sunday the 4th, David Ball & Band: "New Christmas Record" (matinee)

Saturday the 10th, Fabrizio Poggi & Chicken Mambo (from Italy) Holiday

Saturday the 17th, Quebe Sisters: Christmas Special

Friday the 23rd, Gimble Family & Friends Christmas Show

Saturday the 31st, Mike Blakely's New Year's Eve Party

Check out:

<http://marblefalls.org/>

For information about restaurants, accommodations,
shopping and other things to do in Marble Falls

[The Uptown Marble Arts Alliance is looking for sponsors and volunteers](#)

*The Uptown Marble Arts Alliance is a 501(c)(3) non-profit organization

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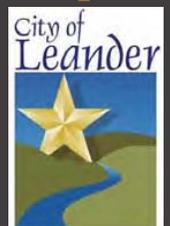
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Saturday, October 22nd, 2011

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 14th, 2011

Contact: Mary Lou Howard - 972-414-5759

e-mail: tommy_marylou@verizon.net

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



Photo courtesy of Edd Holden

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

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

tommy_marylou@verizon.net

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

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CASEY HUBBLE BAND

**Asleep at
The WHEEL**

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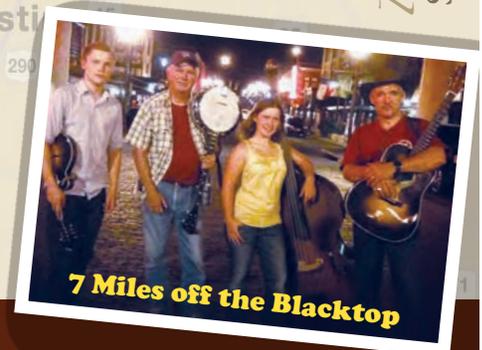
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Artist Profile: Steve Smith

Steve, I don't know your pedigree other than all the years I listened to you at Camp Bluegrass. Are you originally from Virginia?

I'm a Virginia native. My family has been there since the early 1500s. We go way back. My Dad was a player. He played Old Time String Band music, Western Swing, and early Country music. I started learning rhythm guitar from him so I could back him up on mandolin. I really didn't start playing mandolin until I was a junior or senior in High School. But I was a banjo player.

Oh, really?

Yes, but I've been through the 12-step program but yes, I was serious about the banjo. I loved it. I was a full time musician at age 18 and I was playing banjo at Busch Gardens in Williamsburg, VA. That's where I met Bill Evans and was in a band with Jim Lauderdale. It was a lot of fun and a great education. About that time a friend of mine said that he had a friend whose Mom had a mandolin she wanted to sell. He was at my house one day for lunch from High School and he said, "oh, it looks just like that one" and he was pointing to a Mandolin Brothers ad where one of the guys was holding an F4. I said, "Boy I'd love to see it. I've never seen one of those before". In my mind I was thinking that if I bought this I could trade it for a better banjo. I got to go see it a couple of weeks later and it turns out it was an F5 and I had never seen one before. I went back to look at again and it turns out it was a Lloyd Loar F5. At the time they were less than the price of a new F5 so I ended up buying it. I took it to a music store and the guy said it was worth this much so I bought it. I started studying with a guy named Tom Espinola. Tom is a great player, teacher, and composer. I was still working at Busch Gardens when I started studying with Tom and then this band was forming with John Lawless. John said "hey, you have a mandolin, we have a banjo player but we could use a mandolin player". So I got to learn on the job and it was a really good thing to do. That's really how I got cooking. In the meantime Tom was turning me on to a lot of music outside of bluegrass. There was chamber music, a lot of different types of jazz..it was a great experience.



Was he classically trained?

No, he had formal music training but he played guitar and mandolin for a living.

Did you study music in High School or College?

Not in High School. The first time I took formal lessons was with Espinola. I was a full time player for nearly ten years. I was living in Charlottesville, VA at that time and I started working with Cloud Valley with Bill Evans and Missy Raines.

Wait, the band with John Lawless was the Nothin' Doin' Band and this was a different band.

Right. I auditioned for Cloud Valley. It's funny, I saw the ad and John Lawless saw the ad and told me about it. We were all ready to go different directions so we did and I got the job.

That was around 1980?

Yes, it was around '80. Jack Tottle, the guy that wrote that mandolin book ("Bluegrass Mandolin", Jack Tottle, Oak Music Sales) was one of the other guys that auditioned for the gig but I got the gig and it worked out real nice for me. That band traveled all the time. It was a good education. I got to meet a lot of different people. I got to meet Tony Trischka and play with some of those guys. The opportunities that opened up to me playing with those guys was a really good thing because we played a lot of big festivals. I remember one festival in particular. We opened for New Grass Revival. The best mandolin lesson that I ever had was Sam Bush's sound check. I saw Sam play all this stuff during sound check and I was just going "THAT's how you do it" and "THAT's how he did it". I've never had a better mandolin lesson than that. I was watching those guys play four songs during sound check. I think Bela and Pat had been with those guys about six months

So Courtney was already gone.

Yes. It was in Harrisburg, VA. I remember it very clearly. Man, what a great moment that was. Cloud Valley was Missy, Bill, myself, and a guy named Charlie Rancke on guitar. He lives up in the Northeast and isn't in music anymore. That was the group. We traveled and played, played and traveled. We did a really cool record called "Cloud Valley, A Bluegrass Ensemble" [Prime Time Records]. I thought it was a great project. Then we did a live one in Europe when we were over there in '84. That was just a collection of tunes from the show. It wasn't an intentional project. Then that band broke up at the end of '85. I got married and moved to New Mexico. I've been in New Mexico 25 years now.

What brought you both to New Mexico?

It was one of those things. You don't go around your life just having relationships. It was time to settle down and do something. My wife finished her post-doc at University of Virginia. She's a plant molecular biologist. So, I took the plunge and we went to New Mexico. I got there and I remember saying out loud, "what have I done?" I remember when we pulled into town I asked my wife, "where am I going to work?" Normally in a college town that size there was a strip with bars or something. We were both driving around and we were saying, "well it must be down that way, further down the road". Well, it wasn't. They didn't have one. Still don't.

In Las Cruces?

Yes, Las Cruces. We lived way out. I didn't want to live in town. We live out in the country, which is really nice.

New Mexico was really nice back then. I mean it wasn't as over-run with people as it is now.

Right. When we got there I just wood-shedded on guitar. I started playing solo gigs. I played Norman Blake tunes and things like that. I played a combination of guitar, mandolin, and mandola. That's when I started going to music school. That was a very good thing.

Where?

New Mexico State. I got to study under Dr. Warner Hutchison (PhD) who was a Roy Harris protégé (American Composer). I'm glad I did that.

What was your primary field of study?

I studied composition and theory. I had to do classical guitar and jazz guitar. For me to go into the study of traditional music...well, they wouldn't have any part of that. I had to play piano, which I really sucked at. I didn't have time to practice, which made things worse. There's nothing like being bad and not having time to fix it. Then I got a couple of different job offers all at once. On the road. I took one of them which involved going to Colorado and working a house gig with Charlie Provenza (Mandolin -Winfield Winner 1988). He was playing a lot at that time with Dave Peters on guitar (Dave recorded his last recordings with Chris Hirsch and Lonestar Bluegrass Band on "The Best of Times" - Dave's "Masters of the Mandolin" transcriptions are a must have for any mandolin player). So, I got the job playing guitar. All I did was play rhythm guitar every night. For our longest stint we did 131 nights straight, with no days off. That was in '89. It was really good. My guitar chops really got together. After that, I kept on playing Bluegrass and Old Time stuff but then I got a Western Swing gig. I had learned a bunch of those tunes with Dave, plus I had learned a bunch of those with my Dad.

I don't mean this in a negative way but I don't hear Western Swing influence in your playing. Am I just missing it?

You're right. I'm not playing that stuff on mandolin at all. When I was in music school I was in the jazz orchestra for two years and being exposed to jazz influenced my playing.

Is that when you began writing songs too?

Yes, basically, but I actually started writing tunes when I was in Cloud Valley. I would make up instrumentals. I wrote vocal tunes too. I would send a bunch of them out to people. I kind of get them in batches. I'll get four or five tunes and then months will pass and all the sudden there's a whole bunch more. It works with vocal tunes like that too.

I'd like to ask some questions about your creative process. The song "Only So Fast" is a fantastic original tune. Tell me about that one.

Chris and I wrote that together (Sanders - pictured right sitting to the left of Steve) .

That is a fine tune. That, and "Dry Spell" are... let's see...they don't seem to be "hey, I've got an idea" songs, they seem so polished and complete that I would think that they took a long time to develop. Did they?

We should go get Chris. "Only So Fast" Chris literally saw a kid running down a railroad track in a t-shirt on a cold winter day and the whole idea of the chorus came to her. She put it together, called me up on the phone and came over and then we wrote the verses. We were kind of singing the melody and we



would go find it together. We have done a lot of tunes like that. Chris will come in with an idea and we'll finish it out or I'll have an idea and we'll finish it out together. We've also had tunes that we've done in ten or fifteen minutes. That's the way it is. She can craft a tune so well and I just take them when they come. But my timeline...if I don't get something right away, they are gone. That's just kind of how I work. I have a small brain or something (laughter).

OK, let's look at one of your instrumentals. What's the story behind "Mice on the Stove"?

She and I made that tune up together. I made up the melody, she made up the chords. We had just been at an awards ceremony the night before. We were hanging around waiting on our kids. Both of our kids go to UNM (University of New Mexico). We were hanging out waiting on those guys so we could take them to lunch. We were just playing things and that melody, that theme came out and she just started putting chords behind it and I kept going and there it went. We probably got that tune in twenty to thirty minutes.

Cool name too. Speaking of your family, you have how many children? (Steve's family is pictured to the right)



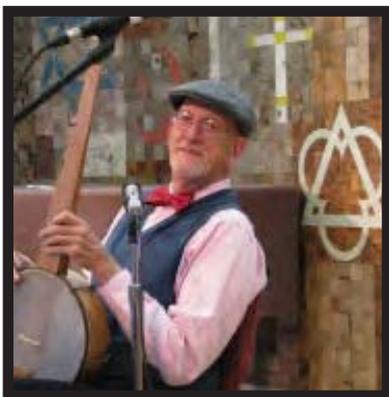
I have three, all in college. One is in Med School, one is studying Cultural Anthropology at UNM, and another is in Accounting at New Mexico State. Chris has got two. One has graduated from USC and the other is at UNM.

Is Wayne still teaching? (Wayne Shrubsal - a mutual friend and great banjo player/instructor, Wayne formally taught at UNM as an English Professor and has written numerous articles in Banjo Newsletter).

I don't know what Wayne is doing. Wayne's teaching a little bit. People come to his house for lessons. I think he's hanging close to home.

Does he live close or is he still in Albuquerque?

No, he's 226 miles away.



How'd you first meet Wayne?

I first met Wayne at a private party that was a picking party/festival called the "Go For Broke Music Festival". It was put together by Bill Bussman of Old Wave Mandolins. I got there and there was Wayne. I think Bob Goldstien may have been playing there (Bob plays with Bill Hearne). Claude Stephenson was playing too (Ph D type, Claude is the Folk Arts Coordinator in NM). I don't remember if Elliott Rogers was there that first time or not. That's where I met Elliott, one of those events, perhaps the next year.

When did you start teaching mandolin at Camp Bluegrass?

This year was my fourteenth year. I think '96 was the first year I taught. I think the interest in Old Time died down so Wayne hasn't been back in a while. I really enjoyed it when he was there and old Slim (Richey), I always enjoyed picking with those guys.

How did you first meet Joe? Or how did he come to know you.

I first met Joe probably in '78 when I was playing in the Nothin' Doin' Band. We opened for Country Gazette.

The Gazette at that time was Alan, Joe, Roland, and the bass player was Mike Anderson. We were playing over in Norfolk, VA.

So, did he contact you?

We ran into each other many, many times after that. When he and Alan had the duo going, I had something going on the Border (the Chamizal Festival, also known as the Border Folk Festival) in El Paso. He and Alan were playing and I sat in with those guys. We also did some duos where I played a bunch of twin stuff with Alan. Then I was doing a tour with the Evans (Bill), Raines (Missy), Hurst (Jim), & Smith Band and we worked around the southwest and northwest. Never one continuous thing. It was always here for a week, there for a week and we went over and did a show and some workshops at South Plains College. That was the year I got hired to teach (at Camp Bluegrass).

Do you go back to South Plains and do any workshops or special shows during the school year?

No, I haven't in quite a while. We did a band workshop over there at least four years ago, maybe five. It was about the time the "Only So Fast" CD came out. We did workshops, class presentations, and a show that night...then we headed east.

Did you meet Anne there? (Anne Luna - bass player touring with Chris & Steve)

It is, in a roundabout way, where I met Anne. I met Anne at a gig. I was teaching Camp Bluegrass and it was after camp. Alan asked me to stay over an extra day and play a gig because their current mandolin player couldn't make the gig. So we went to Lubbock and played a show and Anne was in a band called Hot Foot Toby. Those guys opened for us. I saw her, heard her play, we met and I just sort of filed it away...OK, good bass player. She was still in college. But then we needed a bass player for some things and she came in to work for us for a few gigs around Southern New Mexico and it's turned out to be a really good thing.



You and Chris have been friends a long time.

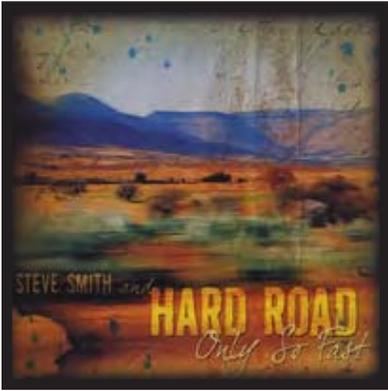
Yes, she's a preacher. She's a giant piano player. I wish I could play mandolin as well as she plays piano.

So that's how she knows how to bring those chord voicing's out.

She's only been playing guitar a short period of time but her guitar playing comes from her sense of musicality on the piano. Our harmony sounds within our instruments comes from her. It's really interesting. A lot of people ask where we get things from and I tell them we have a piano player playing the guitar and she's really good at it.

Your vocal harmonies are like brother and sister, they are just perfectly blended. The vocals on "This Dream" are

incredible. They aren't just standard 1-3, 1-5 stuff, they are all over the place and it is so nice to hear. The texture of your voices are perfect too. But now, wait, you had Wayne singing on one song on that same CD but who was that on "Whoa Back Buck"? (an old Leadbelly tune).



Wayne. Yes, he was on "I Shot My Gun", a tune he wrote. We recorded those two tunes back to back. We played them live in the studio, sang them live in a big room. It was a lot of fun. We put a pair of ribbon mics, big RCA 44B's, then Wayne had a big Neumann Tube mic that he played into and we were kind of in a wedge shape behind him. He set the mics up to get the right mix for the instruments. I had a big diaphragm mic that I could sing in and play. Chris had a mic. The bass player had a big giant mic and the guitar player had another mic that was separate but he wasn't singing so we had him off a little bit to himself. So we had a little bit more separation on the guitar sound.

Let's talk about your instruments. You have the Loar that you spoke about earlier but you play an Ellis. Do you have more than one Ellis?

I'd love to have another Ellis but I don't know what I'd do with it because I'm really hooked on this one I have. I love playing it. I really prefer playing it over my Loar. It plays better, it has better intonation, and I love the sound.

What makes that particular instrument stand out in front of the other instruments you have played?

When Tom (Ellis) made that for me I told him that I wanted it to have a big bottom end on it and I like that because I don't always use full note chords. I don't always chop when I play mandolin. I'll use chords like you use them on the guitar. I'll play two note and three note chords and let them sustain. Everybody does that, it's not something unique to me, but having a lot of bottom end on it really helps bring that out. You say the bass notes on the mandolin but that's just the third string on a guitar. So, this instrument gives me a lot of flexibility and the color is a big dark round color. I just love it.

Do you have a high or a low action?

I keep a low action. In fact I had Tom rework the nut on my mandolin today. I like it low. I set it up for playability and it's got plenty of volume. When you really crank the action up on any good mandolin, they have an optimum setup, every one is a little different. Maybe it's a thousandth here a thousandth there but every one is different. I'm sure you've experienced that with guitars. They have a comfort zone, just like people do. If you go past it, you'll get a certain thing but you won't be able to get all the other stuff. I keep a low action, almost an identical action on my Loar but I just prefer the Ellis. Everything about it.

You use a heavy pick too.

Yes, I use about a 1.5 tortoise shell. I've got some that drop back to 1.3 or 1.2, when I want to change colors. I like those Bluechip picks but I always leaned toward tortoise shell. I've used them for 30 years. I think some of the Wegen picks are pretty good but tortoise shell for me has always been the best sound.

You guys are spending a lot of time on the road. Does that still give you time to teach in Las Cruces?

Yes, when I'm home I teach two days a week. I teach Wednesdays and on Saturdays. I have all my mandolin students on Saturday and I have guitar and banjo guys on Wednesdays.

Have you tried any online teaching?

I have done some stuff with Skype. It's a lot of fun but you can't play at the same time.

Is there a way for students to contact you?

They could go to our web site DesertNight.com. There's an email contact there.

Are you taking new students now?

It depends. I have a limited number of slots for people who come to me live. We try to make Wednesday our "in-town workday" because we are gone so much. I miss fewer Wednesday's than any other day. If we fly out to the northwest to play we come back home on a Monday, so Monday's out, you've lost the week so Tuesday you land, Wednesday you teach, and you leave again on Thursday. Everybody is flexible. My students are. With my Skype guys I do them usually later in the evenings when there seems to be a little more bandwidth available. So, that's what we do. I have a recording studio that I do a few projects for other folks. They send me something and I send it back out when I finish it. We do a bunch of our own stuff and I do a lot of demo work. We do a lot of rehearsal work there...it is really nice.

You say you and Chris meet on a particular day of the week, so when and how do you collaborate?

We always try to keep Monday's as a writing day. The challenges of running a business on the level that we're running it at require more and more time. We have an agent that has a bunch of work for us, still we both do most of the work. Chris does the promo and all that stuff and I do more of the booking end of things. That takes up a lot of time and energy. It takes days and it takes away from what you want to be doing...which is playing music. I feel like we have to get on the road sometimes so we can get some rehearsal time together. When you do 6-8 hours a day of business you...

What do you guys do to unwind?

Play whenever I can (laughter). My hobby is also my job. I like to play. I ride bikes. I used to do distance swimming. I hunt and fish but you have to travel a ways to do that. I like spending time in my studio working on things, so that's a good thing. We've been so busy this summer that it was tough to write on the road although we all got stuff done and we're just starting to bring that all together now. We just a five week road trip through fourteen states and that was a really good trip but we really didn't get to sit down together and write that much. We worked on a bunch of tunes, we worked up some new tunes, in fact we have a whole new batch of tunes since we were here last. Anne (Luna) just sent us two tunes that she's been writing. Chris came in from Montana on a family vacation and she came in with a new tune.

So you're going to need to get back in the studio pretty soon.

We're going to record the trio in October. We may have a couple of folks on there, here and there, but we plan to record it as a trio

Who was doing the banjo work on "Signs Along the Road"? Was that Bill?

That was Bill Evans.

It sounded like him but the CDs you get from digital download don't really tell you anything about the musicians. I miss reading the liner notes.

Right. We tracked all the rhythm sections live. We went in and everybody got all their stuff done in two days. Solo's and everything. We tracked it all live but we had just done two weeks on the road with all those guys.

I was sort of surprised by something. The first cut had a very bluegrass feel. Another CD "Meet Me By The River" again that started off with a strong bluegrass tune further into the CD it worked itself away from the traditional sound. Do you find any difficulties with people or venues trying to put you into the "box" with bluegrass?

We need to be careful here but yes (laughter). I have definite opinions as you might imagine.

Well I have to say that when I heard you and Chris for the very first time I was just blown away by the chemistry between you both. I knew you. I knew your style. But I was intrigued by what I heard because the very first song you played was straight up bluegrass. Are you reticent to talk about it?

No, I really do want to talk about this. I've been playing music full time for 31 years. I am the luckiest guy in the world. I get to do this and I still have my family and I make a living doing it. I mean I'm not buying Porches but we do good, we travel well, we live well, and we have a good thing. Chris and I have been writing songs together for seven years. She and I started working together because I was in a pinch because somebody had backed out at the last moment for a CD release concert. It was the Steve Smith "Hard Road" project, which had Wayne on it, Eli, we cut that entire record by the way live. There's not a punch in on the entire record. We did the vocals live. That's a really good record. I like that one. When we started writing, we had such diverse backgrounds. I've had my finger in lots of pies, Chamber Music, Jazz, Western Swing, Bluegrass. Chris on the other hand, Classical Music, Chamber Music, early art song music, jazz, Gregorian Chant practically. She's traveled all over the world singing and playing but when we started playing our tunes, we picked those because we liked those tunes. We both have a lot of influences. I like a lot of modern bluegrass and I don't like a lot of modern bluegrass. I like a lot of old bluegrass and I don't like a lot of old bluegrass. I like a lot of songwriters. I like a lot of old rock and roll. I guess I'm just building up to the fact that we have tons of influences but I think that in the end we just come out and be ourselves. I try to play like that when I play mandolin. I improvise almost every solo. It's because I play the way I play that day. We write our songs not from a perspective of style but from the perspective of the story. All our songs tell a story. Once we get going we may have a melody in our head, a chord change, or a groove and then we build on it. You mentioned the tune "This Dream" a little while ago. We won Best Bluegrass in the State of New Mexico, New Mexico Arts with that tune. You know? I mean it could groove like that. When we play it with Bill Evans on the banjo he can convince you that it's bluegrass. But you know, what is bluegrass music anymore? I think that we just play good acoustic music. We don't write our songs for anybody but ourselves. We are lucky people, thank you all, bless you all who listen to us.

You mention storytelling. Your music compliments your storytelling. The writing skills of both of you are phenomenal.

We have a definite folk influence, a jazz influence, a chamber music harmony influence. I think it's a good blend. I'm happy with it. I want to see it grow. We're working it, trying to grow our market. In the meanwhile we are trying to keep our own integrity intact. Now it's my turn to shoot. I don't want to write songs that are formula. If you listen to satellite radio...everything is the same. We call it the banjo channel because it's always the same formula. It's this key-hole, cookie cutter approach. To me the Nashville influence on bluegrass is not a good thing. Promoters expect there to be a certain thing so it is hard to break through when you aren't in that key-hole. That's somewhat frustrating. I know we had a lot of those issues with the Alan Munde Gazette. We didn't play it like so&so. They wouldn't give you the chance. That's the funny thing about it. I don't know how it would be if we were in a different market. Can't really say. We're in the market we are in. You create your own scene and you work it. If we were in a different geographical market I wonder what it would be like. I have no idea.

You were a DJ yourself for public radio. Are you still doing that?

I did seven years of public radio. I did a radio show called The Back Porch. It was a two hour live radio show on Sunday evenings. Basically, I could play whatever I wanted in an acoustic genre. So I could play Bill Tanner and the Skilletlickers, Flatt & Scruggs, New Grass Revival, Patty Larkin, or Django Reinhardt. It was all acoustic music. I enjoyed that a lot. I also did jazz programming and new age programming. It was a lot of fun. I've gone back and done a few fill in shows for a guy now and then. I like it because they have been really good with that format at that particular station, KRWG-FM, 90.7 Las Cruces, New Mexico on your dial (in his best DJ voice). That's what local radio is all about. Play what you want. It's a 100,000 watt station picked up in three states and two countries.

What can people expect to hear from you guys tonight? Will there be new material?

Yes, there will be. We've got new material that we've been playing over the past few weeks that will be new here. We've got a couple of new instrumental pieces. We've got some new vocal tunes and we have Anne Lune which we didn't have the last time we came here. Anne's our secret weapon and she sings too.

(With Chris Sanders in the room now). Chris, Steve and I were talking about your writing process. As we talked it seemed like you work together very well "lyrically".

Chris: By the time we work together it definitely goes to the lyrics. For me personally it starts with a subject but usually I'll be working with the guitar and I'll find a chord pattern that I like. A melody might come to mind from those chords. Sometimes I'll have something in mind that turns into a song but sometimes I ditch the idea, the lyrics and everything and something else comes along better.

Is it easier for you to compose on the guitar or on the piano?

Chris: Well now, because I'm not playing much piano, I'm working on the guitar, that's what I have in my hands and I'm exploring. I think that a lot of the way I play comes from my ignorance about the guitar. Truly. I mean I know theory because of all the years of study but when the big boys start jamming I sit out. When I'm playing by myself I play those things that make me happy that sounds good. A lot of time, it's cool chords.

Let's go through something. You had an idea for let's say, "Dry Spell". Take me through how "Dry Spell" became the final product that it is.

Chris: It started in an airplane going up to Montana. I was looking out the window and I heard the chords in my head. Then when I was home in Las Cruces and it was so ridiculously hot. I knew something would work over those chords. I took it to Steve and I think what I took to him was a lot more square and not as soulful. When I took it to Steve he kind of Southernized it and soulfulized it (laughter). I think I now speak his language a lot better than I did when we started out. We've worked so hard for the last four or five years. So at that time when we wrote Steve took my idea and loosened it up and made it much more musical and real.

The mandolin has a definite feel as an instrument. I'm sure you approach your writing differently on the mandolin from the guitar. How do you communicate those differences?

Steve: Sometimes things come from the same place but other times they are different to me. I do better jazz phrasing on a guitar. But with mandolin I think I can just speak with it better.

Do you compose together with two guitars?

Steve: It depends on what we are working on. Sometimes we sit down with two guitars, sometimes with one.

Chris: If it's in a raw state often times Steve will get out a guitar so he can learn where I am at. He may take it somewhere. More often he pulls out the guitar when we are in the writing phase and then he'll switch over to mandolin once there is a tune. But I think his vocal influence has been huge on me.

What advice would you give to people trying to work to write songs together?

Steve: Be open to other people's ideas. You got to give them a chance. I can't tell you how many times I've been fooled thinking that something isn't a good idea and then record it and be amazed at how good it is.

Chris: I've literally taken him the same song and the same melody, same chords about eight months to a year later and the first time it didn't strike him, the second time he would be stunned.

Is it better to share things in a recorded format or face to face?

Chris: Live is best.

Steve: Yes, Live is best. It helps the nerve factor too.

Chris: When you have a raw idea and you record it...it's like handing someone some cookie dough. The problem is that you don't have a vision for the cookies or the cake that you envisioned. So Steve will often ask me, "What are you thinking about? What is the picture?" Once he can see the story, he can see the movie of what's happening, and it may not even be a storyline, but the picture and it's moving and he can smell it, he can taste it, and see it there...then...then we get to work. For two people working together, you start by being open to new ideas but then you have to give up ownership, to know that what you are offering is precious but the details can't get too confined. Otherwise you can't grow if you say that it has to have this or that in it. It has to be what it's going to be. I think that is part of it but the other part is...how do I say this...if you are going to get real with someone they may say "oh no, don't go there", and it's easy to get your feelings hurt. But if you don't open up and believe in the process and believe that what the two of you can make, it will be much better than something you individually could make.

So you have to let the shields down.

Steve: Yes. It was hard to do by myself. I would be sitting around for twenty minutes before I would play a note because I would be too afraid to do anything. Now it's a lot easier when I have someone to work with.

Chris: Set a time. For a while there we would wait until we had extra time so we set a specific time to work on things.

Do you ever set a particular time for your own creative processes?

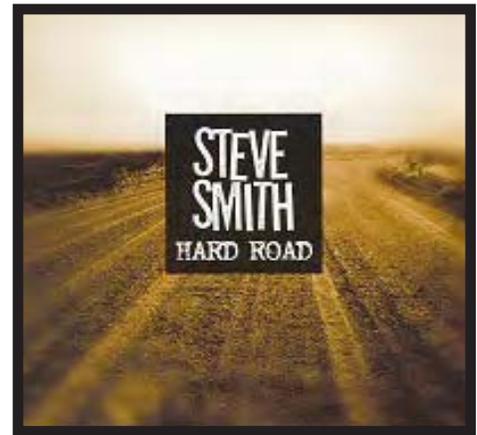
Chris: I'm fixing to.

That's a good Texas expression.

Chris: Yes, I'm fixing to because I believe that I have gotten as far as I can on the fly. If I want people to call me and commission me to write things, which is happening now, or they call us and commission us, it has to be more discipline than when I am in the mood. It takes some of the pressure off when you do it on a regular basis. Right now, I am so busy that what I write has to be so good because it might be the only thing I come

up with for a month. I feel like in order to grow as a musician I need to have time that is dedicated just to that for the growth process.

Well, I know you have a sound check to do here at Fiddler's Green and I want to thank both of you for taking the time to do this interview and letting all of our readers look under the hood and see how you compose and develop your material. Thank you.



Thank you to ALL CTBA Members for Sponsoring the Scholarships

Joshua wrote a brief description of his experience at Camp Bluegrass. We could not have all attended without the CTBA scholarships. We want to thank CTBA again for the wonderful opportunity!

Tracie Upham

Camp Bluegrass Article

Camp Bluegrass was a great experience. I was able to learn from some of the best instructors including Tim May, who taught me his techniques for improvising and building solos. I also enjoyed the jam sessions and opportunities to learn from other students. The highlight of the week was probably the faculty concerts at the end of each day. Overall, I had a great time and learned a lot at Camp Bluegrass.



I just wanted to thank CTBA for the scholarship. I had a ton of fun and got to build relationships with some well known musicians. Camp has made me even more excited about playing music. I cant wait till next year.

**Thanks again,
Susannah "Junebug" Armstrong**



Each year CTBA awards scholarships to promising musicians to attend a music camp of their choice. Through your kind donations, support at the CTBA Garage Sale and Band Scramble, and through your membership donations this year CTBA was able to award FOUR scholarships. This is something we can all be very proud of. Thank you to all our members and supporters. -td

From the Mailbox

I sent this (Doc Hamilton interview - August Newsletter) to Buck White's daughter... a friend of mine. This is what she wrote. - Trish (Taylor)

This is great Trish! Thanks so much for sending it to me. I will forward it to my sisters and one of us will print it off and let Daddy read it. - Melissa Wilson, Event Coordinator, LifeWay Christian Resources, Women's Ministry Training & Events, One LifeWay Plaza, Nashville, TN 37234-0147



Dear CTBA, I read the newsletter for this month, and I really like it! I greatly appreciate the things you said about me in it. However, while I don't really care whether this is changed or not, I would just like the records to show that when I won the banjo contest in '08, I was actually 14, not 16. Again, this doesn't bother me at all, I just felt I should point that out :)

Thank y'all so much for all you do to keep this breed of music alive and kicking! Sincerely, Adam Greer



I think it would be a good idea if there were an area on the CTBA website for people to connect - whether for informal jams, establishing new jams, or locating potential band members. From what I have read on the site and in the associations newsletter, it seems that there is concern over inactivity among members and lack of growth of membership. I think that if the association worked to connect pickers in south central Texas that it might help on both these points.

While I know the association has the slow jam and the intermediate jam at Artz Rib House, there seems to be no purposeful effort for connecting more advanced pickers. Also, Artz is in Austin, and whether or not it is the case, most of the pickers I have come into contact with during the last six months who aren't Autinites seem to perceive that the association is really an 'Austin' thing. Ideas such as the one I have suggested above would help on both points I have mentioned. If musicians see the association as a means of connecting with other like minded/ability pickers, they will be more likely become more active and if not not members, join. Just some food for thought.

Kind Regards, Alan (Corlew)




Tennessee Fall Homecoming 2011

5 STAGES OF MUSIC
Traditional Arts & Crafts
HISTORIC DEMONSTRATIONS
Southern STYLE COOKING

October 7-9

Museum of Appalachia

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

September

Keith Davis

Gloria Brashaw

Jeff White

Bruce Mansbridge & Elaine Kant

Jerry & Carol Rabun

Doug & Sheryl Sultenfuss

Bryce Koslan

Chuck Middleton

Alan Corlew

David Hamburger

Billy Bright

MilkDrive

Sierra Hull

Tom Ellis

Dennis McDaniel

Rolf & Beate Sieker

Doc Hamilton

Steve Smith

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

Arbuckle Mt. Bluegrass Park

www.arbucklemtbluegrasspark.com

Acoustical Instruments Only

ON I-35, Exit 60 (Ruppe Rd.), Davis, OK

Absolutely No Drugs or

PARK WILL BE OPEN FOR EARLY JAMMING

Alcohol Allowed In Park!

2011 Events

BRING YOUR LAWN CHAIR

Festival ★ Sept. 11-17, 2011 3-Day Pass • \$35

FEATURED BANDS • Saltgrass • Boggy River Bluegrass
Lonesome Ridge • Backroads Bluegrass
MORE BANDS TO BE ADDED

EARLY BIRD EVENTS • Sept. 11- 14, 2011
Devotional • Get Acquainted Social • Coffee with Chambers
Tours • Garage Sale • Music Workshops

OTHER EVENTS • Sept. 15 - 17, 2011
Golf Cart Parade • Bluegrass Queen Contest • Quilt Drawing

GOLF CART RENTALS • Call Rosemary, 405-665-5226
BY SEPT. 1ST • Payment in Advance

JAMS

SPRING JAM • May 15 - 21, 2011
Pot Luck • Band Scramble • Free Quilt Drawing

4th of JULY JAM • June 26 - July 5, 2011
No Planned Events • Jamming All Week • Cookout July 4th
CAMPING - \$12 @ DAY (NO DISCOUNTS IN JULY ONLY)

FALL JAM • Oct. 9 - 15, 2011
Pot Luck • Band Scramble • Free Quilt Drawing

CHECK WEBSITE FOR EVENT DETAILS www.arbucklemtbluegrasspark.com

Contact

Allen or Rosemary Bowen
37620 E. County Rd. 1693
Wynnewood, OK 73098
(405)665-5226

NEW Email

arbucklemtpark@gmail.com

300 RV Sites
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Clean Hot Showers & Restrooms
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Honey Wagon On site

CAMPING

\$12 a day

7 or more days - \$10 a day

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 Intermediate Level
every Thursday at Duke's BBQ Smokehouse, 5:30 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

SEGUINE

American Legion Hall, 618 Kingsbury 2nd Saturday 6:00PM
Contact: John Campbell, Solodotna@aol.com

SHULENBURG

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

WIMBERLEY

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

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

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

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

TX INSTRUMENT LENDING LIBRARY (TILL)

A Musical Instrument Lending Program

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

www.tillonline.org

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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 & the Plowboys

Christy Foster
(512) 452-6071
christyfooster@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

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 Send payment to:

Central Texas Bluegrass Association
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 Austin, TX 78766

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Ad Size	Price
FULL PAGE	\$30.00
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THE CENTRAL TEXAS BLUEGRASS ASSOCIATION IS A NON-PROFIT ORGANIZATION WHOSE MISSION IS TO PROMOTE BLUEGRASS MUSIC IN CENTRAL TEXAS.

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

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

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



If you love bluegrass music you OWE it to yourself to go to IBMA's World of Bluegrass Conference at least once in your life. There is something for everyone. The FanFest showcases all of your favorite musicians every night. The Awards show is always awesome. During the week the conference has tons of information for musicians and music professionals. And everywhere you look there are jam sessions, special breakouts, and opportunities to visit with the legends of bluegrass as well as jam with some of the young up and coming stars. September 26th - October 2nd. Bluegrass....pick it up!

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



Central Texas Bluegrass Association

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Austin, Texas 78766

ctba@centraltexasbluegrass.org

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