

Central

Texas Bluegrass

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IBMA Member

Vol. 34 No. 2

February 1, 2012



PINEY GROVE RAMBLERS FOR THE LOVE OF THE MUSIC



**PICKS, HAPPENINGS,
& RELEASES**

**MEET A MEMBER
DUANE CALVIN**

**LEARNIN' A LITTLE
IMPROVISATION**

Picks, Happenings, and Releases



The HillBenders are coming to the **Cactus Café February 3rd**. Opening will be Austin's own nationally recognized powerhouse band **MilkDrive**. The Hillbenders were recently signed by Mike Drudge and Class Act Entertainment. They were winners of the 2009 Telluride Bluegrass Band Competition and in 2010 they won the National Single Microphone Championships. The band has performed at Grey Fox, Old Settlers, Walnut Valley (Winfield), IBMA's Fan Fest, and many others. They released their debut album *Down To My Last Dollar* in spring 2010. Both of these bands are based in traditional bluegrass but both cite the newgrass style as a major influence. Be prepared to be blown away.



Not exactly a household name in bluegrass circles, local Texas songwriter **Walt Wilkins** is somebody you need to see. He can be found at Gruene Hall anytime there is a full moon. **Walt will be playing Wednesday Feb 1st, 15th, 22nd, & the 29th at the Saxon on South Lamar**. Wilkins' song "Trains I Missed," recorded by Balsam Range, was awarded **Song of the Year at the International Bluegrass Music Awards**. His songs have been recorded by Ricky Skaggs, Pat Green, Brandon Rhyder, Ty Herndon, Cory Morrow, Kevin Welch and others.



Geoff Union and Billy Bright will team up for a special show at **Tantra Coffeehouse in San Marcos, Saturday, February 25th at 9PM**. Most everyone knows of Geoff and Billy as members of the **Two High String Band**. THSB will be performing at **RiceGrass III, March 24**. It's always great to watch these two world class musicians get together and make their magic. This show is not to be missed.



Orrin Star is coming back to Texas in February for his famous workshops and performances. On Saturday, Feb 18th he will be in League City, TX for the Bay Area Bluegrass Association (BABA) monthly meeting at the Johnny Arolfo Civic Center, 300 W. Walker, League City, TX. The BABA guitar workshop is from 5-7pm and his performance at 8pm. On **Saturday, Feb 25th** he will once again be in **Austin at Tom & Elizabeth Pittman's** for a house concert and workshop. Contact: ebpittman@austin.rr.com or 512-476-3991 for times, directions, etc.



If you plan to be in Tennessee the weekend of Feb. 24-26, you might want to watch the live PBS Taping of Bluegrass Underground in the Cumberland Caverns in McMinnville, TN. This year's opening show will have **Del McCoury, with his Del McCoury Band, Doyle Lawson & Quicksilver**, the duo of Joy Williams and John Paul White, better known as **The Civil Wars**, and **The David Mayfield Parade**.



In case you missed it, the Old Settlers Music Festival announced this year's lineup. This year they are bringing in great bluegrass artists! The lineup includes Psychograss (with Darol Anger, Mike Marshall, Tony Trischka, David Grier, & Todd Phillips), Doyle Lawson & Quicksilver, Steep Canyon Rangers, Greensky Bluegrass, Dale Ann Bradley, Audie Blaylock & Redline, Frank Sullivan & Dirty Kitchen, and the wonderful Sarah Jarosz. There are several other acts performing that will make this another year to remember. Personally, I'm glad to see Railroad Earth, Sam Baker, New Country Rehab, and Eilen Jewell in the lineup. Got tickets? Camping WILL sell out.



Artistworks **Academy of Bluegrass** now has classes with **Andy Hall** teaching Dobro. Andy is known to the Central Texas locals as the dobro player for the Infamous Stringdusters but he has performed with Emmy Lou Harris and Dolly Parton just to name a few. The Academy also offers online lessons with Tony Trischka (banjo), Mike Marshall (mandolin), Missy Raines (bass), Darol Anger (fiddle), and Bryan Sutton (guitar). If you are wondering why somebody seems to be getting better overnight...it's probably because they are spending their nights here. It's a good site for all levels.



Don't forget that **Del McCoury and the Del McCoury Band** will be at the **Historic Crichton Theatre in Conroe, Texas** on **Saturday, Feb 4th**. The "Sounds of Texas Music Series" is sponsored by the "Friends of Conroe" - a 501c3 Non-Profit. Del received a National Heritage Fellowship lifetime achievement award from the National Endowment for the Arts in 2010 and was elected into the International Bluegrass Hall of Fame this year. This is a great opportunity to hear Del & the boys in an intimate setting. Fans of Del can listen to a great one-hour interview, with lots of great music, by going to the web site AirPlay Direct. Look for his "Blue Side of Town" interview.



Fiddler's Green will have another **FIDDLE WORKSHOP with CHOJO JACQUES**, Sunday February 26, 2pm - 4pm. This will be a repeat of Chojo's fiddle workshop from January. It is a 3 part introduction to fiddle - learning the basics of bowing, fingering, and other proper techniques to get started. This will be a general overview of the necessary skills needed for any style of beginning fiddle. The course is primarily for beginners.



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Learnin' a Little: Improvisation (Part I)

"Improvisation is the practice of acting, singing, talking and reacting, of making and creating, in the moment and in response to the stimulus of one's immediate environment and inner feelings" [Wikipedia].

Think about your own definition of improvisation. People have said it's like riding a bike. Once you figure out the technical details of bike-riding, the real fun begins. The analogy of "speaking" is often used. We must enunciate sounds effectively and, in order to communicate, we have to have a vocabulary in the language of the person we are speaking to, as well as knowing the grammar of the language, cultural issues, etc. You could compare it to cooking. We need to know physics, math, how to read a recipe, and many other details before we can cook well. With these skills the outcomes are that we can ride, cook a meal, or say something meaningful. Even when we have mastered these skills, we may fall off the bike, burn the biscuits, or say something that is taken completely different from our intent. Conversely, we might also discover a peaceful path, create the perfect dish, or produce lyrics no one has ever heard.

So how do we create beauty without focusing on our failures or getting tangled up in all the details? One way is to see failure as merely a discovery tool. Openness to failure will open our creative blocks, sharpen our focus, and make us dig deep within ourselves to turn those failures into creative opportunities. We learned in school that it was scientific failures that gave us penicillin, the x-ray, and even space exploration. As way of an analogy, sometimes accidentally leaving out a few notes will help us create our best work.

Being able to produce a specific melody, tone, or rhythm that creates an emotional response to the listener is what we'll call "technique" in this article, though your definition may be slightly different. Often what leads us to pick up the instrument is the desire to imitate a sound or experience that was beautiful or hip to us. When first learning how to play an instrument we have to put our hands in all these new, awkward positions. Then, some of us will spend our entire musical career "dropping the needle" to learn the licks of our favorite musician, or favorite song and imitating what "works for me". Others will go down the path of formal training. Without passing judgment on which of these methods are best, both styles of learning help us to get better because there is a curiosity that leads us from one technique to the next. They are almost like questions. As we answer one question we become enticed to another. Learning becomes a string of "ah-hah" moments. It is through this study that we develop our "bag of tricks", licks, or methods to help us learn, create the next tune, or get ourselves out of a musically awkward situation. The only way for us to obtain "good technique" is through practice, performance, experimenting, and exploring our instrument. The effects of no practice, or poor study habits, only increases the likelihood of poor technique. It takes time to learn new skills. It's sort of like a Catch-22. You have to have done a lot of it to do it. The most important take way is that you don't improvise WITH technique, you improvise THROUGH it.

In 1973, I was a young apprentice at the Dallas Theater Center. Each week we had a class called "Improvisation". My acting teacher, the late Randy Tallman, placed us in common (or perhaps unusual) situations and



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observed as we acted them out. You have to have the ability to shed some inhibitions, ego, and free your mind to take on improvisational acting. It's challenging and yet after a few minutes of letting us "run with it" Randy would randomly add another student into our "scene". The real beauty of the scene would unfold as soon as contact with the other actor was made. The same can be said about music (and life for that matter). Real excitement occurs when we connect with other musicians as we "let go" and the music begins to carry us. Those are also the performances we remember.

During an interview by Andy Ellis, guitarist Jack Pearson described the magical experience of making contact with Dicky Betts during a performance of a dual solo in the southern rock tradition of Duane Allman & Dicky Betts. When Andy asked where his "inspiration" came from Jack described listening to the other musicians and connecting with the past, but sometimes "being creative you just have to close your eyes and play". When musicians see themselves as one...real magic happens. When you hear the Louvin Brothers sing harmonies you sometimes can't tell which of them is singing the melody and which is singing the harmony line. Their voices blended so well, their diction was identical, they even took breaths at the same time. Charlie Louvin always insisted that they were just "having fun" most of the time. "If it wasn't fun, we wouldn't do it".

The Carper Family vocals are just as beautiful to my ears. In a May 2010 CTBA interview they spoke of how, when they first got together, they "couldn't help but notice how our harmonies seemed to fall into place and we...shared a love for the same style of sweet, old-timey country music". Listen to their latest CD "Back When". Listen to the song "Who R U Texting 2nite" and you will hear them slide into those major and minor third harmonies with skill and respect for those who have gone before. It takes individual practice, teamwork, and good listening skills to perfect this art. They are on the mark...for sure.

"What is the biological reward, or the neurological reward we get when we recognize novelty in something? We have this all the time. A sense of delight...when you hear something unexpected or new...I can't describe it as anything more than some sort of neurological endorphin thing you get where you think to yourself, huh! I just had a 'eureka moment' that was induced by this other person's insight. I think it has to do with the very core of how we survive as a species. We need to innovate and adapt in order to survive. If we don't, if we never evolve, we perish. So I think we are actually hard wired to be attracted to new solutions". [taken from a NPR interview with Charles Limb M.D. Charles is a hearing specialist and surgeon at Johns Hopkins University School of Medicine]

Sometimes creativity can be killed by simply trying too hard. Studying modes, scales, chords, chord substitutions, inversions, intervals, how "Earl done it", and on and on will often lead us to being confused by so many complex details that we completely forget how to "play". Several years ago at Jamey Aebersold's Jazz Camp I spoke with Kenny Werner, jazz musician and author of "Effortless Mastery - Liberating the Master Musician Within". I asked him in a humorous way, "How long will it take for me to play like you" and he responded, "You already can. Just quit focusing on the end result". I assumed he was telling me to quit thinking of the details, let go of my ego and inhibitions, improvise, and enjoy the ride.

Letting go is what gives our music its life. In Barry Green and Tim Gallwey's book, "The Inner Game of Music" they have written a series of eight exercises to help us. In next month's newsletter I will discuss those exercises as well as others to help us let go on our improvisational journey.





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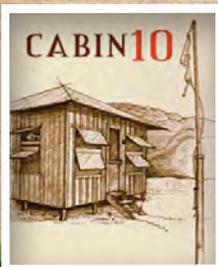
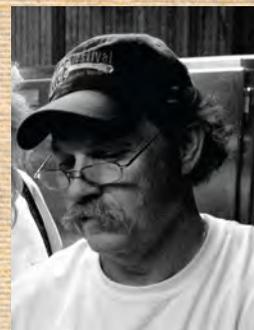
SATURDAY, MARCH 24

- 12:30 pm - Fischer Folk
- featuring the Mayor of Fischer
- 1:45 pm - AirCargo
- 3:00 pm - The Lost Pines
- 4:30 pm - MilkDrive
- 6:00 pm - Two High String Band
- 7:30 pm - Bearfoot
- 9:00 pm - Tim O'Brien

(Note: There will be a childrens activity tent that will host kid's concerts and activities through out the day on Saturday)

SUNDAY, MARCH 25

- Pickin and Grinnin under the Big Top
- Campground closes at 6pm



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Meet a CTBA Member: Duane Calvin

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

When I was a little kid, growing up near Cincinnati, OH, I would tune the old "hand me down" radio in my room to a station that played that music that I loved the sound of. My mother would come in and retune it to some symphonic music station, but as soon as she went back downstairs I'd retune. I loved the sound. Years later, I heard Earl Scruggs play the "Ballad of Jed Clampett" and fell in love with the sound again. It wasn't until I was in the USAF stationed in Japan that I met a friend who encouraged me to play the banjo myself. Back then, you had very few resources for learning, so I started with the Pete Seeger banjo book. I learned frailing, but my friend played that style and encouraged me to switch to Scruggs-style, which I did. I purchased the first edition of Earl's book when it came out. I learned enough to play a few songs like FMB with the local country bands at the NCO club. Then I got out of the service, and returned to NY state where my family had moved, and no one was around to play bluegrass with, so the banjo gathered dust. I have played the guitar since I was 15 or 16, and continued to play it through the years. Around 2007 or so, the music director at my church was looking to put together a bluegrass gospel group. I joined as a guitar player, but kept trying to give him suggestions on playing the banjo better - not a good idea! Shortly after, his position was dropped at the church, and our group with it. So, along with Alice Moore (mando/vocals), Jon Schubkegel (guitar/vocals), Lenny Nichols (bass) we spun off on our own as "Better Late Than Never." I started taking lessons from Eddie Collins because what I had taught myself was not so good, and Eddie is still trying to untangle the mess I made of it!

I have lived in Austin for 23 years, having spent time in various other places around the country before that. I used to work as a computer test engineer for IBM, but I've been retired now for almost two years. I joined CTBA four or five years ago because I wanted to be a part of this music that I enjoy so much, and I thought that the associations with others who share



the same interest would lead to some interesting experiences. It has!

Do you play an instrument?

I play guitar (classical, folk, fingerstyle, and some flatpicking), banjo (some might argue with this), and a few tunes on the mandolin and autoharp.

What bluegrass artist do you listen to the most?

Flatt & Scruggs, Bill Monroe, Allison Krauss, Ricky Skaggs, Country Gentlemen, and I'm gaining a new appreciation for Russell Moore and Illrd Tyme Out

What is your all time favorite bluegrass song?

"The Bluebirds Singing for Me" by Mac Wiseman and Lester Flatt - I really want our group to learn this one!



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While out at Pearl in January John Brock came up to me and asked me to publish this thank you in our newsletter. Without going into any of the medical details, John had a fall in his RV that turned out to be a life-saving moment. John is a great singer and guitar picker who has been a regular at Pearl for a long time. He can still sing and play with the best of them thanks to some excellent doctors. I've had the pleasure of jamming with him a couple of times. He knows a lot of really good songs. Seek him out. - Tom Duplissey

My Bluegrass Family
To all the good people
who were so kind and
thoughtful with their good
wishes and their prayers!

I will always be
thankful to all of you!

John Brock

Artist Profile:

Piney Grove Ramblers

How did the Piney Grove Ramblers get started?

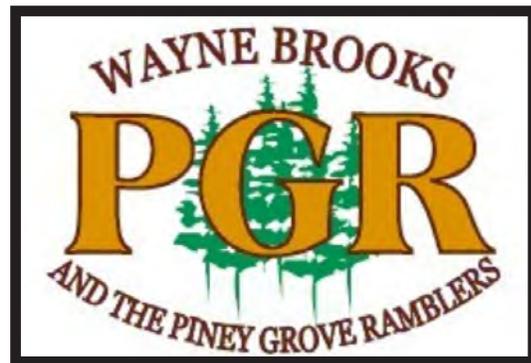
That's kind of an interesting story. I got out of the corporate world and got my mind cleared. I was in the high tech corporate world, jetting all over the world, and so I retired from that. I started going to a jam session up in Cedar Park at the Anderson Mill Baptist Church. There was a big jam session going on up there at the time. I met Steve Mangold and a whole bunch of people like Chuck Middleton, Larry French, Bill Patrick, and put together the original version of the band. We got quite a number of gigs and played all over the place. Before that I had been playing in a couple of Nursing Homes by myself and started adding other musicians. There are two of them that we still play in on a regular basis. That band lasted for about six or seven years and then people started getting tired, sick, or injured. You know how that stuff goes. About two years ago, over a period of several months, everybody except Chuck Middleton and me left the band. We started replacing and brought in Jim Shaffer on fiddle and vocals. We picked up Don Clay. He had played with us a number of times. He was our number one substitute on the bass. Then we were real lucky to get Wes Green. Wes can play anything and is a good vocalist. They are all just really great guys. So we took the band in sort of a different direction with that version of the band we introduced the clawhammer. We started doing more of what would be called heritage music I guess. We added some old Irish tunes into the set list. We've evolved into what I would consider a pretty darn good bluegrass band.

So you met Chuck at the Anderson Mill jam session?

Yes. That jam lasted for several years. It's defunct now. We had to move out of the church so we moved up to Mary Ann Hetrick's place up in Cedar Park. That sort of dwindled away too.

Do you write your own material?

Like I said, when I cleared my mind of the corporate world I started writing songs. I remember when I was in the seventh grade I had this teacher that kept trying to get everybody to write poetry. I couldn't put together two lines that rhymed but then when I got into my 60's all of the sudden I started writing songs. I've written probably 25 now. It's one of those deals where you write three or four songs and one of them is worth keeping. The rest you look at and wonder what the heck can I do with that. We're doing a lot of my original material in the band now. We play in places like Artz Rib House once in a while, Threadgill's North on a regular basis, Iguana Grill, Green Mesquite, Patsy's, and places like that. We're regulars at Patsy's, Threadgills, and Iguana Grill on Lake Travis, weather permitting. We played KOOP (radio) on several occasions. But we managed to put together with



Wayne Brooks



Chuck Middleton

Jim Shaffer and Wes Green a few tunes with three part harmony and we are developing a good sound.

KOOP is a great asset to have in our community. You also had a pretty steady gig at the County Line.

Oh yea we were regulars at County Line and then they just stopped music altogether. One of the partners passed away I think and they decided they weren't going to spend the money on music.

Good food too. Tell me more about your writing.

Yes, good food out there. If I had to classify myself I would say that I'm a singer songwriter. I'm not a world class instrumentalist by any stretch. I've written several things now but I have a nephew named Hugh Campbell, he's Ola Belle Campbell's nephew as well, my sister married Ola Belle's brother.

Forgive me. I don't know her story.

Ola Belle Campbell wrote "High on a Mountain". She was one of the original bluegrass pioneers. She and her husband had the first music amusement park up in Oxford, PA back in the 20's and 30's. She wrote "I've Endured", "High on a Mountain" and a bunch of other things. Hugh, my nephew, is quite an accomplished artist in the state of Maryland. I was up visiting with him last year and I played him one of my Gospel songs and he liked it and put it on his latest CD.

The royalty checks are just rolling right in.

(Laughter) Rolling right in...I'll tell you, I get 9.2 cents per CD sale. It's a big deal. (laughter). You know I mentioned the Nursing Home gigs a little while ago. We have a couple that are Assisted Living Centers so they can actually pay us and for those I bring in the band but there are a couple of Nursing Homes where I just send out an email to see who might be interested or available to play. It's a very non-threatening environment so I've been able to bring in people that haven't played very much onto the stage and play to whatever level we want. That's been a pretty rewarding experience to watch others mature and grow as musicians.

As a band you've played Pearl several times too (this interview took place at Pearl).

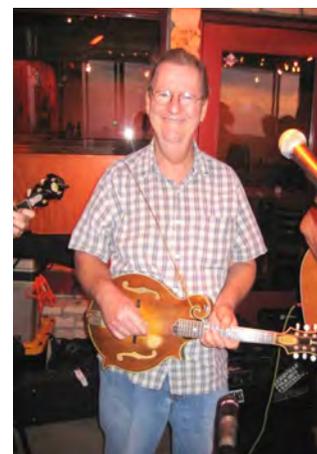
Oh yes. We used to play here nearly every month. We dropped out late last year and we got busy with other things. It's the first time I've been out here in about four months. This has been a really great experience out here. They had one of the songs that I've written in that "Unbroken" movie that they did about Pearl. I got into writing music as sort of a natural progression, my Uncle, Guy Brooks, is credited with having written the first "Wreck on the Highway" song. It was called "Wreck on a Mountain Road". He played with a bunch of guys in the 20's and 30's in a band called The Red Fox Chasers. There's been kind of a revival in New York City, of all places, of this band. They've all been dead for years. The Red Fox Chasers are pretty well known in Greenwich Village in New York City. He was a singer, a fiddler, and a songwriter. He took a gospel song and took it from a gospel song to a moonshinin' and drinking song. (Laughter) He was kind of an interesting character. I think he was sort of an itinerant preacher, played bluegrass, or what they then called hillbilly music. "The River of Jordan" was what the song was called and he changed it



Don Clay



Jim Shaffer



Wes Green



to “Going up to North Carolina to Drink Moonshine” or something like that and the church was so upset that he had done this that they kicked him out of the church. The Red Fox Chasers were one of the early bands that kind of became country and bluegrass.

Where abouts?

He was in the mountains of North Carolina. That’s where I originally came from. I tell people that in my band I’m the only legitimate hillbilly, and proud of it. I used to play a lot of music with my Dad when I was a kid. He played the fiddle and banjo but mostly fiddle. He was pretty darn good fiddler. We played a lot of old style music.

So what age? When did you first start playing?

I learned to play in my early teens I guess and played until I had to go away to the military for a while in Germany and then came back and got into the high tech world. That kind of drained my soul for a long time. So probably about fifteen years ago I picked it up again and started playing. It’s been an interesting evolution. A good friend of mine’s mother was having a major birthday event and I asked what I could do for her and they said the best thing you could do would be to go over and play her some music. So I went over that night and played her some tunes and she said, “that kind of music you need to share with these people in these nursing homes”. So I decided that I would try that and that’s really how things evolved. Then I heard about the jam sessions up in Leander and started going up there.

Leander has a bluegrass festival that they have put on for a couple of years now. Have you been involved with that?

They have two things. They have the Suddenlink Bluegrass and then the City puts on a Fall Festival. Yes, we used to play over there on a pretty regular basis. There’s a Realty company out there that built a big stage on the back of their building and we used to play out there once in a while.

What are some things you do to prepare to write your material?

I talked to George Rios of Blacktop Bend one time and told him that the best songs I’ve ever done are ones that have been in my head. There are pieces of it splashing around in my brain for days and days and I’ll wake up in the early hours of the morning and the whole thing is in my head. It kind of writes itself. I just get up and go to my computer type it in, put it there, record it, and go back to bed.

Scientists have been known to do that. Robert Louis Stevenson is said to have written Dr. Jekyll and Mr. Hyde from a dream.

What I learned was, if I get one of those things in the middle of the night, if I don’t get out of bed and put it down on paper and record it, by the next morning it’s totally gone. What I have found in my case is that the least successful songs that I’ve written are where I get a theme in my head. Like the time I decided I was going to write a song about a bull rider. It took me eight months to put together a mediocre song. The band doesn’t do it. We just don’t. It doesn’t fit too well. I just finished one called “The New”. It’s about the New River. It’s one of the few rivers in this hemisphere that flow

North. It's in North Carolina, Virginia, and ends up in West Virginia. Ola Belle Campbell grew up on the New River in Lansing, North Carolina. As a matter of fact, they have now started having an Ola Belle Festival up there once a year to honor her. She's been dead for a number of years. Once when my nieces and nephews from Maryland were down visiting and I was up in North Carolina, we went up and visited the place where the house used to be. The Campbell clan was all shopkeepers, storekeepers, mostly grocery stores. We went to where the old store used to be and I got one of those midnight inspiration deals and I wrote a song entitled "The New". I tried to work in the title songs from Ola Belle.

Have y'all put together a CD yet or is that something in the planning stage?

We've got one that is out of print. I think I have two left. That was with the original version of the band. We could re-print them but it doesn't really represent the sound we have now. It's always an issue of money isn't it? Putting together a high quality CD is not only time consuming but it's expensive to do. So we've been kicking around some ideas. My son came up with a good idea. He said, "why even press to a CD". Most people now days will buy a CD and then download it onto something. You've probably experienced this where there are only three songs on the CD that you really like and the rest of them you don't really care to hear again. So he suggested in this digital world to just put it out on our web site and let people download the whole thing or just a piece of it.

There are lots of sites that can help you do that, CD Baby, iTunes

That's what we're going to do. I have a friend with some recording equipment and as soon as he is freed up he can start recording us in our live shows. We'll record several shows.

You mentioned George Rios a little while ago. In his email he talked about how long it took them...

It took him a year. They are really great people.

Wes Green is in the band and you have Jim Shaffer. Is Wes playing mandolin only or are you doing some twin fiddle things?

Wes can play anything. He plays mandolin with us. We've done a couple of tunes with Wes and Chuck playing banjo.

That was probably good. Both of them are good players.

Yes. We're lucky to have him. He plays with other bands of course. He can play anything and we've got him singing. He has a good voice.

He sang when he was playing with Eddie Collins and Clayton Elliot in the High Stakes Rollers.

All of these guys are amazing and we do a lot of rehearsing. One of the problems that a lot of bands have is how to get a song started properly and how to end it.

It's in G. I'll see you at the end.

Exactly (laughing). So Wes has been real helpful to us in polishing up the front and back end.

It makes a huge difference. The audience needs to know that you're finished and it's their turn to clap (laughter). So, you're polishing and working on a plan for your new CD.

We haven't laid anything down yet. We need to get that done. Our goal this year is to produce another CD. We may end up doing it on a shoestring budget. The other one we did was good but the mistake we made with that one is that we put too many tunes on it. We had seventeen songs on that thing, which was way too many. So this one will maybe only have nine songs on it. We're doing it for the love of the music. It's not a career. It's because we enjoy what we're doing. There's a little radio station up in North Carolina and I gave them a copy of our first CD and at one point they



devoted an entire hour to it. My brother-in-law called me one day and said, "Hey! I'm sitting here listening to the Piney Grove Ramblers on the radio in the mountains of North Carolina". That was a pretty good thing.

Well you never know. I have a singer/songwriter friend that doesn't get any air time here but his stuff is getting lots of air time on the European stations. Have you guys ever considered taking a road trip or does everyone have job conflicts?

Well three of us don't. I have my own insurance company. Wes is self employed. He makes jewelry in addition to being a musician. Jim is retired from IBM. Chuck is working in the tech world as is Don Clay. So, two out of the five have the 9 to 5 jobs. Chuck has got a pretty good job now. *It's also been great for CTBA to have Chuck take over the membership duties. So what's your February look like?*

Patsy's on the 18th and Threadgills on the 5th is about all I can remember off the top of my head. We've got about four private gigs coming up.

Would you encourage other folks to join you in some of your Nursing Home gigs?

Oh absolutely! Jim Shaffer usually shows up and Don Clay. The retirement and nursing center over on Burnet Road would be a good one. We've been playing over there for nine or ten years. They actually gave us a Statewide award for the number one volunteer group several years ago. That was kind of neat and basically what I do, I have a list of people that are interested, and I just send out an email request. It makes an interesting challenge for me to put together a set list when you don't know who is going to show up or what instruments. Steve Mangold is always good to play with us at what used to be Brighton Gardens at the corner of Mesa and Spicewood Springs. We've been doing that for going on twelve years now. I love to see young people get into the music too. We had a gig over at KOOP and I talked Ted Branson into doing a whole hour of live music. What we finally came up with is having J.P. Shafer and his band to play half the show (the band is Third Rail - J.P. is no relation to Jim Shaffer).

I was listening to that show. It was awesome.

That was a lot of fun and they got a kick out of it. Those young people are just incredible. J.P. is just an amazing young man. He's talented and is just a good person. We had them several years ago play during our break at a gig at Artz Rib House. I told the other guys that it won't be long before they might let US play during THEIR break (laughter). We actually had Sarah Jarosz open for us several years ago and after watching her I told the guys "that's the last time that will ever happen" (laughter). So, I just love to see the young people coming along. One of the things that some of us that are a little older worry about is if this music is going to survive. Bluegrass and what we call heritage music is music from the heart. It's poetry set to music. People play it because they love it. There's something there that feeds the human psyche like nothing else does. Some might even call it a religion, I guess. I love to see this music continue to come along. I like to see young people get involved and I like to do what I can to encourage that.

Thanks Wayne.

Thank you. It's been my pleasure.





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Grapeland, TX
September 1, 2, 3, 4 - 2011

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

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Keith Davis

Gloria Brashaw

Jeff White

Bruce Mansbridge & Elaine Kant

Jerry & Carol Rabun

Doug & Sheryl Sultenfuss

Bryce Koslan

Chuck Middleton

Alan Corlew

Tom Duplissey

Jay Blincoe

The Schuttger Family

David Hamburger

Billy Bright

MilkDrive

Sierra Hull

Tom Ellis

Dennis McDaniel

Rolf & Beate Sieker

Doc Hamilton

Steve Smith

Phil Elliott

James Shelton

Eddie Collins

2012

January

February

Mike Moore

Duane Calvin

The Lost Pines

Piney Grove Ramblers

Scholarship Recipients

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

From the Mailbox:

Hello Folks,

Does anybody play "upright Dobro"? By that I mean the round neck style. I have had several over the years. They can be quite rewarding and easy to get started with in open G tuning. This one has an after market spyder bridge and a rebuilt neck with a improved truss rod. It is set up for fretting and slide playing. It has great tone, texture and projection. It's also a very pretty instrument to look at. If anyone is interested give me a call. I have too many. I live in a RV and don't have room for them all. It has a hard shell case and is rather heavy. Call Ian Walter anytime 979/733-6503



In January CTBA had a high number of email messages blocked by people who had Earthlink.Net email addresses. We didn't change anything and neither did Constant Contact so it is difficult for us to understand why suddenly so many people on our list with Earthlink email addresses weren't able to receive our email notification. I contacted Earthlink Technical Support and this is a cut and paste of what he sent me.

Mike D: Please ask the Earthlink senders to add ctba@centraltexasbluegrass.org in their address book and update it on whitelist and also checked the block senders list if the email address is listed in it.

Mike D: Login to Webmail.

Mike D: Click on Preferences. Click on Spamblocker.

Mike D: Click on Settings.

Mike D: Set the spam settings to high.

Mike D: Click on Save.

Mike D: Click on Address book.

Mike D: Add the senders email address in the address book and then select all the email addresses and click on update whitelist on top.

Mike D: Click on Manage domains after that.

Mike D: Click on Add domain.

Mike D: Add their domain in the box.

Mike D: Then again change it back to Medium after you do that following steps above.

Mike D: Click on Preferences.

Mike D: Select Address book (beside sending & Replying)

Mike D: Click on Edit Block senders.

Mike D: Check if the senders email address is in the list or not.

Mike D: If it is there remove it from there and click on Save



Bluegrass Bands in Central Texas (except where noted)

512

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

Air Cargo

Ray Cargo
raybo@raylcargo.com

Alan Munde Gazette

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

Allen Hurt & The Mountain Showmen

Allen Hurt (Sherman, TX)
(469) 236-4190
www.allenhurt.com

Austin Lounge Lizards

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

Autumn Walkers

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

Blue Skyz Band

Mike Lester
(210) 913-9597
www.blueskyzband.com

Bluebonnet Pickers

Brooks Blake
(830) 798-1087

BuffaloGrass

Don Inbody
(512) 295-6977
don@inbody.net

Carper Family Band

Jenn Miori
carperfamilyband@gmail.com

Chasing Blue

(512) 963-7515
suzoleson@aol.com

Christy & the Plowboys

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

David & Barbara Brown

361-985-9902 (Corpus Christi)
ddbrown@grandecom.net

Dueling Hearts

Wil Wilson
duelinghearts@att.net

Eddie Collins

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

Flatlander Folk

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

Grazmatics

Wayne Ross
512-330-2188
lwayneross@gmail.com

Karen Abrahams

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

The Lost Pines

Talia Bryce (512) 814-5134
thelostpines@gmail.com
www.lostpinesband.com

Manchaca All-Stars

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) 923-4288
jamie5011@aol.com

Piney Grove Ramblers

Wayne Brooks
(512) 699-8282
www.pgramblers.com

Ragged Union

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

Robertson County Line

Jeff Robertson
(512) 629-5742
jaydubya7@yahoo.com

The Sieker Band

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

Shawn Spiars

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

String Beans

Mike Montgomery
mikemon@astro.as.utexas.edu

Third Rail

Susannah Armstrong
936 870 7819
Thirdrailbluegrass@gmail.com

Steelhead String Band

Sharon Sandomirsky
ssandomirsky@austin.rr.com
(512) 619-8705

The Wimberley Bunch

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

Woodstreet Bloodhounds

Robert Becker (Oak Park, IL)
708-714-7206
robertbecker1755@sbcglobal.net

BLUEGRASS JAMS!!!

(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, Couthatte 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.brazoscountrygrass.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

LLANO

Bluegrass All Levels JAM 4th Sat (except Nov. & Dec.): Jam 5:30 PM The Badu House

Bluegrass Beginner/Intermediate 2nd & 4th Thu. Jam 7:00 PM First Presbyterian Church

Contact: Jeff White (325) 248-4114

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

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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'

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Randall's Good Neighbor Program

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

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



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