

Central

Texas Bluegrass

Copyright © 2012 by Central Texas Bluegrass Association

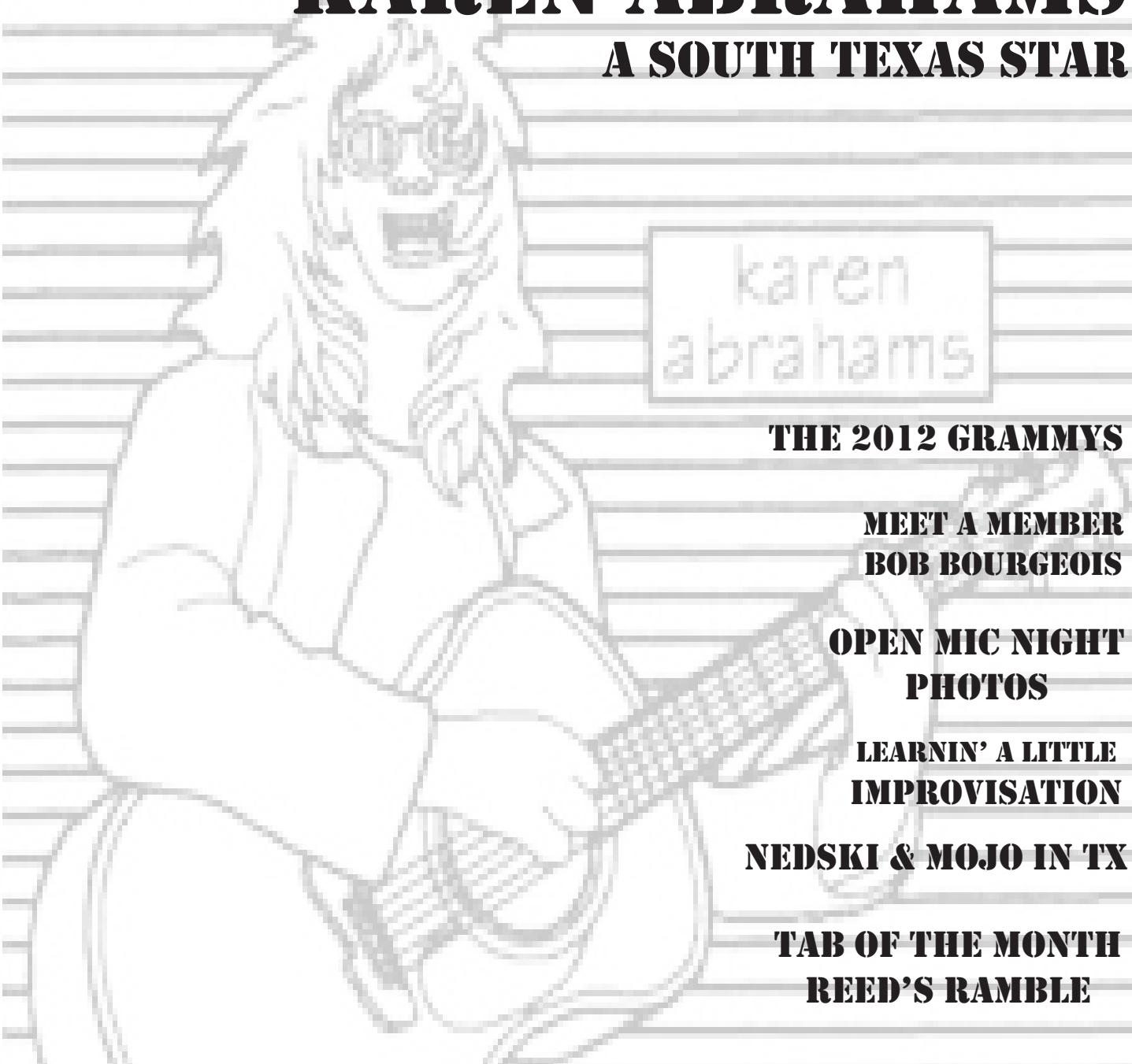
IBMA Member

Vol. 34 No. 3

March 1, 2012



KAREN ABRAHAMS A SOUTH TEXAS STAR



A faint, grayscale photograph of a person's hands playing a banjo, serving as the background for the magazine cover.

karen
abrahams

THE 2012 GRAMMYS

MEET A MEMBER
BOB BOURGEOIS

OPEN MIC NIGHT
PHOTOS

LEARNIN' A LITTLE
IMPROVISATION

NEDSKI & MOJO IN TX

TAB OF THE MONTH
REED'S RAMBLE

BLUEGRASS
SONGWRITER

RICEGRASS II
MAR 23, 24,25

PICKS, HAPPENINGS,
& RELEASES

The Listening Post



Hem & Haw

Hem & Haw will release their new self titled CD at a CD Release Party, Thursday, March 1st from 7:30 - 10:30pm at 903 W. 17th Street. Audiences at AFTM Mid-Winter Festival got a preview and some of us even scored a CD after their performance at the festival.

There's no backing tracks, no supporting cast, just Ben Hodges (Fiddler's Green) and the beautiful Jenn Miori (from The Carpenter Family). The simplicity of this duo recording some of their favorite tunes will transport you. Step back in time as you may hear a striking resemblance to the Carter Family recordings from 1927-1934 with A.P., Sara, and Maybelle.

Sometimes referred to as 'They're At Rest Together,' "TB Blues" isn't the Jimmie Rodgers tune. "So Happy I'll Be" and "Arms of the Law" showcase Ben & Jenn's tight harmonies. This CD is bundled with beautiful melodies and excellent musicianship coupled with a quality mix by Billy Lee Myers, Jr.



The Listening Post is a forum established to monitor bluegrass musical recordings, live performances, or events in Texas. Our mailbox sometimes contains CDs for us to review. Here is where you will find reviews of the CD's Central Texas Bluegrass Association receives as well as reviews of live performances or workshops.

Nedski & Mojo do a few House Concerts



PHOTOS BY DAVID STALL

What was going through **Stephen Mougin's** head when he agreed to get in a car with **Ned Luberecki** in Nashville and drive all the way to San Antonio? "The entire trip was memorable. We really enjoyed getting to meet folks at every stop with a little jamming thrown in for good measure. We are very thankful for the overwhelming hospitality. We had a blast and can't wait to come back."

Stephen Mougin and Ned Luberecki, better known as "**Nedski & Mojo**" came to Texas in January and played house concerts in **San Antonio, Fayetteville, and Dallas**. They made one other stop. As they were going through Austin they decided to make a side trip to the **Collings Guitars** factory. In Fayetteville they kicked off their set with "Another Way to Get to You", a beautiful tune co-written by Mojo and Jon Weisberger. Anytime you have Ned in the room you are bound to get a good laugh and he certainly didn't disappoint anyone. During one of the sets they played the humorous Lounge Lizard's "Old Blevins", with a few Nedski twists, but it was the continuous interaction with the audience, in between the songs, as Ned threw out one liner after one liner that kept everyone laughing and enjoying the evening. Ned is a DJ on Sirius radio but seeing him in person is always a treat. He gets to let his hair down and might say just about anything. At one point he had Stephen so broken up that he couldn't start the next song. Stephen played several other original tunes that displayed his excellent songwriting capability. In Fayetteville they also had a banjo and a songwriting workshop.

The craziest thing and maybe the funniest thing (at least to me) was what I heard as I was walking back to the truck. I got behind two couples that had been at the show. The wife in the couple directly in front of me told the others, "I liked them. They were good. It was a really great show until they started playing that bluegrass".



all articles by Tom Duplissey

AFTM Mid-Winter Festival Features Bluegrass Acts



One of the real joys in bluegrass music is watching young people take an interest. What is equally amazing is how quickly it seems that they develop and then exceed your expectations. Central Texas audiences have been fortunate to watch the progression of **Adam Greer** (far right in the photo) as he performed in earlier years with his family band and then went on to become the youngest person to win the State of Texas Banjo Championship (which he has now won twice). We have also watched as sixteen year old **Susannah Armstrong** (middle) steadily improved as both a singer and bass player. Mandolin players

pay attention when **J. P. Shaffer** (left), also sixteen, starts into his performance. J.P. is also a State Mandolin Champion. All three are former recipients of Central Texas Bluegrass Association scholarships.

During the **Austin Friends of Traditional Music (AFTM) Mid-Winter Festival** on January 28th these three fine musicians performed with their bluegrass band **Third Rail**. This was the first time to perform in Austin and you could sense that the audience knew they were watching something very special. Their version of "Poor Boy's Delight" is, forgive me, delightful.

The duo of **Hem & Haw (Ben Hodges & Jenn Miori)** took the stage earlier and performed many of the songs from their new CD (reviewed on the previous page) as well

as others that Jenn sings with The Carper Family. The chemistry of these two musicians performing together is a circle of friendship, love, and mutual respect as they invite you in.



Advanced Fiddlers

The second annual **Live Oak Fiddle Camp** is in Hallettsville Texas from Sunday, May 27-Wednesday, May 30, 2012. The goal of this Camp is to have an advanced level camp where musicians have an opportunity to learn, play, and share techniques & tunes in a fun and relaxed environment. This is an intimate fiddle camp **FOR ADVANCED PLAYERS ONLY** with a limited number of spaces. 2012 Instructors: Brittany Haas, Wes Westmoreland, Darol Anger, Christian Howes. Camp Details are on the website:

liveoakfiddlecamp.com

It's sometimes difficult to find music camps where ALL the students as well as the instructors are professionals with many years of experience. For your information: CTBA may be able to provide scholarships to this camp for prospective students. Scholarships are open to all ages. Send in your scholarship applications soon!!! They are on our website.



PHOTOS BY TOM DUPLISSEY



Picks, Happenings, and Releases



Heartfelt songs, beautiful harmony and excellent musicianship. End up your week with an evening you won't forget. We are so honored to have the opportunity to host **Kenny and Amanda Smith**, and we hope you'll join us in welcoming them to Texas. Kenny will offer a one hour workshop prior to the concert. **Friday March 23rd**, Sue and Tom Roger's place in Wheelock, 6:30 pm. Show from 7 pm-9:pm 5pm for the guitar workshop, \$20 group lesson. Reservations ONLY. Call Sue at 979-828-5318 or email at banjopicker@windstream.net Seating is limited to 53 people and will be indoors. This is strictly a non-alcoholic event and kids are welcome. No pets please. \$15 donation.



KOOP 91.7 FM Radio in Austin, TX is in the middle of its **Semi-Annual Spring Pledge Drive**. The best way to keep this excellent resource in our community is to pledge during the "**Strictly Bluegrass**" shows on **Sunday's from 10:00AM-12:00noon**. Of course you don't have to wait until Sunday to pledge. You can go to their web site at www.koop.org and pledge anytime. We are very fortunate to have a radio station that supports bluegrass music in our community. **CTBA is a long time, proud sponsor of "Strictly Bluegrass"**. Please show your support to KOOP. Donations are tax deductible.



Billy Bright hosts a **Mandolin Boot Camp** every Second Saturday at Fiddler's Green from 1:00-3:00PM. Billy is a world class mandolin player and an excellent instructor. This is an ongoing mandolin course designed to drill fundamental right and left hand technique in a group setting. Billy shows how to deconstruct fiddle tunes and incorporate related exercises that help your hands work together in time. Each 2 hour workshop costs \$35. Contact Billy at billy@highstring.com or call 699-8979.



Please Ask a Business To
Join
**Central Texas Bluegrass
Association**

<http://www.centraltexasbluegrass.org/join.html>



Allen Hurt
&
The Mountain Showmen

Mountain Valley Records Inc.
P.O. Box 3074
Sherman, TX 75091

(512) 635-0498
(469) 236-4190

Learnin' a Little: Improvisation Part II

This month there is a list of 8 exercises taken directly from "The Inner Game of Music" by Barry Green and W. Timothy Gallwey. Gallwey, you may recall, wrote a book called "The Inner Game of Tennis". The same concepts were used in the writing of this book. The book is filled with exercises to help you unlock your mind from your capabilities and really "play". The exercises I selected from the book are from the section "Letting Go" and are terribly plagiarized with full credit given to the authors. Here. Eight Ways of Letting Go.

Exercise 1. Role Play. Select a bluegrass standard and play it like your favorite artist or your teacher. You don't have to play it correctly just play it like they would.

Exercise 2. Become the Music. Find another bluegrass standard and focus on the rhythm, pitch, and pay no attention to the "meaning" of the piece.

Exercise 3. Do Something Familiar. Find a standard that you know extremely well but this time play it with the bow bouncing off the strings, or with the pick in a different location and pick the notes very staccato.

Exercise 4. Let Your Body Take Over. Play "Swing Low, Sweet Chariot" slow. Play it real slow. See if you feel the need to add vibrato. Go for it.

Exercise 5. Letting Go to the Environment. Play and sing "Oh Beautiful". Look out your window or at a sunset. Vary your attack, your vibrato, your rhythm to express your feelings as you play and sing.

Exercise 6. Letting Go to Overload. Take a difficult piece that you are working on. Find all the difficult spots. Instead of playing them just make a list of things about the tone, tempo, the dynamics. In the end you will have a list of things to work on. Forget the list and play. Overloaded? Don't panic, make a list.

Exercise 7. Letting Go to the Ridiculous. Play "Wayfaring Stranger". Play it like an old blues musician might play it, how about a jazzy, now lie on the floor and play it like a classical artist. Do you feel yourself trying to persuade yourself to NOT do the exercise? Did you play anything that surprised you?

Exercise 8. Letting Go to the Impossible. Take the classical piece "Flight of the Bumble Bee". Go at it with reckless abandon. Do it until you find that same "out of control" feeling you got as a kid when you were running down a hill.



Texas Pickin' Park

Fayetteville, Texas

Jams every 2nd Saturday

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

MEMBER, CTBA

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

Eddie Collins

www.eddiecollins.biz

512-873-7803

2012 Grammys - A Bluegrass Story

This year's Grammy award had several bluegrass connections in it. For one, **Alison Krauss** won her 28th Grammy making her **the most awarded living artist of all time!!!** The 40 year old passed Quincy Jones, who had 27, and is coming close to equaling Georg Solti, the Hungarian-born conductor who died in 1997. Alison Krauss and Union Station (AKUS) accepted the award for 'Best Bluegrass Album' for *Paper Airplane*. Alison also won the 'Best Engineered Album, Non Classical' category for *Paper Airplane*. She has had over 40 nominations and in 1991 she was the second youngest winner ever. It says something about the Grammy organization to give her such a distinct award and yet not to invite AKUS to perform.

There was someone else that walked away with a huge number of awards and unless you have been sleeping under a rock (like I have) you may have missed that **Adele** won a handful of Grammys. Now why would I bring up Adele? Well, it seems that Adele is also a big fan of bluegrass.

"I was exposed to a lot of country, rockabilly, and bluegrass because I was touring for such a long time. The melodies and to-the-point lyrics I have found in a lot of American styles of music is definitely something I'm going to be pursuing heavily from now on. I want to spend some time in Austin in Texas, and in Nashville, Tennessee, and learn about it." [How do you like them apples, Adele in Austin!]

On the expanded edition of her Album of the Year *21*, Adele included a bonus track written by **Steel-drivers'** songwriter **Chris Stapleton**. Adele performed "If It Hadn't Been For Love" in sort of a bluesy rendition. You also might have heard Sierra Hull cover one of Adele's songs "Someone Like You" for CMT this past summer. Hey, but that's not all folks.

AKUS, was picked to perform the Simpson's theme song for the 500th episode of The Simpsons. It's pretty darn good too! It's on You Tube.

Deering Banjo was well represented at the Grammys. **Lady Antebellum** took home the 'Country Album of the Year" honors and joins **Taylor Swift** as a fan of Deering's *Boston 6 String*. **Steve Martin & The Steep Canyon Rangers** were nominated for Best Bluegrass Album for *Rare Bird Alert*. Steve owns a personalized *Clawgrass* model and **Graham Sharpe** of Steep Canyon is using a Deering *Deluxe*. The Steep Canyon Rangers will be playing **Old Settlers Music Festival** in April.

Who else? Well, **Bela Fleck** has been nominated for 30 Grammys. Bela plays a Deering *Crossfire* model. If you could call that a banjo.... Bela can make a cigar box with rubber bands sound good.

How many people know that Deering used to be a business member of CTBA in the 90's? Those are some good people who make some great instruments.





**SPRING CREEK
BLUEGRASS CLUB**

**FREE
MUSIC!**

4th Saturday's
Coushatta RV Ranch
(January thru September)

Bellville, Texas

Buddy & Carolyn Brockett
(979) 865-5250

e-mail: bluegrass221@peoplepc.com
website: www.springcreekbluegrass.com

www.aftm.us



AFTMTexas@gmail.com

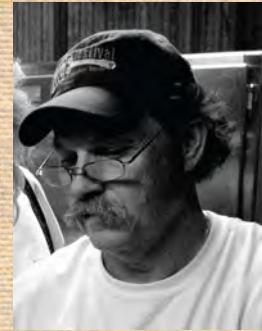


**March 23, 24 & 25,
IN FISCHER, TEXAS 2012**



FRIDAY, MARCH 23

- Campground gates open at 2pm
- Pickin and Grinnin under the Big Top



SATURDAY, MARCH 24

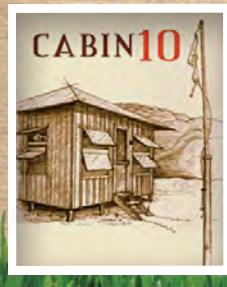
- 12:30 pm - Fischer Folk
- featuring the Mayor of Fischer
- 1:45 pm - AirCargo
- 3:00 pm - The Lost Pines
- 4:30 pm - MilkDrive
- 6:00 pm - Two High String Band
- 7:30 pm - Bearfoot
- 9:00 pm - Tim O'Brien



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

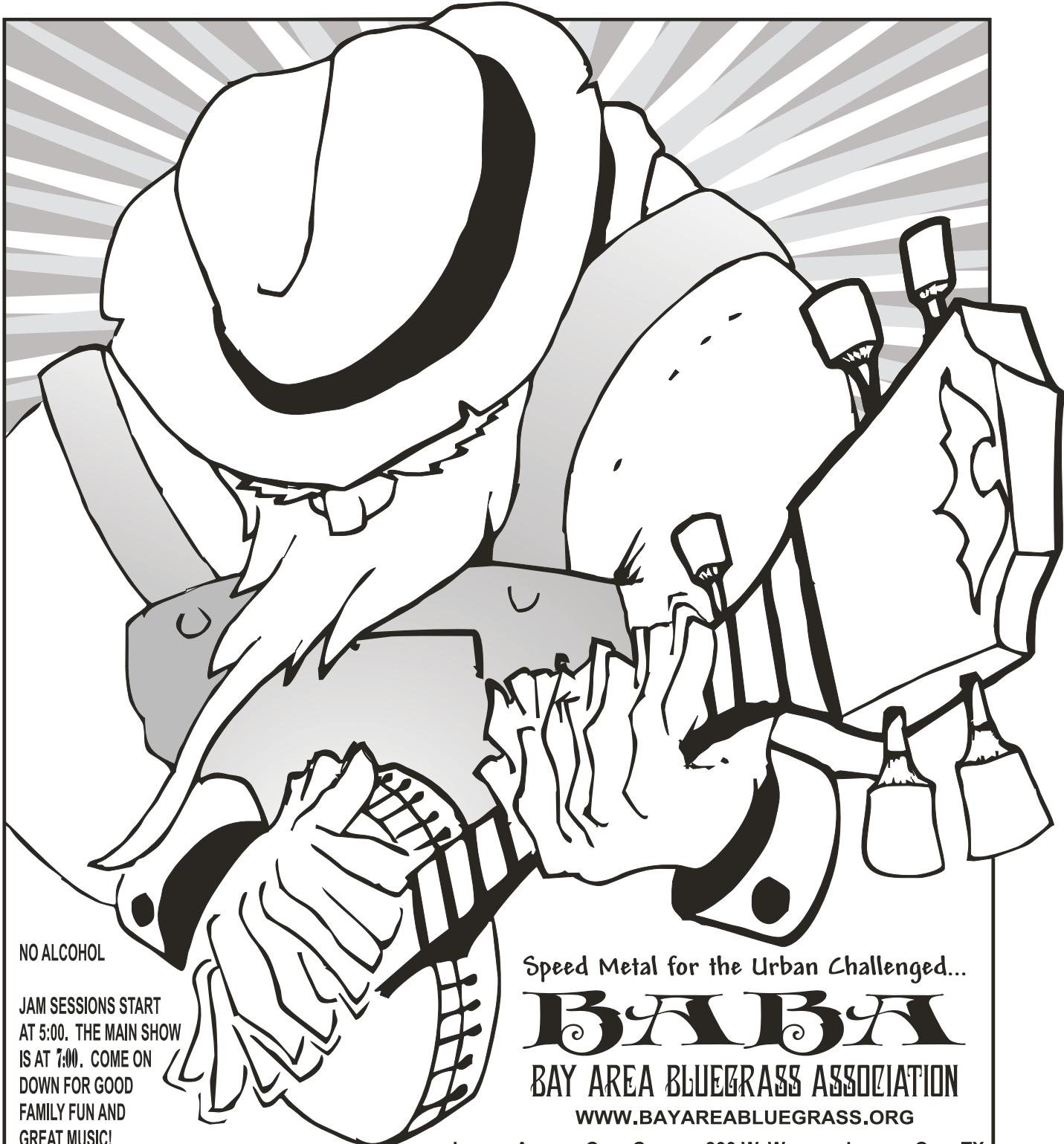
SUNDAY, MARCH 25

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



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

WWW.CABIN10.COM | 830.739.6986



NO ALCOHOL

JAM SESSIONS START
AT 5:00. THE MAIN SHOW
IS AT 7:00. COME ON
DOWN FOR GOOD
FAMILY FUN AND
GREAT MUSIC!

Speed Metal for the Urban Challenged...

BABA

BAY AREA BLUEGRASS ASSOCIATION

WWW.BAYAREABLUEGRASS.ORG

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

FREE BLUEGRASS SHOW *Featuring*

**Sowell Family
Pickers**

W
I
T
H

also playing: Banjo Recital at 6:30 PM

and **Justified** March 17, 2012

Meet a CTBA Member: Bob Bourgeois

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

My name's Bob Bourgeois and I've been living in Austin since 1989. I began playing guitar after I got out of high school in 1963. With all my friends playing folk music I figured "How hard can it be?" For years I messed around: learned to finger-pick some tunes, learned some jazz chords, and strummed along with any tune I liked. But the distractions of going to school, doing a couple of years in the Navy, making a living, and messing around in general I never got very far with my playing. After retiring a few years ago I figured I could apply more time to music. I've learned more in the last 3 years than I did in the almost 50 years before!

My choice in playing bluegrass is a rather simple one: it's very accessible. Few forms of music have so many people playing it and jamming. It's pretty hard to find a rock jam or a jazz jam but bluegrass jams are, literally, EVERYWHERE. My wife and I live part of the year in Montana. I'm also a member of the Montana Rockies Bluegrass Association. Bluegrass doesn't take a backseat to other forms of music. It's challenging, it's fun, it's got everything. Well, it doesn't have jigs, but I consider that a plus.

Do you play an instrument?

I play acoustic guitar and square neck Dobro. Actually, it's more like try to play. Acoustic music has always been something I love; for the most part, I never got interested in playing amplified music. Even my interest in jazz is focused on acoustic players like Eddie Lang, Lonnie Johnson, and Django Reinhardt. I joined CTBA a few years ago to learn to play with other people. It's been a big help; I'm a much better rhythm player now and I'm beginning to get comfortable with playing leads. My long term goal is to make the Dobro my primary instrument. I've been drawn to it since the first time I heard Uncle Josh take a break with one. I dusted off an old Dobro that I never use after I broke my left thumb a few years ago--couldn't grip the guitar with the thumb splint



but could hold a Stevens steel bar. I've been hooked on playing Dobro ever since.

What bluegrass artist do you listen to the most?

I have many "favorite" bluegrass artists. I lean a little toward the traditional players: Bill Monroe, Stanley Brothers, Flatt & Scruggs, etc. And there was nothing wrong with Hot Rize--except, maybe, they didn't have a Dobro player. Currently, I listen a lot to Ivan Rosenberg for Dobro inspiration. My favorite CD, though, is one I discovered last year: a 1984 recording of The Dreadful Snakes called "Snakes Alive".

What is your all time favorite bluegrass song?

I believe the tune "Who's That Knocking On My Door?" from that CD may be the perfect bluegrass tune. Jerry Douglas was playing like an advanced-but-still-human-being at that time so I can convince myself "I could do that, someday." Now, Jerry's from another planet.



Out of the Past



Collectibles

Open 7 Days
 (512) 371-3550
outofthepast@earthlink.net

5341 Burnet Rd.
 Austin, TX 78756

Open Mic Night @ New World Deli - Austin

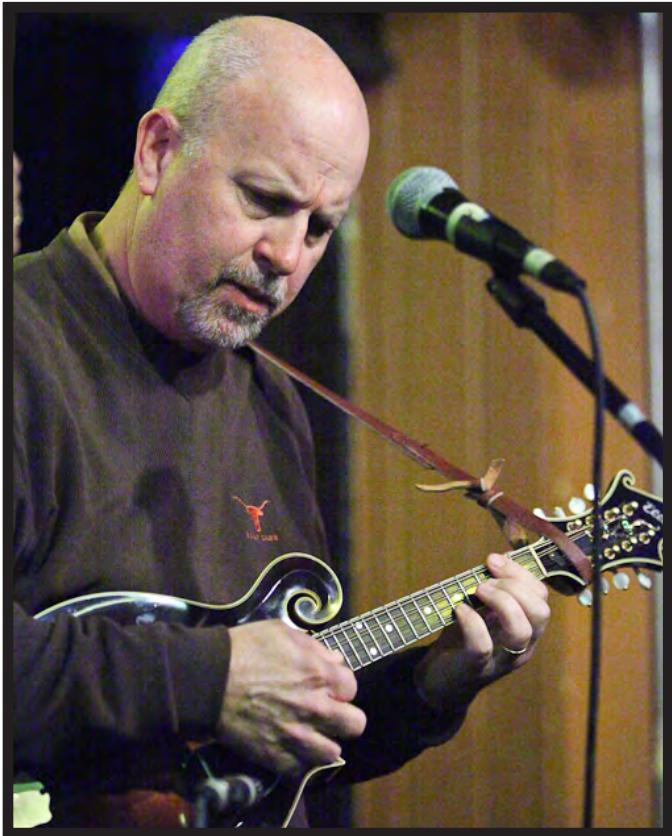


The monthly Bluegrass Open Mic hosted by Eddie Collins continues to thrive. It is held every second Thursday at The New World Deli, 4101 Guadalupe St. in Austin from 6:30 - 8:30 PM. Deli owner, Greg Bontempo, has created a welcoming environment along with a menu of tasty sandwiches, salads and sides pleasing to pickers and listeners alike.



From those performing on stage for the first time to seasoned veterans of local bluegrass groups, pickers come together to mix and match their talents. The youngest performer so far has been 9 years old with the oldest being upwards of 80. Eddie begins the evening featuring a special guest picker who then helps back others throughout the night. A house upright bass makes transitions between groups go quicker. Thanks to all the CTBA members who have made this event a wonderful success.

Photos by Steve McKinney of Conway, NH



Special thanks to bands such as

The Bee Creek Boys, Flat Iron, Allen Hurt and The Mountain Showmen, The Piney Grove Ramblers, Better Late Than Never, The Upham Family Band and numerous others who have both performed as a group and mixed it up with other pickers. In addition to the pickers, it's the listening fans that make the night so special.

This month's open mic will be on Thursday, March 8th. Drop by and join in the fun! Questions? Email Eddie Collins at tune.man@austin.rr.com.



CONCHO VALLEY BLUEGRASS FESTIVAL

Wells Fargo Pavilion, San Angelo, Texas

4:30-9:30 pm Friday, April 13, 2012 (doors open 4 pm)
11 am-9:30 pm Saturday, April 14, 2012 (doors open 10 am)

Benefiting
Concho Valley Home for Girls
Children's Emergency Shelter

Featuring:
Kody Norris & the Watauga Mtn. Boys
Mountain City, TN
The Batten Family
Lubbock, TX
Quality Time
Nemo, Texas
Karl Shiflet and the Big Country Show
Groesbeck, TX
Sebie&Tracy Denson and the Stanleytones
Colorado Springs, CO
Concho Grass
San Angelo, Texas (*Host Band*)

Sound by Ron Gore
Friday night all gospel
Free pancake supper Thursday April 12-6 pm

ADMISSION
Tickets at door or
by mail
\$8 April 13
\$15 April 14
\$20 weekend
Children under 14 free when
accompanied by an adult
Members of armed forces
presenting military ID
admitted free



For more information
Ricky Rogers
Nelson McGee
325-650-8934

or Sammye Ruppeck
325-655-3821



Tab of the Month: “Reed’s Ramble” - Chuck Middleton

Reed's Ramble

Key of Gm

Written for Banjo by Chuck Middleton

Reed's Ramble - Key of Gm

8va

F Gm

10

13

[1.] [2.]

Part C

16

Reed's Ramble - Key of Gm

8va

19

T 1 1 3 1 1 3 | 1 → 3 5 5 5 | 7 6 8 8 6 7

A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

8va

22

T 1 → 3 5 3 5 5 | 3 1 3 3 3 | 1 3 3 3 3 | 1 3 3 1 2

A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

1.

2.

Part D

25

T 0 0 0 | 0 0 0 | 3 5 0 7 3 5

A 2 3 0 | 2 3 0 | 0 0 0 0 0 0

B 0 0 0 | 0 0 0 | 0 0 0 0 0 0

Reed's Ramble - Key of Gm

8va

28

T A B

31

T A B

34

T A B

Notes for "Reed's Ramble" This is an original tune I wrote in 2009 for my good friend and musician, the late James Reed of Waco, Tx. Anyone that attended the monthly Pearl Bluegrass Jam knew James well. I've met a lot of great musicians but never one so skilled on so many instruments and so many styles. He played 5-string banjo, mandolin, clawhammer banjo, Irish tenor banjo, fiddle and guitar with exceptional skill. And he was a fine teacher and always brought his students with him to Pearl including JP Schafer.

So this tune is named "Reed's Ramble" in James' honor. It's hard to categorize so I would just call it acoustic music. Banjo players who try it will recognize that it uses lots of 2-fret intervals on adjacent strings. I play variations of the same basic theme in 4 different parts, a technique I've seen in several Irish tunes over the years. The 2-fret interval I've heard before in the early Sam Bush instrumental, "The Other Side of Baker" from the great Poor Richard's Almanac album. Enjoy! Chuck Middleton



Artist Profile: Karen Abrahams

I met with Karen at Artz Rib House on Feb 19th, 2012. I hope you enjoy the interview. I began by asking her to talk about her experience with bluegrass music. My questions are in italics. - Tom Duplissey

People want you to stay in one place. They do. They seem to be betrayed when you change. I've done that twice in my career. I had straight bluegrass bands and really went for it with the Wrangler Star Search when we were young. I've always liked roots music. To me, blues and bluegrass are the same thing. With RedEye (*an Austin bluegrass band - more on them later*) all the sudden we won a contest right off the bat, I joined them and then as soon as I started to branch off well I had a lot of people stay with me but hey, listen to the stuff I write. It's lots of bluegrass.

You have four or five CDs?

Yes, I have about four or five CDs and then I'm on the Compilation CD Best of Kerrville and a couple of books now I guess.

What was your Kerrville experience?

I wasn't there early. Only about seventeen years ago. I was with Old Settlers for a long time.

Yes I remember seeing you on the main stage at Old Settlers many times.

Yes, just about every year. I would volunteer for the festival and even though I was being hired, I'd still go out because early on, we needed to help Randy and his wife. I mean we were collecting money at the gate, running around and doing all sorts of stuff, then going up and playing.

So, when did you move to Austin?

It has been over 18 years ago now. I never really lived in Austin before I moved back to Texas. I visited it a lot when I lived near Corpus. I wasn't really sure what area we wanted to live in. I knew Austin had changed. I didn't realize how much it has changed. So I decided to get the Chronicle sent to me every week so I could keep up with the clubs and the music. Everybody said, "Karen, you're 40 years old and you're leaving?" I had a big blues career in Florida. I opened for everybody, blues greats, I

mean, you name it, I opened up for them. It was unbelievable. Johnny Winter, came to town, the whole band at the Coliseum. So I was very lucky to have played the first big blues festival and all. I am listed in the North Florida Blues Hall of Fame with **Karen Abrahams and the Tribe**. (pictured left) So it was like I had a whole career before I ever got here but I had played bluegrass early on. Coming back here, I put an ad in the Chronicle that I wanted to meet friends. I met John Angus the first night I came to town. John Angus was one of the early partners and I truly thought the two of them put on the most unbelievable festivals with an array of national talent. They didn't



use many locals at all, except those that were real good. It really kept the tickets high and the standards high.

You're originally from Texas though, what town?

Taft, TX. Twelve miles from Taft. My Girl Scout uniform is in the Taft Museum. (laughter) My parents had been there early on, they were scout leaders, school teachers.

Their last name?

Abrahams. I've always kept that for singing. It was one of those little towns that right after the war, everybody came there so there was tons of kids. They had things like "Kids Day". All the kids in town would dress up in costumes. I was in a nurse costume and pulled my little animals like a baby bunny and a baby dog... we would walk down the street and all the adults would go "awww". We'd have "kite day" and I can still remember the Kiwanis Club having a minstrel show when I was a very young child. Although my father swore later that we never had anything like that...but they did. I mean it was a very conservative little town.

What's your earliest recollection of playing music?

I guess I played as a child. At four or five they bought me a little toy baby grand piano and other stuff. They heard me sing all the time. Then I started picking out melodies on that little toy piano and so they thought I had talent. They were told not to give me lessons so we'd learn math. For some reason (laughter). So, I ended up taking piano lessons and after a while my teacher asked me why I always had my head down on the instrument. It was because I was deaf. I had four ear operations before I was seven. So it's sort of funny that I chose to be a musician. I've been officially deaf for most of my life. I got really extra deaf the last few years. I had to have more surgery and they were getting ready to put a cochlear implant on one side. There has been lots of research but I have a chronic ear disease my whole life that basically disintegrates my inner ear. They have to keep going in and replacing eardrum bones. The only thing left is that really deep inner ear one that they implant, not the one you stick, I can't wear those. I'm at the max power on these. I have to wear the behind the ear ones because they can't get enough power in the other ones. These give me just enough to sing a little bit. But the other operation.... after a lot of research I finally found a trial. It pays \$20,000 of it but the operation and everything is \$40,000. That has helped some of the stars and actors. The one thing you'll find that if you are lucky enough to have health insurance they don't pay for any type of hearing, 99% of them in the policy. They might pay \$500 per hearing aid but these were about \$4,000 a piece.

I have friends that ran into that with the Veterans Administration. They will give you the cheap hearing aids but....

Right, it's not a disability...I know. I'd love to do a documentary on deaf musicians. I met a guy at Kerrville that came up from the State School in San Antonio and they were so excited. They came over to me and I told them that I was hard of hearing (*at this point she raises her hands and signs 'hearing loss'*). I showed them my hearing aids and they all wanted to play and they loved listening to me. They were really great. They could play really great too. This guy taught them in his free time at school. What he was trying to design was something that went over the fretboard. He said, "I can get these kids to



play chords but because they can't hear they don't know if their fingers are in the exact place where the chord is ringing. So he was trying to devise something that had lights...so you knew exactly if your finger was on there right and how it felt. Deaf people love music too.

I noticed that you were signing just now. Do you...

I don't. No, I know very little. I started once. I guess I've been in denial all my life. I didn't know how deaf I was. I missed a lot of stuff. People made fun of me a lot. My whole life. I'm very used to that. But, when I found out it was really getting bad I went to ACC (Austin Community College) to take sign language. I like that I started learning it but nobody around me knows it or seems willing to learn. I started teaching my grandkids when I would see them and they went up to my son and she would go...(signs)...that means chocolate milk (laughter). My son would say, "She drives me crazy when she does that". Even my husband...he is so supportive and wonderful but it's hard for people to learn a new language, especially when you are an adult. I guess if I have a terror or a fear...it would be the isolation. It kills me that I can't hear what I've always heard all my life. The thought of being in total isolation where no one can communicate with you, except writing down something is really hard.

You've overcome so much adversity to get where you are. When did you start playing the guitar?

When I was fourteen. I begged for years for a guitar or ever since I was a kid and saw Joan Baez on a cover being arrested. My father would say that probably stuck in my mind. I was very rebellious. I said, "oh, a guitar player, a singer, and she's getting arrested". Although I never did do that...get arrested, I definitely protested over the years.

What kind of music did you first launch into? Was it folk?

It was probably folk. Because it was Woodstock, twelve or thirteen years old, "Are You Going to San Francisco?" Scott McKenzie. I got to play with him at a Moma's and the Papa's concert later, which was so exciting, I was like "Wow, he's the one who started it all". It was the only hit he ever had. He was so funny too about it. But yes, it was folk music and I immediately went along whether it was Bob Dylan going electric, I followed along right with them, and I love and still do a tribute to some psychedelic song of...well, that was my era. But then you have to remember that there was Graham Parsons during that era, there was Nitty Gritty Dirt Band, Poco, there were so many country/rock/bluegrass inspired groups too. What we got on FM radio was just amazing. From comedy, Firesign Theater, all those things.... But the whole band that I play with now, we love rock and roll, the string bands, I like the real roots of everything. I don't like Pat Boone rock or blues but I do love all the old black singers.

You mentioned Florida. What took you there?

Let's see. I was sixteen when I got married. Actually in this order, I got pregnant, then I got married (laughter). We had been married about two and a half months and he went to Viet Nam. He came back. He was pretty well crazy after that and he got stationed in Florida. So we went to Florida. Stayed there, got divorced years later after I had my second child but my kids were in school, you start working, you get a life, and while I was in my twenties I became friends with some musicians that I am still very close to today. I think that's probably what you miss. Wherever you grew up during those freer times, you bond with those people. It helps. My main bonds are still with a lot of those people that I grew up with back there. But I finally told my kids that I was running away and joining the circus and going back to Texas. That's when the last one was out of High School and I was forty.

You said you played blues while you in Florida.

I did. I started out playing folk because I can still remember I was nineteen, divorced, with two kids, and I sang a little bit. I remember seeing this little folk club that had a sign with somebody playing and I thought it was like big time. I said, "oh, if I could just play the Chatter Box Café" and all of the sudden one day I was playing the Chatter Box Café. And this is still true today, no matter where I have gone, there's always been somewhere I wanted to play. When I finally moved here and I stepped into

Gruene Hall and I saw all the pictures...I went "oh, if I could just play Gruene Hall".

You've done that several times.

Yes, since I've been here. To me, it was like being touched or winning that South Texas Walk of Fame. I don't know what it was I did but things have fallen in my lap. I like what I do. I've always worked hard at what I do but I feel like I'm real lucky. There are a lot of people out there that remind you. They'll come up and say, "so how did you get to play Gruene Hall?" Those kind of questions always throw me. You're like, well, what are they really asking here?

Practice, practice, practice.

That's right.

When did you get in the Austin area?

Twenty years ago. Around '90 or '91.

Is that the year you joined RedEye?

RedEye had been going for about a year or so. RedEye was Randy (Collier), Kevin (Willette), and Cara (Cooke). They had recorded one CD, well it wasn't actually a CD back then, it was a cassette. I remember when I came into the band I had to almost fight with them to not do cassette tapes, I was like, "no, CDs are the way to go" and they were "no, no, everybody in bluegrass buys cassette tapes" (laughter). I met him (Randy) at the Bar B Que place. Ruby's? Was that it? They didn't have it very long. It was over on 29th. When I came to town I looked for the Bluegrass Association for the jams. I would always go look for the blues and bluegrass when I go into somewhere. I think I couldn't find it at first because they were changing locations. Then I talked to Randy because I think he was President of CTBA at that time. So I called and he said, "come on out, this is where we are going to jam". Another weird thing. I walked in. I met him and the next thing I knew I was in the band the next day, right after coming to town. Two days later I'm at Tom Pittman's party. I'm sitting there playing a song and Rod Kennedy was sitting next to me. I didn't know who the hell he was. He handed me a card and said, "you're not from around here" and I said, "well actually I am from around here but it's been a long time" then he said, "well, you're hired for the festival". Everybody in that room got pissed at me, well a bunch of them anyway. You know what I mean? I was so thrilled but I didn't know who he was, everybody had told me that I couldn't get in, it was all politics...that you have to play this stage, and you have to win the new folk talent. They were telling me all this stuff and saying that I had no chance in hell of getting in there because we have been trying for years. So, it was one of those things. I have no idea how it happened. I didn't know the guy. (laughter) I mean, I'm very open about it. I can laugh. Sometimes if you talk to people that are deaf you have read people's faces, read their lips closely, there are a lot of cues you get. It's true.

I'm sure that ability actually helps you musically. Because you pick up on other cues, you are much more aware of the subtle things in the creation of the music.

Yes, you have to. I do a lot of solo but I truly believe that I would not be where I am without my band members. They had to go to Europe with me knowing that half the time that, you know, if there is a lot of stuff going on, or I'm on a bus and I can't hear the teller saying "give me the money, give me the money!". I'd be sitting there and everybody around me would be trying to help and I would be oblivious. Those guys, they know immediately, they would say, "they are asking you blah-blah-blah", when I'm on stage, the same thing, they do take care of me a lot. I'll get that panic 'deer in the headlight' where I don't know what people are saying...

Who's in the band now? Marvin....

Marvin Dykhuis has been there since the beginning. David Carroll on upright bass, just an unbelievable bass player, Richard Bowden, on the fiddle for twenty years now with me.

He is phenomenal. The ideas he comes up with....

He is. Yes, they are never the same. That's why I love it. With these guys...I've played with these guys twenty years and they have never played a song of mine with the same solo. We're always the biggest fans of each other. Because we'll just sit there and I'll let them lead and the two of them will take leads off each other and it is a beautiful thing. I attribute a lot to those guys because they are so great. Marvin will say, "our job is to be back here supporting you". I owe them a lot.

Improvisation is something I wrote about in last month's newsletter. I found it to be a much more difficult subject to write about than I expected. Does your band ever discuss song frameworks or ideas or do things just flow out?

You know I see bands practice every week...for years. Our band never practices unless there is a new song, I'll show it to them or send them an MP3 but it all comes together as we play. Richard will come into the studio and he'll give you three examples and then say that he could do much better than those. Of course you are already blown away by each one. Richard is like...an old soul man...a lot of them play like they are getting inspiration from this ancient stream of all this stuff going by. He interprets original material better than most other players. That's why so many women do love him. He plays with a lot of women. He also...this sounds sexist but not really...it has happened in the past that men don't take a woman's song as seriously as they do another man's song. So, you can tell, when they are playing, they lack quite the conviction. Richard is not one of those, neither is Marvin. That's why I love them. There is something to be said about not having even a little bit of that attitude. They totally don't. Marvin's played with Tish Hinojosa for years....I've played with Bradley Kopp a lot. He's not really an acoustic or bluegrass player but he has amazing swing and is a pure Texas player. People that enjoy being around you will make you sound so good. I've asked them all, I said, "you all have studios in your homes, you all play three or four instruments, y'all are so good, if I had all that I would be recording CD after CD" and Marvin says, "why the hell would I want to do that? Then I'd be like you, trying to find jobs, get gigs, make sure all us musicians get what we need." And I would think...maybe you have a point.

They do love what they do. The other thing is that they do their stuff. I love showcasing other people. That's something we've always done. I want people to hear my friends.

Speaking of friends, I'm going to have to try to catch you at Gruene Hall since I have several friends that live over there.

I'll be in town some...the 'not South By Southwest' tour...I'll be at Maria's Taco one day. I'll give you a schedule. I'm the world's worst booker. I haven't booked anything at Artz in three or four months. I just got booked for the Llano Bluegrass Festival.

Very good. I exchanged some emails with the guy running that festival (Tony) a few days ago.

That's another one of those things. How did that happen?

I'm not sure but he had been looking at the list of CTBA's bands and he had some bands he wanted to bring back. That's interesting. He emailed me and then I emailed him right back saying that I would be interested. I gave him a price plus rooms and he immediately got





back and said "you're booked! I'm so excited".

I want to change the subject slightly. You are also an artist. I saw some cool stuff on your web site.

Yes, I supplement my income, I still do. In my younger days I painted much more. The Statesman (Austin American-Statesman) did a story on my children's murals that I did for people. The Georgetown paper did something on the new homes I decorated. I did all that foofy faux stuff back then but

I've worked on stage backdrops too. I like more of the more realistic props and I still mosaic everything that's not nailed down. I definitely transform stuff to look like other stuff. I'm a sick person really (laughter). I can never shut it off. I have a song about that. You can call it a blessing or a curse but sometimes it's a rebel voice. I can be sitting around and suddenly I'll just jump up and say, "I should be creating something!" It's a madness. I have several augers out in my yard off of tractors and they'll be sunflower blades. To me, immediately they were flowers. I saw this over here and I would take this and that...that's just kind of the way I am. And I do some cowgirl gathering gypsy caravan type stuff. It's like petticoats and unbelievable pairs of cowboy boots and I'll play for their little get-togethers. They all get in their big old classic western hats, petticoats and they hoop-de-doo.

I've seen some of their cool travel trailers. In an email you mentioned that you were going to Cedar Park to do musical therapies. What did you mean?

Because I always need part time work, we have a lot of medical bills, because we have insurance and we barely afford that, but yet the local musicians insurance won't cover us since we have insurance. I do music therapies mostly for (patients with) Alzheimer's, dementia, and I did a lot for neural rehab... brain injuries. I majored in Psychology. It was my field of study years ago. I did reality orientation and geriatric orientation. Those are just psychological terms, S therapy is another. Basically the form of Alzheimer dementia you go back (in their memories) with songs. I know hundreds of songs. I've gone back even to the 1800s and I know all of these old songs that they probably know or had heard the grandmother sing and even some of the worse people with dementia and Alzheimer's you get to a certain level and they are with you and they will sing every word. It's sort of the last thing that goes. I took care of my father with dementia for several years. He was able to sing and do math problems until the day he died but he didn't know me for years. So I do a lot of that. Luckily it helps me make some extra money but I really love it. It's unbelievable the feedback. You walk out with a lot more.... A lot of times they remind me of my parents that are gone so it kind of kills you but they really appreciate the time you are there.

I recall losing contact with my mother from Alzheimer's. That was the heartbreak for me. I thought, oh no, we're not connecting anymore.

I know. It's that infinity part that just killed me. It's one of the roughest lessons. That was a really hard thing. When I took care of him...it was probably the best and worst time of my life. Caretaker. I didn't have any help. We didn't have any money. The lady that had married my father basically di-

vorced him, sold his house, and then just turned him over to us. We had to fight to even get social security back. I was still in shell shock after he died. I hadn't been playing music. I didn't know who I was anymore. Are you what you do? Now that you don't do it....it was hard to really get any of it back. I thought I might not ever play a gig again.

You played with Slim Richey in the Back Porch Vipers. I think I still have that CD. How did you meet Slim? When I played in a band in Florida, we did all the old viper songs. This was now forty years ago. We fell in love with all that. Even on Halloween we bought stage makeup and we meant it real seriously. It wasn't a parody.

We didn't realize how bad it was but we were so serious about playing that music that we played it for years with the **River City Strings** (pictured right). We played bluegrass and swing too. Florida hated us although we won all the awards and critic's awards. We were just an eclectic, sort of Nitty Gritty Dirt Band type group. Fast forward a couple of years Richard Bowden and I, this is something else that gets



me in trouble a lot, we lobbied the federal building and we were part of a group holding a protest for the Tulia investigation. I wrote a song called "Face the Music". One of the things we thought about during all that was to do a project to do all the old reefer music. The proceeds would go to try to help with the legal cases and things we were doing to try to legalize this. So, Richard and I brought the idea and asked Slim to join us. It was based on songs that I had done earlier out east. I loved doing those. It was great. Chip Dolan also played on it...from my band. We produced it at Chip's studio. It was a good project. I won two vocalist awards, worldwide vocalist music awards with that CD.

It was an excellent CD, all of the songs were great. "It's Your Red Wagon", "The Spinach Song", "Jack, I'm Mellow".

It's the music. Like I said, lots of people had a problem with it because of what it was about but it was a true time. These songs were sung by Ella Fitzgerald and many more people, until it was outlawed and they were basically told they couldn't use that material anymore.

There's been a long history of suppression of ideas in the entertainment industry. So, what's up next for you? You have an award that will be presented this summer, what is it?

The whole big ceremony thing takes place June 1st at the Executive Surf Club, so that's a few months down the line. Basically there is the South Texas Hall and Walk of Fame, so I get my star on the Walk of Fame down in Corpus Christi.

You'll be there with Guy Clark, Freddy Fender, Doug Sahm, Kris Kristofferson, Selena, Chris Cross...it's a pretty big honor I think.

I'm very honored because I grew up nearby. It really is nice. I'm going to go back and play for my little town of Taft, TX. They've asked me to play at a library benefit. So Hey, I'm coming back a star (laughter). I'm playing the Llano Bluegrass Festival (Bluebell and Bluegrass Festival in Llano on Memorial

Day weekend). I play out at the airport. We play regularly at Greune Hall but see I just suddenly realized that I haven't called her. I wish I had an agent. All they would have to do is call the place I can never remember to call and they would make money. I'm kind of bad about that. I've had agents before, even had one here. It's sort of hard for an old dog to learn new booking tricks.

Your web site mentions several awards. The Peabody award, Global music awards, and categories in Australia.

The Global music award was for the best jazz and the best blues CD, one other best band...something. Oh yes, the Global Marijuana Music Award. It was funny because I won out over all these little ska bands (laughter). So I called Steven (Hager) at "High Times" in Amsterdam. We'd already been in Amsterdam and played in the Netherlands before so we thought it would be great to go for have another trip so I called Steven over at "High Times Magazine" and I said, "hey what about the festival, can we play?" He goes, "we only have one entertainer, it's a head act, and this year it's going to be Patty Smith". I was like, "OK, I just thought I'd try". He asked, "What do you do" and I told him and he said, "well you can go ahead and send it". It was another one of those things. I sent it to him and all the sudden he calls back and says "you're in" and they never do that. So, we got to be official judges at the High Times contest and we also played the Milk Bar and opened for Patty Smith. Then I got to tour with Ian Matthews, the songwriter there, because somebody knew him. So we got to tour over there. Ian was the consummate songwriter and said the most beautiful things. I was in heaven. I've been really lucky to have such great people in my life. My first real band was bluegrass and I've come back to it three times but to me, I never leave it. What we do now is just roots music with a little bluegrass thrown in there. It is instant gratification.

How do you teach that? I mean, what helped you get to the point where you had these wonderful musical experiences with others.

It wasn't until somebody really heard me. If you're sitting in your room playing music it isn't really the same experience. I don't know how you describe it. Most of us, anywhere, if we play a certain music or play and instrument when you sit down with someone else there is something unspoken. As you play it becomes a language all its own. It tells where the person has been, who they've been influenced by, and it says a lot about their character. I can think about people I've played with and still today and their playing is a lot like their character. If they're supportive, they are there when you need them, if they're strong, they take the lead when they have to.

What advice would you give to musicians to bridge that gap?

Jam sessions. That's why I love bluegrass. The first jam I went to...those guys were brutal. I know the whole equality thing and all that but I'll tell you what...I thought it was good. I'm kind of used to it now. It's kind of like "Buck up, little cowgirl" and I do have that attitude. I think it's that you need to do more than just show up to the jam sessions. Some guys made fun of me and I sat in the back but I never gave up. That's what wins them over.

You have had a wonderful career in music and I'm glad to see that you still are.

Thank you. Yes, it freaks me out that I can't hear but you know, the way I look at it, everybody's got something. Yes, I do consider myself lucky. What a great life. I see a lot of people our age with Alzheimer's already and other things. When I do some of these music therapies and I walk in and I'm like, "Oh my God! They are my age". You've got to be happy if you can move and go places. For me to be almost 60 and still be able to play, I mean, I don't see too many women in their 50's or 40's around much playing. It's usually 30 and under around this town, unless they are already famous. So I consider myself lucky that they will still let the old gal come to the bar (laughter).

I really do want to thank you for doing this interview for CTBA.

Thank you.



OLD SETTLER'S
MUSIC FESTIVAL
EST. 1987
WWW.OLDSETTLERSMUSICFEST.ORG
PO BOX 151947, AUSTIN, TX 78715

Zihlman Enterprises
(512) 837-4371
email
palneddiez@hotmail.com

Website: palneddiez.com

We do
Embroidery!

UPTOWN MARBLE
THEATER
218 Main Street
830-693-9996

The Uptown in beautiful downtown Marble Falls...

"You gotta hear this!"

FOLK
ALLIANCE
INTERNATIONAL

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

Building community one song at a time

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

Phone: 254-526-9464
e-mail: dfkott@aol.com
YouTube channel: [mecatx](#)

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

Cabin10, Inc.
The Rice Festival & RiceGrass

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

Fiddler's Green
Music Shop

Clay Levit, Owner
1809 W. 35th Street Austin, TX 78703
(512) 452-3900 fax (512) 452-3901
email Fiddlersgreen@Mac.com
www.Fiddlersgreenmusicshop.com

Salmon Lake Park
34th Annual
Bluegrass Festival
Grapeland, TX

September 1, 2, 3, 4 - 2011

The Bluegrass Songwriter: Introducing Songwork.com

In the past we've had information on Pat Pattison's Songwriter workshops in Austin. Even if you aren't a songwriter, by attending one of his workshops you'll gain an understanding of the craft of writing popular music. This letter from Pat introduces a brand new web site dedicated to helping you improve your songwriting craft.



I'm writing to let you know that the 3-year project I've concocted with Steve Seskin, Songwork.com, is up and running. We've been filming masterclasses, song sessions and lectures for 3 years and counting, and it's all available now at little cost and, I hope, great benefit. You'll find information and inspiration to help make your creative journey more satisfying than ever. You'll learn about story development, song structure, melody writing, phrasing, prosody, point of view, and much more. Songwork.com features:

- Nationally-acclaimed songwriting instructors including Steve Seskin, Pat Pattison, Bonnie Hayes, Steve Leslie, Jimmy Kachulis, Steven Memel, Randall Williams, Andrea Stolpe and many other talented teachers
- Video Lecture series - Tips and tools to help you make your songs the best they can be
- Song Sessions - Watch as students work their songs, taking them from good to great with expert advice and suggestions from our exceptional teachers
- "Quick Tip" video series - Short and sweet, these videos cover important topics - usually in less than five minutes
- "Journey of a Song" video series - Featuring Songwork instructors and other well-known songwriters working on their own songs

At Songwork, we're here to help you work on your songs till your songs work!

Every week we add new video lectures, quick tips, or song sessions. Our videos are fully accessible to members 24/7. They're online for you to watch and re-watch as often as you want, making it easier to absorb all the material.

To get a free taste of what we have to offer, register just your email address and we'll give you access to several specially selected full-length video lectures -- at no cost.

Or, if you'd like to become a member, you can join Songwork right now. We offer three payment options. Monthly Songwork Membership: \$29 (renews monthly) Quarterly Songwork Membership: \$79 (renews every 3 months) Annual Songwork Membership: \$279 (renews annually)

Never before has such a high caliber lineup of songwriting educators been so available at such an affordable rate. If you're ready to work on your songs, I hope you'll give us a chance to help you take your writing to the next level. Write Fearlessly, and have fun!

Pat Pattison, Co-founder of Songwork.com

Camp Bluegrass will have a Songwriter's Class with Wil Maring as the instructor. Let Joe & Paula at **Camp Bluegrass know if you plan to attend. They need a minimum number of students to make the class.**

From the Mailbox:

Salon Concerts Inc., introduces Austin to Chris Brubeck's Triple Play. This trio, is led by Chris Brubeck, (son of pianist/composer David Brubeck), on piano, trombone, and bass and also features Peter "Madcat" Ruth on harmonica, and Joel Brown on guitar. All three musicians come from very diverse musical backgrounds. They bring a rare level of joy and musical talent to the folk, blues, jazz and classical music they perform. The event will kick off with a Silent Auction and special guest appearance by Austin's homegrown talent, **Warren Hood**. Warren (son of Champ Hood) is a violinist, singer, songwriter who covers a myriad of styles from pure folk, country, blues, swinging jazz with his roots in classical music.

This event will take place Sunday March 4th, 2012 at 4:30pm at Norris Conference Center, 2525 West Anderson Lane. **This fundraiser will benefit the CHAMPS program here in Austin. CHAMPS is a non-profit educational outreach program providing weekly, free chamber music coaching in Austin-area middle and high schools.**

Tickets are \$65 for adults and \$35 for students and includes a dinner buffet.

To order, go on-line to www.salonconcerts.org or order by phone at 512-402-2516.



About a decade ago I was attending Camp Bluegrass and had just arrived. I sat in a circle with the late Jim Paul Miller ("Yea Buddy!!!") from Garland, TX and Jim stopped us and said, "I want to introduce you to a young lady that can sing louder than I can". He stood aside as this young, maybe fourteen year old, girl with a mandolin jumped in and started playing and singing so loud that folks in Lubbock sat up in their chairs. I was totally blown away but I knew I was watching somebody special whose CDs I would be buying later. The young lady was Bonnie Elizabeth. She went on to attend South Plains College in later years and married Taylor Sims. Together they formed a band called Bonnie & the Clydes and are now living and performing in the Denver/Longmont area.

Bonnie Elizabeth Sims can be found on FB, ReverbNation, and all the others but I want to point you to their Kickstarter site. They are trying to put out their second CD and need all the financial help we can give them. Here's the specifics. I hope you'll support them. - Tom Duplissey

Help us out if you can!!! Spread the word please!

Bonnie & the Clydes Kickstarter

<http://www.kickstarter.com/projects/517224207/bonnie-and-the-clydes-new-album>



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 Chapman
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

October

November

December

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

March

Mike Moore
Duane Calvin
Bob Bourgeois

The Lost Pines
Piney Grove Ramblers
Karen Abrahams

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

CTBA Bluegrass Bands

The 145s

David Diers

the145s@gmail.com

512-814-5145

512

Dave Seeman

[\(davidseeman7@gmail.com\)](mailto: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

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 Chapman

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

carperfamiliyband@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

Hem & Haw

Ben Hodges & Jenn Miori
hemandhawmusic@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

Upham Family Band

Tracie Upham
uphambluegrass@gmail.com

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, 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.brazoscountrystation.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 Clubhouse 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

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>



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 a business member. Copy deadline is the 15th of the month. Publication is on or about the 1st day of each month. Send electronic notices to: ctba@centraltexasbluegrass.org Send payment to:

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

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

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

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

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

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

Board Members:
Sam Dunn, President
Eddie Collins, Vice President
Gloria Brayshaw, Secretary
Duane Calvin, Treasurer
Rixi Rosenberg, Coleman Stephens,
Chuck Middleton, Tracie Upham, Joshua Upham
Past President - Jami Hampton

THE CENTRAL TEXAS BLUEGRASS ASSOCIATION IS A NON-PROFIT ORGANIZATION WHOSE MISSION IS TO PROMOTE BLUEGRASS MUSIC IN CENTRAL TEXAS.

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

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

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

Support Texas music and get an “Enjoy Texas Music” license plate!

Funds received through your purchase of the “Enjoy Texas Music” license plate will help make grants to benefit music-related educational and community programs sponsored by Texas non-profit organizations (like CTBA!!!).



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

P.O. Box 9816
Austin, Texas 78766

ctba@centraltexasbluegrass.org

Phone: (512) 415-3177