

Central

Texas Bluegrass

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IBMA Member

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CHRISTY & THE PLOWBOYS THE OLD TIME WAY

SAD NEWS FOR AUSTIN ARTZ RIB HOUSE CLOSES!!!

**ARGYLE FESTIVAL
REVIEW**

**OLD SETTLERS
APRIL 19-22**

**MEET A MEMBER
MIKE STROUP**

ARTZ RIB HOUSE CLOSES!!!

A salute to Artz by Eddie Collins

On Monday, March 19th, the word began to spread that Artz Rib House was closing for good and indeed that is the case. At 2330 South Lamar in Austin, the restaurant was known for its great ribs and staunch support of all forms of acoustic music.

CTBA moved their weekly Sunday jams there beginning in early 1994. Prior to that, the Grazmatics were already regular performers there. My group, the High Stakes Rollers, began playing the fourth Sunday of each month in the fall of 1994. I kept that string of fourth Sundays going for 17 1/2, years with the list of players who performed alongside of me being a who's who of bluegrass musicians in Austin. You can see a list of the various artists at <http://www.eddiecollins.biz/eddie/roughlist.html>

Sarah Elizabeth Campbell held her weekly "Bummer Night" for years on Monday nights. Groups such as The Texas Swing Kings and Bert Rivera had regular monthly spots as well. Tuesday was old-time fiddlers' night. Many great bluegrass bands played some of their first public shows at Artz. Likewise, when new players would come to town, such as Rolf and Beate Sieker and Karen Abrahams, Artz would soon provide them a place to be heard. The Austin Harmonica club met there. Austin Friends of Traditional Music held a monthly jam there and the list goes on and on. The vibe of the restaurant was a perfect match for these laid back styles of music. Jams could be held on the patio or in the parking lot, or indoors should the weather deem it necessary. Owners Art and Z Blondin, with Art an accomplished musician himself, always made sure musicians were treated with respect. They trusted the people they hired to put on a family show that was worthy of the restaurant's reputation for good music.

For the past 14 years CTBA has held its main annual fund raiser, The CTBA Bluegrass Garage Sale and Band Scramble, at Artz. While the event raised a lot of money for CTBA, we also viewed it as a thank you to Artz as we always provided the music and sound for free with the event being one of the biggest draws to Artz out of all the events they hosted.

Art and Z also were at the forefront of providing a venue when benefits were being held for musicians in need. One such benefit was the one held last May for KOOP radio's Ted Branson in order for him to raise funds to receive a liver transplant. Ted has received his liver and is back on the air. Art and Z had had their share of troubles over the past years and were reluctant to call on their many friends for help. Once previously when they thought they would have to close, fans of the Rib House organized a benefit within 48 hours. Tons of musicians stopped by to play and nearly \$15,000 was raised by merely passing the hat for Art and Z. That there says a lot of how deeply appreciated they are by the Austin community.



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Artz had begun a successful catering service in recent years and perhaps they will find a way to continue and/or expand that or perhaps open another business. What we do know is that the current location will no longer house Artz Rib House as we know it as their lease was not renewed. We wish Art and Z all the best in whatever endeavors they choose to pursue.

I'm guessing many of you reading this have many favorite Artz memories. How about the show Byron Berline played with the Siekers? One for me was when I was playing there with Danny Santos and the entire band Pshycograss with Tony Trischka and Darol Anger came in before they headed out to the Old Settlers Festival.

As Vice President of CTBA, we would like to let all of our members know that we are in the process of finding a new location for our weekly jams and our bi-weekly beginners' jams. Be sure to check the CTBA website regularly for updates. Once again, here's to Art and Z. Thanks for all you've done to enrich the Austin music scene.



Meet a CTBA Member: Mike Stroup

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

My name is Mike Stroup. I'm from Ohio and have lived in Texas since 1981. Two of my uncles played "hillbilly music" and I learned my first guitar chords from them. One of my early favorite bands (the New Vinton County Frogwhompers, Pickin', Singin' & Pluckin' Society) was from Athens, Ohio. This band had dulcimer, banjo and guitar plus humor and great harmony. They left a good impression. Arriving in Houston I met members of the Houston Folklore Society and then on to bluegrass pickers and KPFT radio - so much music, so little time. Houston banjo and guitar player Ron Rebstock was and is still a big influence in my musical journey. At present, I play a mix of western swing, bluegrass and attempt whatever comes up. Tom Duplissey, myself and others have been playing around the area and hopefully will continue to do so. I joined CTBA because I feel a need to support the club and I do like to pick.

Do you play an instrument?

I usually play a lefty, 1996 Martin HD 28.

What bluegrass artist do you listen to the most?



I like Claire Lynch, the Rice, Hillman, Pederson bands and other bands who are progressive with original songs.

What is your all time favorite bluegrass song?
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Argyle Bluegrass Festival Review

A Brief Report on the 2012 Argyle Festival

By Ken Brown



The eighth annual Argyle Bluegrass Festival was rolled out on March 2-3, and there were a few small changes. In previous years, a wristband was all you needed to get into the workshops; this year, you needed a wristband plus a \$5 workshop fee. I didn't much care for that, especially since this policy is at variance with those at all the other festivals I attend. I paid the fee on Friday because I wanted to hear Rob Ickes, but on Saturday I just skipped all the workshops.

This year, the number of food vendors was reduced, the food court was smaller, and anybody selling healthy food had been run out of town. Artery-clogging fare, such as barbecue, tamales and the like, was still available, of course. Everybody knows that bluegrass festivals generally have older audiences with concomitant health problems. Why are the food vendors trying to kill them off? Look, I'm not crazy about tofu or quinoa, but I'd like to see the Gibson Brothers a few more times before my ticket is up, okay?

Two of the bands that I saw used plugged-in acoustic bass guitars. In both cases, this was a mistake. When Monroeville played, the bass guitar was booming and overbearing, with way too much sustain and volume. With Lou Reid and Carolina, it was the opposite problem – the bass was almost inaudible. When the bass played "one-five, one-five," all you could hear was "one, one, one, one." If you have to have portability, an up-

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right electric bass like the one used by Wayne Taylor of Blue Highway (or locally, our own Ray Cargo) is the way to go. With the right electronics, those things sound about as good as a conventional upright. And a tip of the bluegrass ball cap goes to Mike Barber and all the other bassists who continue to tour with an upright bass. It's uprighteous, man.

The stage shows were great, as anybody could predict from the lineup. I had to balance watching against jamming, and I did a little of each. I got to see Monroeville, Blue Highway, Joe Mullins and the Radio Ramblers, Lou Reid and Carolina, The Gibson Brothers, and the Boxcars. Jami Hampton had told me Joe Mullins was great, so I made a point of catching their set, and she was right. I think this band has just about the most perfect vocal trio in the business. And the Gibson Brothers? Powerful as ever! They were relaxed, funny, exciting, and inspiring. If you want bluegrass, all you need is the Gibson Brothers.

This year, the back part of the building complex was blocked off and reserved for workshops, which meant that a lot of the space previously available for jamming at the festival site was off limits. As a result, there were only three rooms allocated for jamming, and the jams were too large, too crowded, and too noisy. There were a couple of jam clusters in the hallway, and one outside as well. As in previous years, there was an instrument check room, so you didn't have to drag your instruments around with you all the time. There were after-hours jam sessions in the lobby of the Hampton Inn, and these also were too large, too crowded, and too noisy, for the most part. This year, the hotel opened up a conference room, and that helped a lot. For me, the best jam of the festival was the last one in this conference room, which broke up about 3 AM. See you next year, if the festival food doesn't kill me.



Artz Rib House used to have a sign on the wall that read "Play Accordion - Go to Jail - It's the law!" I guess nobody told **CTBA Member Dan Kott**. Dan created the non-profit organization MECCA to help teach children in the Central Texas area all about the multiple musical cultures in Texas. Recently Dan was given an award by the **National Accordion Association** for "**Commitment to Youth Programs Featuring Traditional Music and Dress**". You may remember Dan bringing many of his young people to perform at the Fiddler's Green Pick at Zilker and at the Texas Pickin' Park.

Congratulations Dan!

Check out the MECCA web site at: http://mecatx.ning.com/?xg_source=msg_mes_network



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Jamming at the Split Rail, circa 1976. This is authentic "parking lot picking." Photo courtesy CTBA.

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Artist Profile: Christy & the Plowboys

I caught up with Christy and Dan at Artz Rib House on February 19, 2012. Since this interview they have successfully started the Austin Friends of Traditional Music (AFTM) Open Mic at Tom's Tabooley over near 29th and Guadalupe. My questions and comments are in italics. I hope you enjoy it. I learned a great deal during the interview.

- Tom Duplissey

Dan, your web site says that you are a native Texan with roots in North Carolina. Do you still have a lot of family back that way?

Dan: Yes. I'm separated by several generations. My Dad's family came from North Carolina around 1859 and my Mom's family came from Missouri about 1852. They settled in West Texas and my Dad's family was in East Texas. Pop started doing genealogy when he retired and the family had come from this place called Happy Valley. It's still there. It's about 25 miles to the west

of Wilkesboro. They came to Texas to look for better prospects but they corresponded back and forth and Pop found all the letters. So he decided to transcribe them and before you know it he had written seven volumes worth of history of our family. He made a bunch of connections back there. We came in contact with a cousin, who we would have never normally have known, and he is a farmer in the Valley and is sort of a local historian. He spent his youth finding out all he could about folks that lived in the hills. It's still beautiful up there. It hasn't been turned into golf courses, it's still mainly farms.

So if there were that many volumes it must have been filled with stories rather than just the pedigree charts.

Dan: Yes, extensive. He's still doing it. He'll take another branch and find as many stories and things about people as he can. We sort of hooked up with Tony Jones. His farm is there in Happy Valley and he started having the "Happy Valley Old Time Fiddler's Conventions" about six years ago. We started going to that about a year ago and it's become sort of a bi-annual trek. We go to the Fiddlers Convention on Labor Day and then Plow Day. They have guys up there that, instead of doing hot rod cars, they do horses and mules. They get out on Tony's land which is beautiful, rich soil along the Yadkin River and they plow with those mules and horses. It's amazing to see all these different rigs. People will spend time trading horses and livery. It truly is amazing to watch a big mule drive a plow eighteen inches down into the ground. It's really neat to see that rich soil turning up. There's a hundred year old barn down the road on 268 outside of Lenoir. That's where this is. It's across from a beautiful old



two-story farm house that dates from before the Civil War. The search party for Laura Foster, who was murdered by Tom Dula (Dooley) met there. Lenoir is the closest town, about 15 miles away. 268 is a beautiful road. In that barn they have a square dance. So we could go there and play with the band, some friends of ours...Fiddling Wolf. It's like a family reunion.

Christy: Fiddling Wolf's lived here for a while.

Dan: He even ran for governor of Alaska. He's an old time fiddler. He's someone that I've never seen wear anything but flip-flops and shorts. He's the guy with the fish?

Christy: Big Ernie. That's been a while.

Dan: Yes, he gets his picture taken with this salmon. Then he posts them on his web site. James White, down at the Broken Spoke, had a table set aside for him (laughter). He's dancing in there all the time.

What initially brought the family to Texas?

Dan: Land back there was pretty much taken up and there wasn't much of a way to expand. Thomas Jones Foster came out and had a job teaching. He wrote back to the rest of the family and they loaded up 40 gallons of whiskey (laughter). Mary Miller Foster, who was the matriarch of the family made that trip by wagon in her 60's.

Where were you born?

Dan: My family was living in Canton. Dad was in school at North Texas in Denton. We spent three years in Iowa and then we moved down to the Bryan-College Station area and that's where I grew up.

So is that the Navasota connection you have on your web site?

Dan: Oh yea. When I was a kid my favorite kind of music was whatever we could find. There were Bluebird (Records) on old 78's that my grandpa had, but I liked rock and roll too, everything that kids liked. When I was 13 or 14, I wandered into a place where Mance Lipscomb was playing in College Station and I had never seen anything like him. So I went looking for his recordings. I went to Hartz Music. It was a band instrument store. They had records there. I told this guy what I was interested in and he said, "oh, you want the Folk Music Section". So I went over to the Folk Music Section and there were guys in straw hats, playing banjos with striped shirts and I said to myself, "no this ain't it" (laughter). So I went to this place in there called Budget Tapes & Records. It was run by a guy named Tiger McLain, it was a hippie shop in College Station. They had the County, uh the Arhoolie Record on Mance and I discovered Tommy McClennan and a bunch of country blues. I thought that it was great music but it's not anywhere on TV. It's nowhere at all. So I got real interested and started to search out old music, finding stuff, and I wound up doing a radio show in College Station for WTAW. They had just gone FM. They had been AM since the 1920's. I asked them if I could play anything I want and they said "yep". So I played Frank Zappa, Bela Bartok, Dr. John, Mance Lipscomb, Los Tremendos Gavilanes, anything man, anything. The High School crowd liked it. That lasted about six weeks and they got some guy that came in from KTSA and put us on schedule, so that was the end of that. I went back up to Denton for school, my first year in college I went to North Texas.

What was your major?



Dan: Uh...college...girls...bagpipes. I ran into a guy that played bagpipes and I was still researching old music so I found Irish music, fiddle music and stuff like that. I met this guy named Tim Walsh. He had just graduated from North Texas and his granny took him over to Ireland for his graduation present and he stumbled into the Pipers Club in Dublin. He heard those people playing those Irish pipes and decided that he needed to have a pair. I met up with him, we were roommates, and I was there with a guy that was pretty amazing so we played a lot of that music. Tim built an amazing career with these fantastic laser light shows. He started the band called Brave Combo.

OK, so that's where I've heard his name. Brave Combo recently played Old Settlers.

Dan: Yes, Tim and Carl Finch started that band. Those guys were amazing but I played with lots of folks about that time and got interested in old time music then, bluegrass, things like that. I wanted to come down to Austin. Various things had made me dissatisfied with where I was. I came down here and thought it was just the nicest place.

What year was that?

Dan: '76 the first time, then '77. I met Ralph White. He and I struck up a friendship and we were roommates for a couple of years. We played a lot of music. I met Christy. Austin Friends of Traditional Music had their Sunday meetings at the Armadillo Beer Garden. I used to go to those. It was great. The bluegrass guys were always there.

In '77 or '78 I went to one of AFTM's gatherings and it was on Lamar.

Christy: Split Rail?



I don't think so. I think it was up the hill from where Music Masters is now and it was Austin Friends of Traditional Music that put it on and I thought that it was the coolest thing in the world. Now that I think about it, it was more like 1981.

Dan: The Armadillo jam was pretty nice. They tried to keep it traditional, you know, they would try to run off the singer/songwriters.

Yes, there's too many "flowers on the lane" already. Christy, the web site says that you came from St. Louis in 1976 so you've been here a couple of days too.

Christy: (laughter) Yes. I've been here a while. I came down here in January in 1976...maybe late '75. I had a friend in medical school in Guadalajara and he would stop in Austin because he had some friends here that had moved from St. Louis. I was looking around for a place to move to and I came down to visit. It was like 60 degrees in January and people were walking around in shorts and I thought "wow, this is a cool place". It was a sleepy little town of three hundred thousand. I went back up after I visited, gathered up my stuff, and took the Amtrak train down. I walked across the tracks where there was a house with some mutual friends that lived just right there at the railroad track, which is not there anymore, but I moved here in '76.

Were you playing music then?

Christy: No, I really wasn't playing in public. I played guitar since '68 and I had friends that were in jug bands and were playing in bars in St Louis but I didn't really start playing out until I moved down here.



And was AFTM a place to lead you into the music.

Christy: Yes. They talked me into playing at the AFTM Open Mic on a Sunday afternoon at the Split Rail. I didn't think I could do it but they were encouraging. I may have gotten together with them maybe once or twice at a party or something. So, yes I've been playing since then.

What, or who were some of the musicians that influenced you.

Christy: My Mom & Dad were really into Big Bands. My Dad loved Fats Waller. So Fats Waller and Ella Fitzgerald were a real big influence on me early on. My grandfather played clarinet and guitar. When I was very young we'd go over to their house and he would play Italian Folk Tunes on the guitar and sing. I had older brothers that listened to rock and roll.

Do you find those things creeping into your playing?

Christy: Oh yes. I've been accused of listening to too much jazz.

Dan: She had a jazz band here.

Christy: Yes, I did have a jazz band for a couple of years.

What was that band's name?

Christy: It was called Jazz Me Blues and an off-shoot of that was a band called Animal Crackers.

I'm curious. What kind of instrumentation were in those bands.

Christy: I played guitar. We had lead guitar, electric, bass.

Dan: Russ Scanlon on guitar.

Russ? Wow. A great guitarist and a really great guy. He teaches guitar over at Austin Community College.

Dan: The band was really good.

Christy: We had stand up bass, Jeff Barnes played flute, saxophone, clarinet and anything else. He's now playing with Brave Combo. When our band broke up he went almost immediately to Brave Combo.

Dan: He replaced Tim Walsh.

I ran into them up in Dallas area a lot. They played several places up there. They are a great band to watch because they have so much energy and so much fun. They always looked like they were having a blast.

Dan: Yes, with their "James Brown polka" (laughter). Their musical abilities were...

They were all excellent. The rumor around Dallas was that they were all North Texas jazz musicians but I don't think that was completely true. So what attracted you to old time music?

Christy: When I lived in St Louis I had a cousin that was younger than I was and was into the folk music. So she would drag me to these fiddle contests in the country, in Missouri. So we joined the St. Louis Folk Society. I learned some fiddle tunes there. The band I hung around with played a lot of Hokum and...

Dan: Bob Brozman.

Christy: Bob Brozman was in this band. They did blues and all sorts of stuff. He does World Music now. He's a National Steel Guitar player and lives in California. So I had a lot of that sort of folk music

influence back then, before I moved here. When I started going to the AFTM meetings here I would hear all kinds of stuff that I had never heard. I have recordings of some of those early AFTM jams from Leo, who was the sound man at that time. You wouldn't believe...

Dan: Old Time String Bands inside, the bluegrass guys would literally hang out in the parking lot, played and jammed and always came in last. There were some great players.

Christy: They would jam in the parking lot all day long and they would always put their name last on the open mic. They wanted to end the day.

Those were guys like Dennis McDaniel, Marshall Wilborn, Mark Maniscalco...

Christy: Yes, there was also a guy named Richard Patero. I don't know if you knew him. He was from Georgia and he and Tom Pittman would get together. They both had low deep voices and they were both great players. He played guitar, Tom played banjo.

I recall going to one of the jams and they knew all these odd and unusual songs and I had no idea what any of them were. I was playing six nights a week so what I knew was what we played and jamming was not a skill that I had developed.

Dan: That's the way it is with a lot of stuff. If you go off to a festival sometimes you are coming into a group of strangers and you roam around and see a group of people...but what's really happening is that they are like little mini-family reunions. People will go sit around campfires with friends that they haven't seen in a long time and some of those are not really an open kind of jam. It's interesting the etiquette that's involved. You can't really crash something like that. You almost have to be invited to some extent.

I described Winfield in that same way. It's like being invited to 105 different family reunions all happening in the same place and they all have different "themes".

Dan: Yes, and it's tough when you don't belong to any of them. Generally you can get a crack in one or two and when you come back the next year everybody is suddenly your friend.

Now wait. I've missed something important here. When did you two get together?

Christy: Around '78.

Dan: We were hanging around the same group of friends and just liked each other.

Christy: He was playing Irish music at that time and I was hanging out with Ralph White for a while and Dan and he became roommates. We were hanging around various AFTM conventions. They had events in Waterloo Park.

Dan: The first ones were in Zilker, right?

Christy: Yes. We were hanging out with the same crowd.

Dan: Yes, we got comfortable with each other.

Y'all are now playing at Tom's Tabooley. Is it the three of you?

Christy: Actually there are four of us. Jerry (Hagin) and John Stansell on bass.

I've known John for several years, played in a couple of different bands with him. He's a great guy and so is his wife Ellen.

Dan: We really all enjoy hanging out together and playing...its not the band that matters most. I mean we have all played with folks that our personalities didn't quite mesh, you know how it is, but this is great.

On your web site you have four or five tunes that are very good. Who is it singing on the song "Golden Vanity"?

Christy: Jesse Gregg, who's not in the band anymore.

OK. I've jammed with Jesse up at Artz. I just couldn't place his voice on that recording. It was quite good.

Dan: Jesse used to play with the Uranium Savages years ago.

I didn't know that. How do you like that?

Christy: He kind of keeps that under his hat. We were a five piece band. I guess Christy and the Plowboys have been together since...2008?

Dan: It's hard to believe.

I want to ask you some more questions about the band in just a second but I just want to say that all of the recordings on your web site are excellent quality recordings.

Christy: Thank you.

Are any of those available on CD?

Dan: We started to try to do it but I work lots of hours. One of the reasons the band has been in existence but not playing very often is due how much I have to work. We got started on that....

Sometimes those efforts take time but you guys have a great start, you just need a few more.

Christy: Yes, they do and we definitely have plans to get back to it.

So I see a compilation CD in the future.

Dan: Yes we have a bunch of songs. One of the things that I do from having done the radio stuff since back in High School is to just search and look for music like when I was a DJ at KUT. That KUT time was entirely for fun. I decided that I wasn't going to try to make any money or a career out of this radio stuff. I'm a tech guy. That's how I make my money. I want to keep music and business completely separated. I work for a living. I live to play music. So I would plow all the money they would give me into looking for recordings, spending time at record auctions, spending time on my knees going through boxes, because I never got over being mad about trying to find that music when I was a kid (laughter).

How many years were you on KUT?

Dan: Twenty.

Wow. I can't believe it was that long. I recall looking forward to Folkways and when I would hear, "this is Dan Foster" and I would be thinking I was in for a good bunch of music. I hadn't met you but I would say to myself, "I know that guy" because it was good entertainment, good music, and it was educational too. You not only played the music, you told its history. You would say something like, "the other day I read about..." and as a listener I felt like I had you right there in the room.

Dan: There is so much great music that rarely gets heard. Anytime somebody talks about music in the '70s that was out there, in any context, the Western Swing names would always come up of Bob Wills, Milton Brown, but dig down and find Smokey Wood with all these great musicians. Houston had an incredibly vital Western Swing scene. It wasn't like Dallas didn't get as much notice, there wasn't as much product that came out of it but there is a really cool blog called "Wired For Sound". Have you heard of that? The internet has become an amazing resource.

No, but I'll check it out. I did check out the links on your web site too. There was a link to something like a thousand and one songs from Appalachia. You have several great links on there and Dan, I also have to say that you were one of the main reasons for the popularity of the KUT Saturday morning show and I know I'm not the only person who feels that way. Several friends of mine have said the same thing. I meant to ask this earlier and I said I'd get back to it. Christy and the Plowboys...how did y'all come up with that name? I get the Christy part.... You mentioned the Plow event in North Carolina, is that the connec-



tion?

Dan: Actually, maybe subconsciously because we were trying to think of a name and that just popped in my head.

Christy: He's the one that comes up with the names. I was in an all-girl band for a while called the Decibelles and we were looking for a name and I asked Dan what we were going to call it and he just said, "I don't know, how about the Decibelles" (laughter). So, he came up with Christy and the Plowboys.

Dan: My favorite name was with old time bands at these contests they will come up with names at the drop of a hat, oh man, all the good ones are taken but my favorite was Dick Butkus and the Tight Ends (laughter).

Do you two get a chance to get to many festivals anymore?

Dan: Not as much as we'd like. We pretty much get to the one in Happy Valley and Plow Days is another trip but I'd like to go to Clifftop.

Christy: We've been to Mt. Airy. We haven't been to Clifftop, that's where everybody goes.

Are there many opportunities for Old Time in Texas?

Dan: Not as much in Texas. Of course folks get together. In Houston there's some folks, Huntsville, the Dallas area has some, but there's a thing they have coming up at Palestine.

Christy: That's a big one at the end of March.

Dan: So there's not very many but there are quite a few people that enjoy it. Doing the radio show around here was great because there would be guys that called up. One of the reasons I did it for so many years, gave up Saturdays, was because I would get phone calls from people and they grew up playing country, old time, bluegrass and they would say, "I haven't heard this stuff on the radio in 30

years". It's so alive and vital but the mainstream culture sort of ignores it. I don't know what it is. They just don't have a place for it. *One of the things I always liked about the name of the Austin Friends of Traditional Music is that it never narrowed music into a specific category.*

Christy: Right!

And the AFTM festivals have that same openness to various styles of music. That really makes it more.... well, friendly.

Christy: We are about to embark on a new open mic for



AFTM at Tom's Tabooley.

Tom's was a pretty small shop at one point has he expanded?

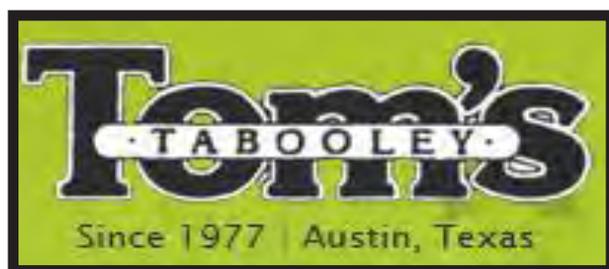
Dan: Yes, he bought the building next door.

Wasn't that Antone's Records?

Christy: No, that's the other side. Antone's is still there. There was a little vintage clothing shop called Sunny's. It's expanded and they have a little room called The Snug. It's got a sliding door where it can be closed off from the rest of the restaurant and it's really a great listening room. We're starting the Open Mic in March on Sunday afternoons on the third Sunday.

Dan: Come sign up and play some music!

I will. Let's talk about Christy and the PlowBoy's music selection. Where do you get your material?



Dan: We have a list of probably 150 songs that we would like to record and we are always talking about the ones we want to record, so when a CD does come out it you probably won't hear very many familiar songs but they will be familiar in genre.

There is an MP3 (that sounds like a live recording) that is on the CTBA web site (at the time of the interview I didn't know the name of this song or remember listening to it - it sounds like the title is "Don't You Cry My Sugar Babe" or at least that is the first part of the lyric in the chorus). There is a web site that links to this recording, they mention that it is Central Texas Bluegrass (the title of the song on the web site is Christy_Plowboys_01). The interesting thing is that each month when I look at the CTBA web site statistics that song consistently will get more hits than any other MP3 of the CTBA web site.

Christy: Hmm, not sure what that is. Dan and I did an a capella for Rounder Records once. We had a tune called "Louisiana Earthquake". There was a guy that came down from New York and recorded a whole bunch of people here in town and he went all over the country and we actually got in on that compilation on Rounder.

The Field Recorders' Collective

Dan: Ray Alden started this really cool project called "Field Reporters Collective". I've been corresponding with people for years because, being interested in old time traditions, most of that stuff is not published. So there will be field recordings that are taken from libraries or collections or people who just happened to make them and will pass them around. So we used to trade tapes. It was really hard to pull all those things together. With the MP3's and the rise of the digital stuff, Ray had this great idea of starting a thing called "Field Reporters Collective" because he had a huge collection of tapes. He's taken all this stuff and made it available. It's a non-profit. If you want to hear recordings by Marcus Martin, who was this incredible fiddle player. There are no commercial recordings available at all of this guy but people that have been trading this stuff for years know of him. So Ray has made those available. Unfortunately Ray passed away a few years ago. He was a great banjo player and just a real nice guy. Before all of that started he had put out a couple of records called...

Christy: "The American Fogeys" and then there was "The Young Fogeys"

Dan: It was old time bands from all around the country.

Christy: I think Double Eagle String Band (an Austin local band) is on one or the other. We're on one and they are on the other.

Dan: So I did a lot of research about fiddler players. I spent a lot of time on weekends. This past weekend I learned Grey Eagle in C from the legendary North Carolina fiddler, J. D. Harris. A couple of guys, Ernest and O.C. Helton, and they are all from the Western part of North Carolina, were recorded at folk festivals back in the forties. Just incredible music. So I do a lot of digging around trying to find music and to try to learn as much as I can about styles. I mean when you hear something like bluegrass it just has this unmistakable sound. Now imagine if there were no recording devices and it was several years ago and somebody tried to describe it to you. Could you imagine it? Absolutely not. There have been so many different styles of music over the decades and every time you discover one there is this amazing epiphany when you have never heard anything like this in your life! So what was it like? There were these same things happening in the teens the early 20's, back in the 1800's... what did that sound like then? That's something that has always driven me to discover. One time I was over at the Barker History Center (now the Center for American History) and I was doing some research into the collection of Townsend Miller. He wrote a wonderful country music column for the Austin Statesman. He was great because he was writing about real country music here in town at the time, he's since passed away, but I was going through his 78 collection up there looking for stuff and

John Wheat (a music historian with the Center for American History) came over and he said, "hey, you like fiddle music don't you? Look at these old tapes he's got from the 60's". There were a couple of big reel-to-reel tapes. On the tapes were the amazing sounds of Teoli Jackson, who was a black fiddle player from down in Ft. Bend, so I was interested in that. I put it on and started listening and the tape broke after a while because the Mylar was getting old. So I spliced it back together again. There were other performances on those old tapes with some great fiddle contests from the 60's and I just love that Texas stuff. It was just so good. It was completely distinct for the time...very strong, very powerful musicianship. So hearing that stuff was amazing but then I heard this music that was mostly noise, tape noise, scratchy stuff and I began to listen and realized that it was really old. I could barely hear it but it sounded like Uncle Jimmy Thompson, who was a guy who started the Grand Old Opry. He was a fiddle player. Fiddling is what got it started. Fiddle music was really, really popular in the early near the turn of the century. His style was this light glancing kind of style. What I heard on the tape was similar to that. He was playing these tunes, they weren't reels, they were other dance forms, schottisches, lancers, and quadrilles. So that was real interesting. I figured it was somebody that had moved here from up East. But he'd announce each tune with a heavy Texas accent, "This is Mr. P.T. Bell of Carrizo Springs Texas, playing Ladies Fancy, D string run down" and I thought, "that guy is not from the North" and so I put that thing together two or three times because the tape was falling apart. You could barely hear it so I put the speaker right in front of a microphone. There were very few notes accompanying the tapes, but with John Wheat's help I was able to determine that the recording had been made by a professor from Texas A&M, William A. Owens, in 1941 down in Carrizo Springs, down close to the border. There were some fiddle tunes and some others that I had never heard before. I wrote to my friend and expert on old time fiddling, Kerry Blech, in Washington. He's a collector out on the west coast. He cleaned my cassette tape copies up real nice and sent me a copy back. You still had to put on headphones and crank it way up but the music was amazing. Owen's book "Sing Me a Song, Tell Me a Story" did mention P.T. Bell, but included little information about him or the circumstances of the recording. So I decided that I would write everyone in Carrizo Springs with the last name of Bell a postcard and see if I got any answers back. His grandson, Verner Lee Bell, answered me back. He said, "Yes, I was there in '41 when the professor came with that big contraption." They were recorded on aluminum disks because it was before tape recorders, so tape was not the first thing used. So I went down to A&M and tried to track those down and I found the box, found the machine. It was a huge box and they looked liked CD's but they were aluminum disks with nothing on them but little numbers scratched in them. So I couldn't figure out how I was going to find it. I finally found a box that had index cards matching with the numbers but there were over 130 of those...Grey Ghost was on one of them. The piano player, Roosevelt Williams, this guy Owens recorded him too. I put them all together but the ones with P.T. Bell in the index were missing. I never found it. I did talk with his son, Verner Lee Bell, who had written a biography so from that I learned that PT was born in 1876, which put him about the same age as Eck Robertson, but he was a staunch conservative...not a drinker, not an entertainer, he was a serious and dedicated old time musician who valued and sought to preserve the old way. Unlike Eck, arguably the first musician to make a commercial recording of country music, and he was rather avant-garde for his time. Mr. Bell was a preservationist at a very early age. Eck was a big hit playing for the 20th century but Mr. Bell was playing for the 19th century. Years later John Wheat came to me and said that he thought he might have found some other recordings. It turns out that they were the same ones but the aluminum disks had never showed up but this bunch of vinyl disks, made in the late 40's, were transcriptions. John directed me to Dr. Karl Miller with Restoration Audio. Using state of the art equipment, Dr. Miller went above and beyond the call of duty to restore the Bell recordings. The result was amazing. We made them available to the Field



Recorders Collective so they are available there.

Well Dan, I could sit here for days listening to you talk about all your searches and discoveries back when. Two things, two more quick questions. Do either of you teach?

Christy: No, not right now. I had one student but the situation was that she lived far away and she worked in town.

OK, so this question is for both of

you and it has to do with improvisation. In bluegrass the musician will improvise on their solos, some being entirely improvisational, they may play the melody but then they will take off and play outside the melody and perhaps even outside the chord structure. With Old Time jams I often hear them play the melody and play only the melody. Talk to me about the role of improvisation in Old Time as a creational outlet.

Dan: It's intense. It's really interesting because it is a different type of improvisation. With a lot of bluegrass you have something almost like jazz, go through the head once, play the melody, and then you are free to follow the chord structure. Anything you want to do, incorporating as little or as much of the melody that makes sense to you is available, free, and that's where the creative bent is. In Old Time music, when you hear a bunch of people all playing in a room it pretty much sounds like everyone is playing the same thing and they are, they are trying to blend in with one another as much as possible. Musicians playing by themselves or with one two other people will have an interesting range of acceptable improvisation. The thing that's cool is with people who can from inside the framework of the tune never really leave the melody but who will continually reinvent it in very interesting little ways so that every time it comes through there will be something different. It has a lot in common with the improvisation in Texas style, although they have gotten a little further afield. Someone can come in that is a classically trained musician, they can go to a fiddle contest and play all sorts of flurries and reverse triplets but that's not what the audience wants to hear. With Texas style you can't leave the melody. You have to stay with the melody, you have to be true to it, but you have to invent inside it. Certain changes and shifts in rhythm, certain ways notes are approached, certain acceptable points where you depart from the melody in a way that's really cool and get big applause from a watchful crowd. It's amazing to watch these contests and realize that this entire room of farmers, ranchers, bankers, stock traders, auto dealers, people in Athens...very conservative...are listening like an 18th century audience might have done with one of those compositions, analyzing it as it goes along. In Old Time, you can take a player like one of my personal favorites, Rich Hartness, and he'll take a fairly simple tune and if you listen as he goes through the melody several times, there is something happening different every time. The same is true with really good players in Irish music. Again, it's within the structure and context of the melody but if you tried to play note for note what he is playing you realize that there is something different every time. Not only that but it's really cool stuff that takes a long time to figure out. I spent a lot of time slowing down recordings of guys like Ed Haley, who was an Old Time Kentucky fiddle player. He played this really cool tune called "Garfield's Blackberry Blossom". It's in G minor. He does these two or three variations that are just knuckle-busters. So the thing is, he is really tight into the melody, he's not leaving it very much, but I'll try to play it and it won't be the same so I'll listen hard and realize that he is dropping that finger and pulling that one back up making this little blue note and popping the index finger down on the G and it does this

amazing thing. I've been working on it for three weeks and I still don't have it (laughter).

Christy: As far as I am concerned it's all improvisation. I don't have any preconceived notions of how it's supposed to be. Often times when I go to North Carolina I may play different chords on the guitar because it sounds right with those players. So I do different chords and also I finger pick so that gives me an opportunity to do lots of different things. I probably wouldn't do that in bluegrass circles but I do in Old Time and nobody gives me dirty lectures.

So, you find a lot of freedom because you are approaching each song in a new way?

Christy: I think so, yes. When Dan's home he's always got some music playing, he may have his earphones on, but I don't study it intensely, unless there is a particular song that I do want to study because I want to learn how they did that particular style.

Are you working on any special projects?

Christy: I've been working on this one thing, a friend of ours...John Clay...he used to be in a band called John Clay and the Lost Austin Band and he's written around a hundred songs. I've been trying to compile his songbook. I've been accumulating some recordings because he is now around 71 and in a Nursing Home. So he's not playing anymore. His songs are great and one of our future endeavors is to do a CD of only his songs. One day we hope to get his songbook together because there are still a few old timers around and even a few new people who say, "whoa, what is that?" That's something that's in the works.

Dan: John was part of the music scene in Austin. In the 30's and 40's there were a lot of great, great bands like Jesse James and His Gang, Jerry Lightsey's father played bass for those guys, Jimmie Heap from up in Taylor, and all these swing bands. Then in the 60's there was an Old Time scene that came together. There was a band called the Waller Creek Boys, Janis Joplin was in that group. They played up at Threadgill's. The whole Threadgill's scene goes back to those guys, Stan Alexander was in that. A whole bunch of folks...like Bill Malone. That scene was over there and then it morphed, a lot of it into the...well, John was the reason a lot of people started writing songs.

Christy: Before the interview Tom you mentioned your rock and roll band playing in Mother Earth and Paul Saint John and John Clay were best friends. Paul, in interviews I read, said that it was John Clay was the reason why he and others started writing songs.

Dan: He's lead a very interesting life. Not an easy one.

Well...I want to thank you for sharing your story with CTBA, and for taking time out of your weekend. Thanks for sharing your story with us.



From the Mailbox:

Runners, walkers, and “the weird” in the Austin American Statesman Capitol 10,000 for the past 8 years have had an opportunity to hear a little bluegrass from Blacktop Bend. The 10K is the largest in Texas and the fifth largest in the nation. In its 35th year, the Capitol 10,000 attracts the silly to the serious and has become an annual rite of spring in Austin, Texas. This year’s 10K event was Sunday March 25th. Blacktop Bend is a CTBA band and a longtime supporter of bluegrass in Central Texas. They were set up on the corner of W. 15th and West Ave, in front of the Caswell House.

George Rios said, “It’s my 11th year playing. I used to have a different band called the ‘Bullcreek Grifters’ before Blacktop Bend”.



Following great anticipation – the progressive bluegrass group, **Rockin’ Acoustic Circus**, is publicly announcing their new band name. Along with original music and a distinct new sound, this all-star line-up is pleased to make known they’ll be recording and performing as **Belfry Fellows**.



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

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June

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Stacy Holt

Barbara & David Brown

Eddie & Pat Zihlman

Ray Cargo

Al James

Tracy Sloan

Rixi Rosenberg

Artist Profile

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Dan Huckabee

The Carper Family

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Jay Blincoe

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Mike Moore

Duane Calvin

Bob Bourgeois

Mike Stroup

The Lost Pines

Piney Grove Ramblers

Karen Abrahams

Christy & The Plowboys

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

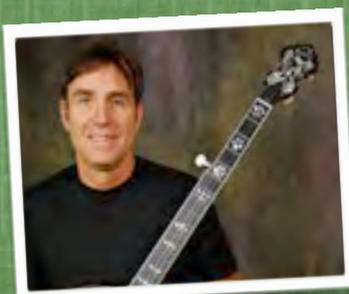


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Hi my name is Ross Nickerson, Join me for an unforgettable once-in-a-lifetime experience traveling to Africa for an African Photo Safari. I can't tell you how excited I am to be teaming up with our Professional Safari guides Kevin and Tricia Dooley on an adventure that none of us will forget for the rest of our lives. In my many years of teaching privately and traveling the world to hold group banjo workshops there has never been a destination as special as visiting Africa.

We'll spend our mornings and late afternoons exploring the wildlife of South Africa, and the mid day will be filled with a banjo workshop that should be fun and

rewarding. Our evenings and nights will be spent in a beautiful safari lodge, including exceptional African cuisine. The workshop will be a small group with lots of opportunity for private lessons and a relaxed atmosphere. Bring along your spouse or friend even if they don't play the banjo, the Safari alone will be an unforgettable experience. Please contact Kevin and allow him to describe this incredible experience to you with all the reasons you should consider joining us.

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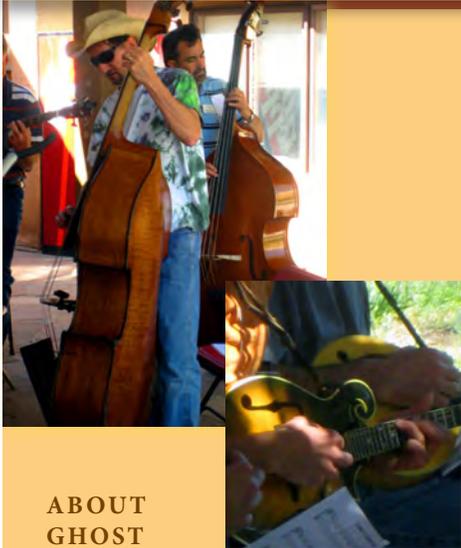
GHOST RANCH



THE LAND THE SKY THE LIGHT



BLUEGRASS CAMP



ABOUT GHOST RANCH

Ghost Ranch, 21,000 acres located in northern New Mexico, stands proud as an ecumenical and interfaith education and retreat center of the Presbyterian Church (U.S.A.). For more than half a century people have come for spiritual development, to discuss issues of peace and justice, to work together in creation care, to paint and write, to hike and ride horseback, to research rich and globally renowned archeological and fossil quarries, to see where Georgia O'Keeffe painted or simply to rest and renew their spirits.

May 16-20, 2012 Is there anything better than a weekend of bluegrass?

Yes, a weekend at the Ghost Ranch Bluegrass Camp, a truly transformational music experience in a magnificent setting! Classes will begin at 3:00 p.m. on Wednesday, May 16.

Fine tune your ensemble playing and harmony singing while you enjoy the beautiful scenery. During your stay at Ghost Ranch you will sharpen your skills on your instrument, make new friends and get a bluegrass band together to perform for the other campers, all in a low stress, high fun environment.

Leadership for the Bluegrass Camp will be provided by Mike Finders and friends. Mike is a singer, songwriter, guitar-picker and professional educator transplanted to Colorado from the Midwest. He began playing solo guitar at 18 and has produced seven recording projects. His most recent project is the bluegrass/Americana band Finders and Youngberg. Their 2011 release, FY5, was the #1 Colorado release on independent Colorado radio stations for the summer of 2011. Mike will be joined by members of Finders and Youngberg and other music professionals to guide novice and intermediate players through standard instrument techniques, including rhythm and lead playing.

Camp courses include:

- Instrument courses for guitar, mandolin, fiddle, banjo, bass and clawhammer banjo
- Beginning Vocals for learning how to get the most out of your voice, conquering inhibitions, finding your range and choosing the correct key
- Harmony Vocals for learning how harmony works in bluegrass, working on tenor and baritone vocal parts, learning tricks for arranging vocals and getting lots of practice trying harmony
- Ensemble & Performance for learning how bluegrass bands get away with using just one microphone, where to stand, what to say in between songs, how loudly to sing harmony.

Write to pfmeneley@gmail.com if you have questions.

Mike Finders, Cahalen Morrison, Aaron & Erin Youngberg, Eli West and Gregg Daigle will lead the sessions.

Registration \$365 + lodging & meals Additional information, including instructor bios, can be found at ghostranch.org or you can call the Registrar at 505.685.4333, ext. 4155.

www.ghostranch.org

Ghost Ranch Education & Retreat Center in Northern New Mexico



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





Bay Area Bluegrass Association



Bay Area Bluegrass Association



Bay Area Bluegrass Association



Bay Area Bluegrass Association

Bluegrass Night in League City

Johnnie Arolfo Civic Center
300 West Walker Street

FEATURING:



Southern Style

Saturday, April 21, 2012

Jam Sessions start @ 4:30 PM, stage show starts @7:00 PM.

Admission is free, door prizes and raffles at every show.

Tasty, inexpensive food and soft drinks are available from the BABA kitchen. No alcohol, but great music and family entertainment!

Details available at www.bayareabluegrass.org



Bay Area Bluegrass Association



Bay Area Bluegrass Association



Bay Area Bluegrass Association



Bay Area Bluegrass Association



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 All Levels Jam
2nd and 4th Monday 7-11PM Waterloo Ice House (38th and Medical)
Contact www.waterlooicehouse.com

BELLVILLE (Spring Creek Club Sponsored)
Bluegrass All Levels JAM & SHOW
Jan. thru Sept 4th Sat; 4pm JAM, 6:30 pm SHOW, Coushatta RV Ranch
Contact: (979) 865-5250 bluegrass221@peoplepc.com www.springcreekbluegrass.com

BRYAN/COLLEGE STATION
Brazos Country Grass
Monday's 6-9PM, JJ. Cody's, 3610 S. College
Contact: www.brazoscountrgrass.com

FAYETTEVILLE
Bluegrass All Levels JAM (Texas Pickin' Park Sponsored)
2nd Sat, April—November, starts at 6 PM, on the Courthouse Square
Contact: info@texaspickinpark.com www.texaspickinpark.com

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

GARLAND
Bluegrass All Levels JAM
Saturday, March- Nov, 7:30PM between Main & State St at 6th,
Contact:

HARWOOD
Bluegrass/Swing/Country JAM & Stage Show (Pot Luck too!)
3rd Sat, 2-9 PM, 9 mi. E. of Luling, Hwy 90
Contact: Tony Conyers (512) 601-1510 or (512) 940-3731

HOUSTON
Bluegrass All Levels JAM
2nd Sat, 1-4 PM, April-November, Houston Railroad Museum,
Contact: (713) 319-8906 www.houstonrrmuseum.org

LEAGUE CITY
Bluegrass All Levels JAM & SHOW 3rd Sat: Jam 5 PM (BABA Sponsored)
Show 6:30 PM Jan- Nov.
Contact: Rick Kirkland (President) (281) 488-2244

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>



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512

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(512) 557-2939

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Ray Cargo
raybo@raylcargo.com

Alan Munde Gazette

Bill Honker
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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

Austin Steamers

Joe Sundell
(501)416-4640
www.theaustinsteamers.com

Bee Creek Boys

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BuffaloGrass

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Chasing Blue

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music@flatlanderfolk.com

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Hem & Haw

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Piney Grove Ramblers

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Ragged Union

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Randy's Rangers

Sigi Field
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Rod Moag and Texas Grass

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Robertson County Line

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The Sieker Band

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Woodstreet Bloodhounds

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708-714-7206
robertbecker1755@sbcglobal.net

Membership and Advertising Rates



CTBA's Volume 2

\$10.00

(includes shipping costs to anywhere in the United States)

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

Central Texas Bluegrass still have a few T-shirts remaining. They are 100% pre-shrunk cotton, high quality shirts with CTBA's logo on the front. Available in Navy Blue and White. Sizes are S, M, L, XL, and XXL. Only \$10.00



Take \$5.00 off the advertising rates if you are already ad business member. Copy deadline is the 15th of the month. Publication is on or about the 1st day of the each month. Send electronic notices to: ctba@centraltexasbluegrass.org Send payment to:

Central Texas Bluegrass Association
 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>

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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'

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

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