

Central

Texas Bluegrass

IBMA Member

Vol. 36 No. 6

June 1, 2014



CTBA'S 18TH ANNUAL BAND SCRAMBLE AND GARAGE SALE FUNDRAISER

SUNDAY, JULY 6TH, 2014 2:00 - 6:00 PM
THREADGILL'S RESTAURANT (#1), 6416 NORTH LAMAR, AUSTIN, TX.

- It's again that time of the year for the Central Texas Bluegrass Association's biggest fundraiser – the **Garage Sale and Band Scramble!** Mark your calendars for **Sunday, July 6**, and make plans to come out and be a part of this popular event.
- This year's festivities will be held at the **Threadgill's Restaurant** on North Lamar, beginning with their weekly Sunday Bluegrass Brunch from 11:00 am to 1:00 pm, followed by the Garage Sale and Band Scramble from 2:00 – 6:00 pm. This is a super fun event, so come on by to participate in the scramble or to cheer on your favorite pickers if you're just a listener.
- We'll pass the tip jar to raise money for the CTBA Youth Scholarship program, one of CTBA's primary missions. On an annual basis, we offer financial support to music camps and workshops for deserving young people.
- DONATIONS NEEDED!** We need your donations to make the Garage Sale a success. Please check around the house for musical items that you no longer want or need. Items that have been donated in the past have included instruments, recording devices, CDs, DVDs, strings, books, etc. These contributions are tax deductible. Simply drop the items off in the collection box at Fiddler's Green (1809 W.35th, Austin, TX 78703) or contact Eddie Collins (tuneman@austin.rr.com) to make arrangements or with questions regarding the band scramble.
- Here is the order of events for Sunday, July 6:
 - 11:00 am – 1:00 pm: CTBA member band **Out of the Blue** plays the Bluegrass Brunch.
 - 2:00 - 4:30 pm: Garage Sale! Buy new and used music-related items, such as instruments, CDs, DVDs, strings, books, etc. Bid on Silent Auction items.
 - 3:00 pm: Band Scramble Begins! The Master of Ceremonies for the eighteenth year in a row will be Eddie Collins, the hardest working bluegrass in Austin. For pickers with stage experience who want to participate, Eddie will place those names in a hat along with the names of the different musical instrument. Then, he will randomly select a name from each hat to instantly form a band. Each new band will have about 30 minutes to work up a couple of tunes.
 - 4:00 - 6:00 pm: Bands will perform their tunes on the venerable Threadgill's stage with their dynamite sound system and a professional sound engineer.
- So, load up the family and head to Threadgill's North for a great cause and a fun time for all! Plenty of free parking.

Meet a Member - Sharon Sandomirsky

CTBA is blessed with a large number of members who have come together in a shared community of people who love bluegrass music. And with those members comes more talent, experiences, and life histories than you can shake a stick at. As we head into a busy time of summer vacations and plans, I thought it would be a good time to meet one of our members to learn a little bit more about her history and about her involvement in our shared bluegrass community. So, this month, let's meet Sharon Sandomirsky.

How long have you been in Austin? (Originally from?)

I arrived in June 1991 from Durham, NC, where I was living since 1968. I was raised in Regina Saskatchewan, Canada.

How long have you been associated with CTBA and why did you get involved?

I got involved soon after I arrived in Austin. Ken Brown encouraged me to join the board.

What is your music involvement? Instruments, singing, etc?

I play acoustic guitar and sing bluegrass, classic country, and old timey.

What bands have you been associated with in the Austin area? Seems like I've heard about the Decibelles and Steelhead String Band? Others?

I joined the Decibelles (Christy Foster, Nancy Fly, Lucy Dubose, Elizabeth Pittman, and Cash Edwards) soon after relocating to Austin. A couple of years later I also started playing old time string band music with Wolf (Michael Cartusciello) and Jerry Hagins, both recent arrivals. Over many years Wolf, Jerry, and I used a number of band names such as the Big Ernie Trio or Big Ernie Barn Dance Orchestra, depending on who else was playing with us. Dan and Christy Foster, Trent Shepherd, and Brink Melton were others we played with. When Wolf moved to the Cabo area of Baha California, Trent, Brink, Jerry, and I continued as the Steelhead String Band.

Who are your favorite artists?

I like the early (40s through 60s) bluegrass sounds of Monroe, Flatt and Scruggs, Jimmy Martin, the Stanley Brothers, Red Allen, Joe Val, Hazel and Alice, and the early brother duets like the Louvin Brothers and Lilly Brothers. I especially like current artists who play in a traditional style like Junior Sisk, Travers Chandler, Danny Bailey, and Joe Mullins.

What was your role in helping get the Sugar Hill record label going?

My ex-husband and I cofounded it. I was an original board member and I was involved in many areas of the business, ranging from accounting and software development to reviewing music submissions and sequencing releases.

You've been very involved with both AFTM and CTBA. What differences do you see in the two organizations and what common goals do they have?

I think the goals of the two organizations are very similar. Both sustain communities where people learn to enjoy and possibly play the music they support. AFTM focuses somewhat more on house concerts and two annual festivals. CTBA concerts tend to be in restaurants or halls. Both hold regular jam sessions.



The musical scope of the two organizations are different. CTBA focuses exclusively on bluegrass while AFTM includes many traditional music styles including bluegrass.

How did your relationship with Hazel Dickens and Alice Gerard come about? Have you been on any of their recordings?

I became friends with Hazel and Alice in the 70s when I lived in Durham, NC, and they lived in the Washington DC area. We would get together at music parties, concerts, and festivals. In the 80s, Alice moved to Galax, VA, and she would often visit Durham and stay with me. After a few years she moved to Durham where she still lives.

I am on two recordings with Alice and another music friend of ours, Gail Gillespie: The self-released *Herald Angels* and *The Road to Agate Hill* released on the 5-String Productions label.

Were you one of the founding members of KOOP radio? Share a brief history of your involvement with the Strictly Bluegrass program.

I was a board member of CTBA when KOOP got started and remember many conversations with Keith Davis, John Hood, and Rod Moag about putting together the Strictly Bluegrass program on the new station. At first, I got involved with the Strictly Bluegrass collective by sometimes helping Rod Moag when he was DJ. After a couple of years I trained and joined the group.

Seems you tend to favor groups like the Stanley Brothers and the Louvin Brothers in the material you play on the air. Is there a reason for that?

I started out listening to and playing old timey music. We would sing and play early country duets by the various brother groups like The Monroe brothers, Lilly Brothers, and Stanley brothers.

That was how I fell in love with bluegrass. I do tend to like the very emotional gospel music and songs that tell stories of hardship.

What do you do when you're not pursuing music; what's your life like outside of bluegrass?

I retired from software development about eight years ago. That gave me more time to do things I'd been squeezing into weekends and vacations: playing and listening to music, going to music festivals, and general travel.

Anything else you'd like to talk about? Outside interests? Pet projects? Future plans? Playing with others on in public?

I've been playing duet music with Georgia Canfield (vocal, mandolin, guitar) for many years. We do many kinds of music (bluegrass, early country duets, old timey, classic country) in the early country brother duet style. In the last year, Elise Bright has joined us on fiddle and viola. We've played at the AFTM concert series at Flipnotics this year and are regulars at the New World Deli monthly open mike with Eddie Collins. We're calling ourselves "The Hill Country Harmonizers". We've got a future concert booked at the Ham Jam concert series and are interested in playing more in public.

As we travel down the road of life and through this bluegrass community, you just never know who the person next to you is or what series of events has brought him or her to this particular place at this particular time. Some folks have compared that experience to a large quilt made up of many bright and colorful swatches. Well, Sharon is certainly one of those interesting swatches and I'm proud to know that she's stitched together along with all of us on this community quilt we call bluegrass.



Sharon at her Sunday gig hosting Strictly Bluegrass on KOOP FM





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Tuning and Intonation, Part 3 - Compensation

by Dave Trexler

Have you ever wondered why your acoustic guitar's saddle is set at an angle in the bridge? Or why there's that odd pattern on top? Both relate to *compensation* or the difference between the *scale length* of a fretted instrument and the actual *vibrating length* of each string. This difference improves intonation.

First, some definitions. Scale length is the distance from the nut to the octave (or 12th) fret, times two. This is the measurement used to derive accurate fret placement, usually from the "12th root of 2" calculations discussed previously. Martin's "long" scale length, used on Dreadnoughts and other larger bodied instruments, is 25.4 inches. Various other scale lengths are used for guitars, and, of course, other instruments. (Scale length affects feel, playability, string choice, and sound, but that's a topic for later.)

Vibrating length, on the other hand, is the actual length of the string between the leading edge of the nut and the crest of the saddle. Accurate intonation requires that vibrating lengths be a bit longer than the scale length and vary from string to string. But why is this necessary?



The extra length is required because when you press a string to fret a note, it stretches just a bit, making it go sharp, or higher. The added string length at the bridge-end *compensates* for this stretching because, at the same tension, the lengthened string is flatter, or lower, thus correcting the sharpness. (Other variables include string height above the frets, string material, age, condition, and changes in temperature and humidity, etc.)

The string-to-string variation is mostly because larger diameter strings (or string cores on wound strings) tend to require more compensation. On your Martin Dreadnought, the vibrating length of the high E-string is about $\frac{3}{32}$ " longer than the scale length, with the low E-string about $\frac{7}{32}$ " longer. On a standard steel-string guitar, this creates the normal offset (extra length) and inclination (angle) of the saddle slot, which is designed into your instrument.

The location and angle of the saddle slot is not always accurate on every instrument, for various reasons. Sometimes, the slot must be plugged and re-cut in the correct location for proper intonation. Occasionally, the entire bridge must be removed and replaced to correctly configure the saddle slot and bridge pins.

Many fine guitars have straight, uncompensated saddles, or saddles that are too narrow to compensate. If the saddle is wide enough, however, it can be compensated for each string, by crafting a particular wavy, zigzag, or staggered pattern onto the crown. Replacing an uncompensated saddle with a compensated one can noticeably improve the intonation of your guitar.

A few final observations. Some instruments, like mandolins, have floating bridges (with or without compensated crowns), or adjustable saddles, like electric guitars, that can be moved for optimal intonation. Classical guitars and banjos tend to need less compensation than steel string guitars, though they're sometimes also compensated at the nut. Twelve-string guitars are particularly problematic to intonate because of the difference in string core size on the wound strings, especially the low-E pair. A compensated six-string saddle can sound worse on a 12-string than an uncompensated one, though you can have a custom 12-string compensated saddle made.

This concludes, for now, our discussion of tuning and intonation. Next time we'll look at the elements of a basic setup, starting with *neck relief*.





In case you missed the **Bluegrass Heritage Festival** in Arlington, Texas, back in March, here's a shot of Junior Sisk and Ramblers Choice. The Bluegrass Heritage Foundation always puts on a fantastic festival each year there in Arlington. And, as you'll see in the poster on the next page, the Wylie festival will be well worth the drive up north. Photo by Ken Brown.

Camp Bluegrass

The 28th annual **Camp Bluegrass** celebrates the music of the Stanley Brothers, July 13-18, 2014. Camp Bluegrass is a one-week residential bluegrass music workshop held at South Plains College in Levelland, Texas.

Special Stanley Brothers events include a history lecture Tuesday and an All Stanley Brothers Faculty Concert on Tuesday night. In addition, all instructors will present Stanley material in their classes.

Instructor Gerald Jones will present a special workshop on Ralph Stanley's banjo style. Singing workshops will include Angel Band, Man of Constant Sorrow, and other favorites. Details are available at campbluegrass.com.



The May family from Lometa, TX. Ethan on banjo and John-Samuel on guitar. Photo by bob vestal.

The Central Texas Bluegrass Association is pleased to announce this year's recipients of the Willa Beach-Porter **CTBA Music Scholarships**. The scholarships are awarded each year to students who have demonstrated a serious interest and performance talent in bluegrass music.

This year's winners are 14-year old **Ethan May** and 12-year old **John-Samuel May** of Lometa, TX. The brothers perform as The May Brothers and play at local churches, festivals, and fundraisers. They also perform on stage regularly at the Pearl Bluegrass 1st Saturday Jam and Stage Show. Ethan plays banjo and studies with Rolf Sieker. He desires to play professionally, be as good as Rolf Sieker, and win the Texas State Banjo Championship in a year or two. Brother John-Samuel has studied flat picking guitar with Derik Groves and JP Shafer, and also has his eyes set on the Texas Flat Picking Championship. Some of the words used to describe these two young musicians are "humble, very dedicated, talented, potential, and maturity"

Keep an eye out, too, for their younger sister who is learning the fiddle.

Both boys plan to use their scholarships to attend Joe Carr's Camp Bluegrass in July at South Plains College in Levelland where they will have the opportunity to study with some of the finest bluegrass musicians in the country. Congratulations to Ethan and John-Samuel!



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Join us on Saturday, July 5 for the Wylie Jubilee featuring live bluegrass music on Ballard Avenue in the center of historic downtown Wylie! This Independence Day celebration will feature live bluegrass music

from 3:00pm until 10:00pm as well as a car show, chili cook-off, arts and crafts fair!

And it's all FREE with no ticket required!

Visit DiscoverWylie.com



This great event is presented by the Wylie Downtown Merchants Association, the City of Wylie, and the Bluegrass Heritage Foundation.

Downtown Wylie has great places to jam, so come join us and pick all afternoon and evening!

The Wylie Best Western Plus is the host hotel for this event. Call 972-429-1771 discounted room rates.

Ballard Avenue just North of Highway 78
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Wylie Texas is located just a few minutes north of Firewheel Mall on Highway 78 northeast of Garland and south of Lake Lavon.

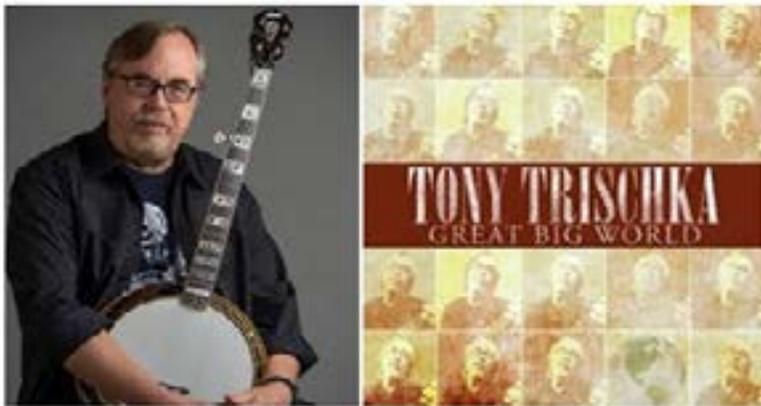
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Tony Trischka – Great Big World

by Jamie Stubblefield

What do Steve Martin, Noam Pikelny, Mike Compton, Michael Daves, Ramblin' Jack Elliott, and actor John Goodman have in common? They are but a few of the artists joining Tony Trischka on his latest offering, *Great Big World*. Béla Fleck muses that “Tony could be the father of the modern banjo,” and the diversity of music here is a testament to this assertion. It is the culmination of his having spent more than forty years mastering his own musical virtuosity, writing educational materials, teaching online courses, and giving lessons to beginners. As such, this record showcases all of this artist’s talents: the banjo picker, the composer, the arranger, and the songsmith.



Ten of the thirteen tracks are original compositions and include both songs and instrumentals. The album begins with an elegant bluegrass song (can you use those two words together?) *Say Goodbye*, sung by Chris Eldridge of Punch Brothers fame.

Although an original, *Promontory Point* is a familiar-sounding tune, recorded as a banjo duet with Steve Martin. There is a distinct contrast between instruments as Martin plays in the clawhammer style,

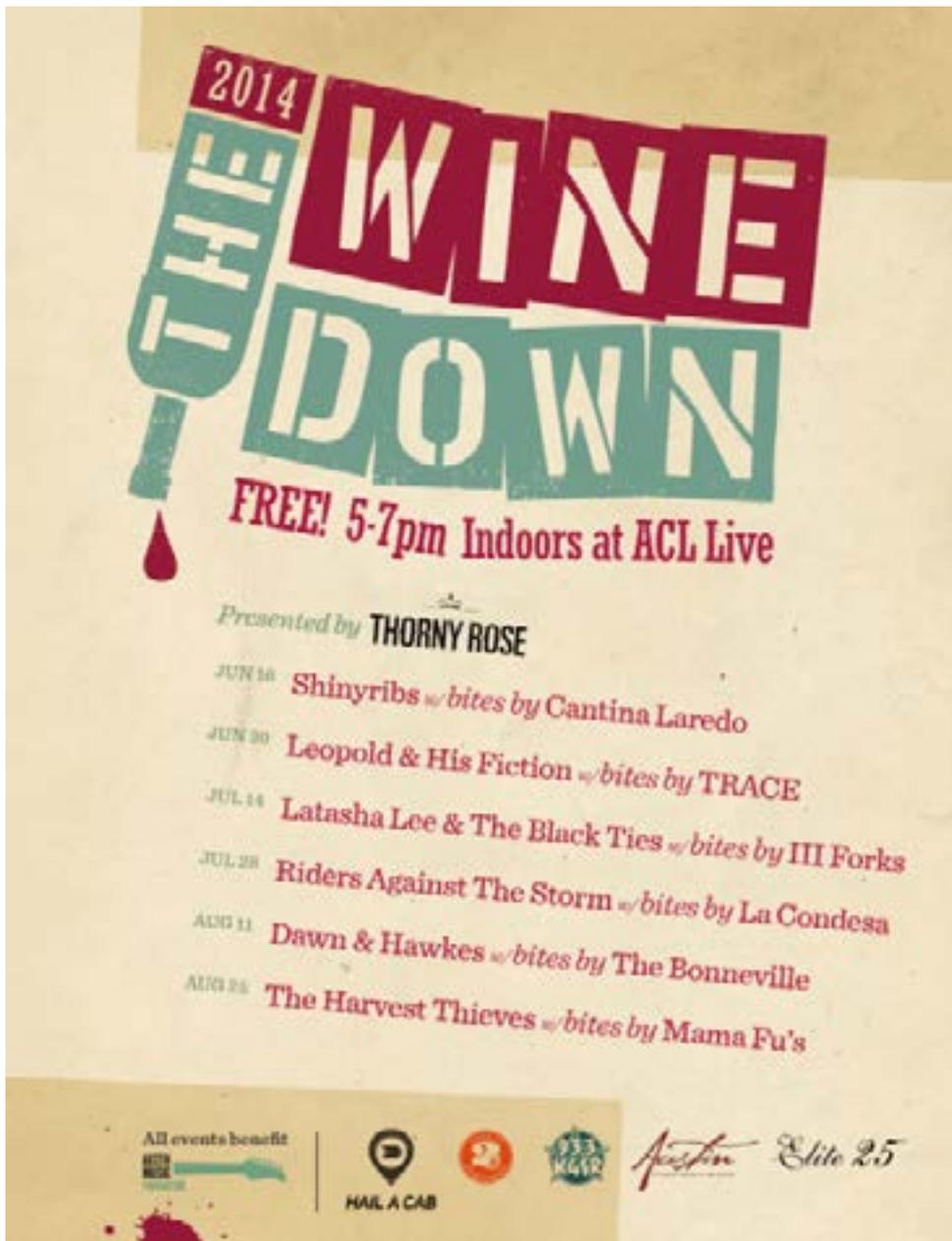
while Tony plays in a single string style on a cello banjo. It’s a relatively simple tune, reminiscent of some of Martin’s recent work, but for me it is the cello banjo that cements its originality.

The title track brings Noam Pikelny into the rotation, joining Tony for a double banjo arrangement, with Andy Statman on mandolin. It is paired in a medley with *Purple Trees of Colorado*, where Mike Compton picks up the mando. Michael Daves delivers his usual intrepid vocal performance on *I Wonder Where You Are Tonight*, done in the key of F, which Tony says he modified slightly from the standard version. Another “big song” is Tony’s *Wild Bill Hickok*, sung by our folk hero Ramblin’ Jack Elliott with actor John Goodman adding a dramatic recitation.

Trischka’s renditions of the Stephen Foster old favorite *Angelina Baker* (sung by Michael Daves and Aoife O’Donovan) and the Woody Guthrie standard *Do Re Mi* display his fluency with traditional American musical styles, as well as his ability to impart those forms with his distinctive point of view. The album closes with *Swag Bag Rag*, a new tune written in the style of turn-of-the-century parlor music performed as a solo piece.

His confident mastery and the “no boundaries” creativity that drive *Great Big World* have been consistent trademarks of Tony Trischka’s long and prolific career. In response to the question of how this album connects to and/or distinguishes itself from his previous work, Tony states, “It connects all the way back to my first two albums (*Bluegrass Light*, 1973, *Heartlands*, 1974). Of course, I think it’s more refined, as I have honed my aesthetic over all these years so it is an evolution of all of my albums.” I think that Trischka fans will definitely agree.





The **2014 Wine Down**, a music series presented by Thorny Rose Wines along with fellow new collaborators Hail a Cab and the Austin Music Foundation, as well as returning supporter 2nd Street District, is **BACK!**

This year's series will spice up the beginning of the week by moving to Mondays, while cooling down the summer evenings by relocating inside on ACL Live's air-conditioned floor.

The popular music series has become an anchor to driving people down to 2nd Street to experience lively nights of shopping, eating and strolling down the 2nd Street corridor.

The Wine Down is **free and open to the public** and takes place from 5:00 - 7:00 pm at ACL Live at The Moody Theater. In addition, each event will host giveaways for merchandise from businesses around the 2nd Street neighborhood.

For more info about the 2014 Wine Down and the

Austin Music Foundation, see their website at austinmusicfoundation.org.





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Meet an Artist – Mike Montgomery

What do astronomy and bluegrass have in common? Well, we all like to look up at all the stars in the universe when we're out at night. And we all like to listen to or play bluegrass music. But, for some (one?), they're much more closely related than you'd think. This month's artist in review is Mike Montgomery, fiddler extraordinaire and researcher of the heavens, so to speak. Let's start with a little history; yours not the stars.

My first band was the bluegrass band Hard To Make a Living (HTML). I was a founding member back in 1997 along with John Hood and Shawn Spiars; Chris Teague has also played with HTML over the years.

After I got my PhD in Astronomy from UT in 1998, I moved to Europe for 5 1/2 years. When I got back, I was lucky enough to play with Whit Smith's Hot Jazz Caravan, a swing and Western Swing group, for 1 1/2 years. That's where I met J. D. Pendley (guitar) and Ryan Gould (bass). When that band broke up, the three of us started playing gigs as The String Beans. J. D. and Ryan are both full-time musicians playing in many other bands and groups, but we occasionally get together as the String Beans.



Where are you from originally and how long have you been in Austin?

I went to elementary and middle school in Stillwater, OK -- incidentally, the same place Mark Rubin is from -- and we used to go to the Winfield, KS, bluegrass festival every year. I was there one of the years that Mark O'Connor won the flatpicking contest. I went to high school in Victoria, TX, and I was friends with Randy Powell of the Powell family. Due to school and my job, I lived in Austin four years in the '80s, six years in the '90s, and I moved back in 2004 and I'm still here!

How long have you been playing? More than one instrument?

I've been playing violin/fiddle since I was 11. I've dabbled with piano and mandolin, but I just learn too slowly to have enough practice time for more than one instrument!

Has it always been bluegrass for you?

Growing up, my dad had about 5,000 old timey and bluegrass LPs, so I've always been listening to it, and I've been playing it since I started learning the violin in the public schools. I also play some swing and even some classical music. But, the music I play in public is almost exclusively bluegrass or Swing.

Who are your favorite musicians/songs? What do you listen to?

As a bluegrass fiddler, my hero growing up was Kenny Baker; you just can't beat his tastefulness and style. Nowadays I think the gold standard is Stuart Duncan, although there are lots of exciting young fiddlers. In the old timey genre I really liked fiddling Arthur Smith and Clark Kessinger -- they were both a bit ahead of their time. On the jazz side, I was also a big fan of Stephane Grappelli. For bluegrass bands and vocals, I really like the Stanley Brothers, The Monroe Brothers, and of course Bill Monroe's all-star band of the 1940s.

Are you working outside of playing music? That is, do you have a life outside of bluegrass?

I work as a Research Scientist in the Department of Astronomy at UT-Austin. It's my other passion in life.

How and when did the String Beans get started?

We got started in 2007. One of our first gigs was at the Senior Center in San Marcos. We've also played at Clifford's Wine Bar in Wimberley, TX, which shut down a few years ago, and at Artz Ribhouse, which also closed a year or two ago. Hopefully, we weren't the cause of both! We don't currently have a residency, although Ryan and J. D. do have other regular gigs.

Who handles what duties – writing, singing, etc.

J. D. does the arrangements -- intros, outros, modulations, harmonies. Ryan provides the energy and occasional vocals. I just try to not get lost! The music is a mixture of Swing, Western Swing, old timey, and a little bluegrass.

What is your favorite part of performing in public?

The energy you get from it is the best part. Also, when the audience is really into it, it's very satisfying to play something and know that they're enjoying it.

When did you get involved in CTBA and why?

John Hood got me involved way back in 1997 and again in 2004 when I moved back to Austin. The CTBA went through a difficult period a few years after that and there was talk of closing it down. Fortunately, the membership stepped up and it's been doing well ever since.

What advice would you give to someone wanting to start learning to play an instrument?

There are lots of things you can do, and they're all good: take lessons, practice on your own, listen to recordings, and go to bluegrass jams. Going to jams is probably the most important when it comes to actually figuring out how to play in a band setting, which is what bluegrass is really all about.

What advice would you give to anyone wanting to start a bluegrass band or perform in public?

I'd say try to make friends with like-minded musicians at jams and festivals and put a band together that way. It's not as hard as it sounds and most bands start out this way.

So, keep your eyes and ears open for a chance to hear Mike, and the String Beans, or whoever else he's playing with. He's even been known to play at the New World Deli open mic and at the Cactus Cafe. Wherever you find him, you'll have found a terrific fiddler, a good guy, and a real-life astronomer!



Mike with Legendary Texas Playboy Johnny Gimble.



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The Ledbetters

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kthdrake@wildblue.net

The Lost Pines

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

The Pickin' Ranch Ramblers

Ritchie Mintz
ritchie@ritchiemintz.com

The Prime Time Ramblers

Jacob Roberts jrobertsrr@gmail.com

The Showmen Bluegrass Band

Ben Buchanan
bbuchanan6@austin.rr.com

The Sieker Band

Rolf & Beate Sieker 512-733-2857
www.siekerband.com
thesiekers@aol.com

The Stray Bullets

Bob Cartwright
512-415-8080
bob.cartwright@sbcglobal.net
www.facebook.com/thestraybullets
www.reverbnation.com/thestraybullets

The Wimberley Bunch

Marilyn Lumia 512-557-2112

Third Rail

Susannah Armstrong
936-870-7819
thirdrailbluegrass@gmail.com

Upham Family Band

Tracie Upham
uphambluegrass@gmail.com

White Dove

Angie Beaubouef
glen_angieb@yahoo.com

Wires and Wood

David Dyer 210-680-1889
wiresandwood.net
daviddyer@satx.rr.com

Woodstreet Bloodhounds

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

Yellowgrass

Brett Morgan 512-745-0671
morganpiper@yahoo.com



August 7-9, 2014 • Arlington Texas

A three day camp for Banjo, Mandolin, Guitar, Fiddle, Songwriting/Vocal, Dobro, Bass, & Fingerstyle Guitar



Bluegrass Banjo

- Alison Brown
- Bill Evans
- Gerald Jones
- Alan Tompkins

Flatpick Guitar

- Brad Davis
- Dix Bruce
- Clay Powers

Mandolin

- Dix Bruce
- Nate Lee
- Gerald Jones

Fiddle

- Texas Shorty
- Dale Morris Jr
- Dale Morris Sr
- Nate Lee

Fingerstyle Guitar

- David Hamburger
- Sam Swank

Bass

- Irl Hees

Clawhammer Banjo

- D. Lee Thomas

Vocals/Harmony

- Dave Walser

Small class sizes with hands-on instruction and an emphasis on family friendly fun is what you can expect at Acoustic Music Camp 2014. Come join us this August in Dallas/Fort

Worth area and learn to make better music in a friendly, supportive

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Space is Limited So Register Today



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call or email Gerald Jones:

214-236-0783

info@AcousticMusicCamp.com

Burnt Ends

Not the main meal but just some tasty bits

American Banjo Camp has announced its 2014 class schedule and you're invited to join them for their 12th annual camp.

American Banjo Camp offers a weekend of intense instruction with some of the best old-time and bluegrass banjo players around (not to mention great fiddlers and guitar players), plus demonstrations, concerts, and plenty of jamming opportunities. The camp runs Sept. 5-7 2014 in Fort Flagler State Park in Nordland, Washington. For more info, see americanbanjocamp.com or americanbanjocamp.com/SchedNew.pdf for the complete schedule.



The Bugle Boy Foundation has an impressive lineup scheduled for June. Located in La Grange, the Bugle Boy Foundation is a 501(c)(3) non-profit organization devoted to sustaining and elevating original live music through the operation of the listening room and a variety of other exciting projects in the community. For complete info, see www.thebugleboy.org/events.php?status=active.

On Saturday, June 21st, the **Bay Area Bluegrass Association** monthly show will feature the **Pausitive Band** (www.pausitiveband.com/index.html), a fresh and uprising family band with tight and beautiful harmony that only a family can produce. Also appearing will be Prairie Fire and Cypress Creek (www.cypresscreekband.com). Jam sessions start around 5:00 and the stage shows kick off at 7:00 p.m. All the fun happens in the Johnnie Arolfo Civic Center located on 300 W. Walker in **League City, TX**. Contact BABA President Rick Kirkland crk5820@msn.com, 281-488-2244, or www.bayareabluegrass.org for more info.



Four Fights Per Pint will be playing The Central Park Concert Series on June 22 in Seguin, Texas. They hit the stage at 7:00 pm. If you're up that way, check 'em out. You'll be glad you did.

If you're vacationing up in Colorado early this month, Folk West has announced its schedule of workshops for their **Pagosa Folk 'N Bluegrass** event. It runs June 6, 7, & 8, in Reservoir Hill Park, Pagosa Springs, Colorado. See their website www.folkwest.com for more info..



BLUEGRASS JAMS!!!

NOTICE: Be sure to contact the venue and/or host to ensure the jam/show is still active. The only info we have about each of these is what was sent to us. If you find a problem with any venue or need to change your information, drop us a line at ctba@centralbluegrass.org.

Austin

2nd & 4th Saturday, CTBA Sponsored beginner-intermediate jam, 3801 Berkman Drive, 78723, 3:00 - 5:00 pm. Steve Mangold, 512-345-6155.

3rd Saturday, AFTM Contradance, 7:30 - 11 PM, Info: 3501 Red River, \$7, 512-453-8936

1st & 3rd Thursday, beginner/intermediate, 7:00 pm, 512-345-6155.

Every Sunday, Hill's Cafe, 4700 S. Congress Ave, Austin 78745, 2:00 pm

Every Tuesday, Texas Old Time Fiddlers Jam, 8:00-10:00 pm, Scholz Garten, 1607 San Jacinto, 78701. Info: Tom Lindsey, lindseytg@aol.com or 512-301-3856.

2nd & 4th Monday, Waterloo Ice House, 8600 Burnet Road, 7:00-9:30 pm. Jerry 512-834-1070

Bandera

4th Friday, 6:30 pm, Silver Sage Corral, east of Bandera. Info: 830-796-4969 (No jam on Good Friday)

Bellville

4th Saturday, Jam & Show (Spring Creek Club Sponsored), Jan-Sep, Jam @ 4:00 pm, Show @ 6:30, Coushatta RV Ranch, 979-865-5250, bluegrass221@peoplepc.com, www.springcreekbluegrass.com

Carrollton

Jam info at: www.meetup.com/bluegrass-142

Clear Lake - First Tuesday, 7-9 at Fuddrucker's, 2040 NASA Pkwy, Houston, 77058, Info: http://www.bayareabluegrass.org/Jam_Stacks.html

Corpus Christi

2nd Sunday, 2:00 pm, Heritage Park, Corpus Christi, South Texas Bluegrass Association, Info: Bill Davis 361-387-4552

Dallas

1st Tue., Bluegrass Heritage Foundation jam, 7:00 pm, Charley's Guitar Shop, 2720 Royal Lane, www.charleysguitar.com, 972-243-4187

Dickinson - Every Friday, 7-9 pm, Dickinson BBQ and Steakhouse, 2111 FM 517 East, 77539, Info: http://www.bayareabluegrass.org/Jam_Stacks.html

Fayetteville

2nd weekend, April - November, starts at 6:00 pm, Courthouse Square, info: www.texaspickinpark.com, Tom Duplissey at 512-415-3177

Field Creek

1st Sat, Field Creek Music, 6:00 pm, Field Creek is between Llano and Brady on Hwy 71. Info: Bill Tuckness 325-247-3223

Florence

Every Friday, Art's Opry Bluegrass Jam & Show, 5:30 pm, Art's Ribs & BBQ, 212 E. Main St., Beginner's jam at 5 PM, sigi@sigi.us, 512-869-8076

Every Sunday, Bluegrass Jam, 1:30-4 pm, Art's Ribs & BBQ, 212 E. Main St., sigi@sigi.us, 512-869-8076

Garland

Bluegrass on the Square between Main & State Streets at 6th from 7:30 - 1:00 AM. Contact: Jim Miller 972-276-3197.

Georgetown

Every Thursday at Dickey's BBQ Pit, 723 W. University Ave, 78626, 5:30 to 7:30 pm, 512-869-8076 or sigi@sigi.us.

Glen Rose

3rd Sat., Oakdale Park, Paluxy River Bluegrass Assn. Jam @ 2:00 pm, free stage show @ 6:00 pm, Friday night camping encouraged, John Scott 817-525-0558

Harwood

3rd Sat., 2-9 pm, Jam & Stage Show, 9 mi. E. of Luling, Hwy 90, Info: Tony Conyers 512-601-1510 or 512-940-3731

Hondo

1st Friday, Hondo Hootenanny, starts at 11 am, Hondo Community Center, 1014 18th st, Hondo, TX Info: 830-426-2831

League City

3rd Sat., (Jan-Nov) Jam 4:30pm (BABA Sponsored) Show at 7:00 pm, Info: Rick Kirkland 281-488-2244, www.bayareabluegrass.org

Liberty Hill

4th Sat., Jam, 4-9 pm, Hwy 29 West, Info: Teresa Garner 512-963-4612

Llano

4th Sat. (Jan. - Oct.), Bluegrass in the Hill Country Jam, 5:30-10:30 pm, at The Badu House, Info: info@BluegrassInTheHill-Country.org

2nd & 4th Thursday, beginner/intermediate, 7:00 pm, First Presbyterian Church, Info: Jeff White 325-248-4114

1st Sat., Field Creek Fiddle Jam, 6-9 pm, Field Creek is between Llano and Brady on Hwy 71, Info: Bill Tuckness 325-247-3223

3rd Sat., Pontotoc Fiddle Jam, 6-9 PM, Pontotoc is between Llano and Brady on Hwy 71, Info: Bill Tuckness, 325-247-3223

Medina

2nd Tue., All Gospel Jam 6: pm, First Baptist Church, Info: Linda Barton 830-589-2486

Montgomery

1st Sat., Jam, 10 am-2 pm, downtown historical District, Discount coupons at local KOA, Info: Mike Davis mld@consolidated.net

Pearl

1st Sat, Pearl Bluegrass Jam & Show, 10 am, Pearl Community Center, FM 183 (not US 183) 7 mi South of Purmela, Info: Ronald Medart 254-865-6013, www.pearlbluegrass.com

Round rock

3rd Sat., 2-5 pm, Danny Ray's Music, 12 Chisholm Trail, www.dannyraymusic.com, 512-671-8663

San Antonio - Mondays, The Barbecue Station, 1610 N.E. Loop 410, Harry Wurzbach exit, 6:30pm, 210-824-9191

Shulenburg

1st & 3rd Tue., RV Park Clubhouse, 6:30-9:00 pm, Contact: Loretta Baumgarten 979-743-4388 or Camp@SchulenburgRVPark.com

Utopia

3rd Friday, Jam, 7:00 pm, Senior Citizens Center, Info: Skip Doerr 830-966-6362



CTBA has recently registered to participate in the AmazonSmile Foundation program. **AmazonSmile** is a website operated by Amazon that lets customers enjoy the same wide selection of products, low prices, and convenient shopping features as on Amazon.com.

The difference is that when you shop on AmazonSmile (smile.amazon.com), the AmazonSmile Foundation donates 0.5% of the price of eligible purchases to the charitable organization you select, e.g., CTBA.

This program is similar to the Randall's Good Neighbor Program in that, once you select a charity, Amazon donates 0.5% of what you purchase to that charity.

It's easy to get started.

Just go to smile.amazon.com (instead of amazon.com). The system asks you to select a charity. In the **Or pick your own charitable organization** textbox, type **central texas bluegrass** and click on **Search**.

The system then displays the Central Texas Bluegrass Association name. Just click on **Select**. Amazon then displays a confirmation message to let you know that your charity selection was successful.

So, from now on, you simply go to smile.amazon.com instead of amazon.com for all your online shopping and know that part of your purchases price will help support CTBA programs, like our scholarship.



Got a note from Teresa Garner, owner of the **Stocktank General Store** in Liberty Hill. Turns out they host a bluegrass jam on the fourth Saturday from 4:00 to 9:00 pm. You can call her at 512-963-4612 for more information. They have covered porches, shade trees, a restaurant, soft beverages and beer and, some say, it's is the perfect bluegrass jam location. Guess there's just one way for us to find out.

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.

You can also request the form from your local store.

Membership and Advertising Rates



CTBA's Volume 2, \$10.00, (includes shipping to anywhere in the United States).

The printed newsletter costs CTBA about \$26/year per mailed subscription. If you can, please select E-mail Newsletter.

Membership Rates:	with E-mail Newsletter	with Paper Newsletter
Individual	\$25.00	\$30.00
Band	\$35.00	\$40.00
Student	\$15.00	\$20.00
Family	\$35.00	\$40.00
Business	\$50.00	\$55.00
Lifetime	\$300.00	\$300.00

CTBA has 100% pre-shrunk cotton, high-quality t-shirts with CTBA's logo on the front, available in Black and White in S, M, L, XL, and XXL for only \$15.00. The new Mona Lisa and Earl Scruggs t-shirts are \$20.00.

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 the each month. Send electronic notices to: ctba@centraltexasbluegrass.org. Send payment to:

Central Texas Bluegrass Association
 Attention: Editor
 P. O. 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 CDs or would like us to include promo material for artists performing in Texas, please send to our e-mail at ctba@centraltexasbluegrass.org or snail mail to the PO Box listed above.

Ad Size	Price
FULL PAGE	\$30.00
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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 provides festival venues for our readers and fans of bluegrass music to enjoy.
 KEEP ON PICKIN'!