

Central

Texas Bluegrass

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IBMA Member

Vol. 33 No. 11

November 1, 2011



Texas Pickin' Park



HARD ROAD

Friday Nov 11

Show 7:00PM, \$10

Hard Road

Country Place Hotel

Fayetteville, TX

Opening: *3rd Rail*

Saturday Nov 12 - on the square

Workshops: (check in at the old firehouse on the square for workshop locations)

Dobro - Robert Duke (10:00AM) \$25

Banjo Setup Demonstration - Jerry Rabun (10:00AM) Free

Mandolin - Steve Smith, Bass - Anne Luna, Voice - Chris Sanders (1:00PM) \$45

Slow Jam (11:00AM) Free, open, bring your instrument

Square Dance (3:00PM) Free

Band Performances (4:00-7:00PM) Free!!!

*Robertson County Line, Southern Style,
Seven Miles off the Blacktop*

The Listening Post



Blacktop Bend

For several years we would hear at our gigs, "Can we buy your CD?", and we had to sadly say we did not have one....

We spent a year of blood sweat and tears putting it together and now it's here! Here's where to get one.

- CD Baby
- Waterloo Records on West 6th.
- Cheapo Records at 914 North Lamar Boulevard.

And of course you can always get one at our gigs!

I'd like to thank all of you because if you're family, friend, musician, or lover of good music, you helped us complete this project.

We are very proud of it and we hope you like and listen to it for years to come.

We'd like to thank all the members of the Central Texas Bluegrass Association and Austin Friends of Tradition Music for their support of bluegrass, traditional, and live music in central Texas.

Hope to see you soon!
- George Rios



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

Monroe Birthday Bash a Huge CTBA Success!!!



The Monroe Centennial held at Central Park North was an unqualified success. The weather was great, the sound engineering went well, and the place was packed. By the time the Blue Grass Boys came on, you just about couldn't find a place to sit down.

This event really raised the public profile of the CTBA, perhaps more than any event we've had since the big concerts at the Bass Concert Hall back in the 1980's. Everybody who entered the deck area from the parking lot had to pass the two CTBA pavilions, and see our banner, the newsletters, the artist merchandise, and the raffle instruments, not to mention the hardworking CTBA volunteers behind the tables.

I think a lot of Central Texans were forcefully apprised of the existence of the CTBA by this event, and they learned a lot about bluegrass and Bill Monroe.

While a whole lot of people contributed to this event, I'd like to single out two people for special praise: Jami Hampton, who organized the whole thing; and Tim Towell, who assisted Ben Hodges (the talent buyer) by procuring the services of the Blue Grass Boys. Let's award a set of gold picks to Jami and Tim. - Ken Brown



Hey! Thar's Bluegrass at One World Theater!



Last Tuesday I had the great fortune to win free tickets to see Ralph Stanley at the One World Theatre (thanks to Tom Duplissey and the powers of Facebook!) When Ralph Stanley sings "O Death, won't you spare me over 'til another year," you can tell he really means it.

Though he looks it and

then some, at 81-years-old his voice sounds as genuine and gritty as ever. In addition to his soulful and spirited singing on such Stanley Brothers classics as "Rank Stranger," "White Dove," and "Angel Band" (he had a folded sheet of paper with the words on it for that one) he kept the audience entertained with his ever sassy, understated sense of humor and had a great rapport with the small but supportive audience. When band leader/19-year-old grandson Nathan broke a string during the first number and came back with it fixed, Ralph told the audience "well, Nathan broke a string on the first tune, but he knows how to put a new one on there real good." When the audience erupted in laughter, he just turned to the band and asked, "now, what did I say?" For the last tune of the first set, he took off his tan, tailored jacket and pretended to throw it into the audience, to much whooping and hollering. He proceeded to play some driving clawhammer banjo and and seemed happiest and most at ease with a banjo in his hands. - Talia Bryce



The Banjo Project

The Banjo Project: The Story of America's Instrument is a trans-media cultural odyssey: "Give Me the Banjo," a major television documentary airing nationally **on PBS November 4, 2011**, a DVD with extra performances and scenes, a live stage/multi-media performance and a resource website that will chronicle the journey of America's quintessential instrument—the banjo—from its African roots to the 21st century.

Narrated by **Steve Martin**, "Give Me the Banjo" brings together contemporary players in all styles—**Earl Scruggs, Pete Seeger, Bela Fleck, The Carolina Chocolate Drops, Mike Seeger, Don Vappie and Abigail Washburn, among many others**—with folklorists, historians, instrument makers and passionate amateurs to tell the story of America's instrument in all its richness and diversity.

San Saba River Pecan Jam has Bluegrass!



Imagine a perfect Texas Fall day, with a brilliant cerulean blue sky and crisp cool breeze wafting through a 100 year old pecan orchard. Giant gnarled branches provide shade as you stroll through the lovely Risien Park, adjacent to the San Saba River. Children play safely in a kid-zone featuring live theatre, face painting, a bounce house and other fun activities, as adults sample pecan delights prepared by gourmet chefs, as well as salsa, olive oils and other goodies, then compare fine wines from nearby Texas orchards or icy cold beer from a local micro-brewery. Friends and families laugh together as they revel in food, drink, fun, and more than 12 hours of music, from alternative country/rock to Texas music, Mariachi to bluegrass, acoustic to Swing. If you were in San Saba, Texas at the First Annual Pecan Jam this past weekend, you weren't just imagining it, you were living it!

Friends and jam-buddies **Kenny Stevens, Scott T. and Susannah Armstrong, JP Shafer, Robert Duke, Tracy Sloan, Zach Long, Todd Pollard and Lynn McDaniel** traveled to the Hill Country from Bryan/College Station, Houston, Millican, San Antonio, Baytown and Waco to play together as the band **"Seven Miles Off The Blacktop."** Joined by Weatherford fiddler Rachel Bates, as well as Shafer and Duke family members and friends, Seven Miles Off The Blacktop arrived in San Saba Friday, October 21st, to rehearse and jam at the Bar D Brewhouse. The proprietors and guests were amazingly inviting and friendly, warmly applauding the pickers and encouraging the singers with cheers and whistles. The all-you-can-eat catfish, hushpuppies, coleslaw and fried potatoes paired amazingly well with the custom brewed beer sampler for adults or a cold soda for the younger folks. But the adventure was just beginning.

After the microbrewery, band and family members wagon-trained to a private ranch house, where they continued rehearsing the set list for the next day's festivities. With so much excitement, so many songs to play and so little time, sleep wasn't much of an option, but band members did get in a few z's before leaving for the Park Saturday morning.

The Pecan Jam music line-up was incredible, starting with the Casey Hubble Band at 10:00 AM, then Classie Ballou and the Family Band, Mariachi Estrella, Westbound and then Seven Miles Off The Blacktop at 2:00. The music continued with The Tony Barker Band, **The Lost Pines**, The Rusty Brothers, Gordon Collier Band, Kimberly Kelly, renowned songwriter Sonny Throckmorton and finally the incomparable Ray Benson and Asleep at the Wheel. The dance floor was packed as Benson's rich voice was coupled with glorious harmonies, impeccable instrumentals and perfect timing on classics such as "Faded Love," and "House of Blue Lights."

The Pecan Jam is a "not-to-be-missed" event for next year, so be sure to pencil it on your calendar for 2012. Seven Miles Off The Blacktop was extremely proud to perform with other outstanding musicians this first year, and hopes to be back next year and many years to come. For more information about the event, go to <http://www.pecanjam.com>, or contact The San Saba Festival Association.

- Lynn McDaniel



Learning a Little: Bob Black Banjo Workshop



Former Bluegrass Boy, **Bob Black** conducted a banjo workshop in conjunction with the CTBA celebration of Bill Monroe's birthday. The workshop was graciously hosted by **Tom Pitman** at his home in Austin. About 12 eager banjo players of various levels and abilities attended. Tom had to get special permits from the city to allow so many banjos to be assembled in the same place at one time. He said they were parking permits, but we know what they really were.

Bob had several subjects prepared. Among the topics covered were where to find certain scale positions on the neck and how to use them in melodic fashion to play solos or backup. He also demonstrated some alternative rolls that he's been working on and where they would come in handy. Bob had some words of wisdom about banjo playing in general and told some amusing stories about playing in the band with Bill Monroe.

After the workshop, many of us headed over to Central Market to listen to lots of good bluegrass music. The highlight for the banjo nuts in the crowd was listening to and watching Bob perform with the Bluegrass Boys Reunion. Lots of the things he explained and demonstrated in the workshop were in evidence during the performance.

I think the most interesting thing I learned at the workshop was the importance of experimentation with your instrument. We really don't need to limit ourselves to using just the standard rolls or scale positions or playing things just the way that Earl does. Bob Black showed us, both in the workshop and at the concert, some alternate paths to making good music with our banjos.

- Chris Stone



Acoustic Music Camp Retrospective



I had some time off to burn which coincided with Acoustic Music Camp up in Arlington, so I went at the suggestion of Jami and Eddie. Fortunately for me, I didn't really know a whole lot about any of the instructors. At the time, I didn't know who Jim Mills was, so that tempered any disappointment that would have gone along with his absence. Unfortunately he had a nasty flu, and an airplane ride would have been just about the worst thing for that. He wouldn't be making it this year. There were other instructors and notables of the bluegrass and acoustic world there, including **Tony Trishka, Nedski, Ron Stewart, Alan Munde and Texas Shorty.**

I got up there and it was apparent during registration that the atmosphere was quite welcoming and inviting. You could sit down with just about anyone and get talking. After registration, I started

in the intermediate class for Scruggs style banjo, taught by Ron Stewart. I opted for intermediate since I wouldn't consider myself truly Advanced yet. There were a lot of pickers in intermediate banjo, probably the largest group of all the classes which comprised a broad range of abilities. After passing the Cripple Creek test with flying colors, I decided to step up to Advanced class. I was there to be excited and challenged, and it was apparent that intermediate was going to be repeated material.

I like that we got to rotate through them since teaching and learning styles are different for everyone. At times, it would have been nicer to be in just a bit smaller class (like the two gypsy jazz guitar guys!), but if that were the case, I wouldn't have been able to get so much out of each person that we had time with. They were all really patient and willing to let us take pictures, recordings, etc.

Ron Stewart taught us about playing in a group, the dynamics of when to play, when not to play. Picking when the mandolin is chopping and not comping behind the fiddle so much so that the 'long bow' sounded better. It was also a nice to hear that it's not such a bad thing to default to the melody if you need to, or aren't feeling terribly adventurous. Alan Munde brought some theory to the table and taught us diatonics, something I hadn't done yet, even in my years of guitar playing. Actually, since banjo comes easier to me, I'm able to be a bit more patient and eager about learning theory. Tony Trishka was on a tight schedule and could only do a few hours, so it was a packed room and we learned a little bit of everything.

The last day was one of the more interesting ones for me, as Gerald Jones taught us blues licks and a little bit of classical. I hadn't really sat down and learned any blues licks or scales proper, so this fit in nicely with my desire to finally get a decently hacked together solo for Milk Cow instead of just guessing my solos fret by fret.

One of my favorites was Ned Lubrecki. He was out last instructor, so we had pretty much been through everything from the previous instructors. He has a really cool youtube video of him tapping on a Deering Starfire. He's a bit of a goof, which put us at ease. He showed us how to play Kashmir, Foxy Lady, and some other rock tunes - in addition, of course, to more traditional material when we asked for it. He discussed stage equipment, and the finer points of piezo pickups. When we ran out of things to talk about, he showed us how to change the strings. Of course, most of us change our

strings with ease, but he had a few tips and tricks that most of us didn't know that would make the instrument stay in tune or keep you from poking a thumb on that high string tuner. Along the way, he took some sound clips of us playing randomly to put on his radio show, that was fun. A room full of banjos playing something different for 60 seconds? Heaven or hell, you decide.

It was one of the most incredible experiences I've had in a long time. I can safely say it was worth every penny. If I can retain even a portion of what I soaked in those 3 days, I'll be well on my way to being a well rounded banjo player. I walked out of there with a wealth of materials and quite a few new friends.

As a musical education is a lifelong process, I'm glad to have had a chance to meet and pick with living legends of Bluegrass. Not only did I get some great instruction, but I now know who these guys are and can seek out their material. My buddy Kyle is learning how to play the fiddle, so I got one of Texas Shorty's CDs, and got him to sign it. This also gave me something to listen to on the way between the camp and my motel. I find it amazing how you can think you've heard a lot, and something great just comes up unexpectedly. I generally spend my time off in the outdoors or back in Virginia visiting family. This was a nice change of pace, and I highly recommend it to anyone. If you'd like further input on the camp, feel free to reach out to me directly. - Jay Blincoe

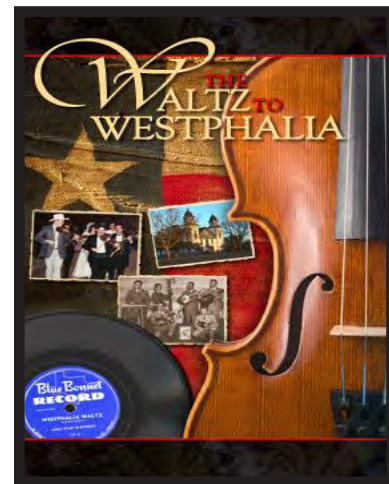


Special Showing: Waltz to Westphalia

The melody of the "Westphalia Waltz" derives from a Polish song known by several titles -- "Pytala Sie Pani," "Wszystkie Rybki," and others. The film includes interviews with descendants of the Polish immigrants who sang and played the tune as they worked the mills in Massachusetts and the coal mines in the Alleghenies. Old photos, music, and recordings provide a glimpse into the early Polish-American culture that embraced this delightful folk song.

With first-hand accounts from Polish-Texans, the film explains how the piece made its way to Bremond, the largest Polish settlement in Texas during the Great Depression. Fiddler **Cotton Collins**, who played with Waco's "Lone Star Playboys," re-interpreted the piece as a Texas fiddle waltz. He recorded it for a small Dallas record company, and called it the "Westphalia Waltz." Collins' friend Hank Thompson brought the tune to a national audience with his release on Capitol Records in 1955.

The film paints a heartwarming picture of Cotton Collins, whose version became the enduring standard in the Texas fiddle tradition. - Joe Weed



The Waltz to Westphalia Premieres in Texas **Friday, Nov 4, 8:00 PM**

Fiddler's Green Music Shop

1809 W. 35th Street

(512) 452-3900 (\$8.00 admission)



Wounded Warriors Need Music Supplies

Many "Wounded Warriors" from the war in Afghanistan and Iraq spend an extended period time at Fort Sam Houston in San Antonio recovering from their wounds. The Warrior and Family Support Center (WFSC) at Fort Sam Houston provides them a friendly, comfortable environment in which to take a break, watch a movie on big-screen TV's, play video games, check email or use the Internet, select a book or magazine to read, make a phone call or just grab a cup of coffee.

The WFSC schedules over 48 activities every month with opportunities to attend sporting events, movie night, plays at the Majestic Theatre, concerts, Fiesta, shopping trips, luncheons and dinners, bingo, fishing trips and more. All events and trips are free of charge.

Several months ago, George Byrnes approached the WFSC with the idea of teaching banjo lessons to any Wounded Warrior who might have an interest. In response, ten soldiers signed up. Unfortunately he did not have ten banjos. With the help of Eddie Collins, Jerry Rabun and several benefactors in the San Antonio area we have been able to collect a sufficient number of banjos for all students. Several of the banjos received are in need of setup and repair and Jerry Rabun has been filling that need. The banjos are donated to the WFSC and are used by the soldiers while they are at Fort Sam Houston.

The current need is for monetary donations that will be used to purchase items such as picks, strings, straps and tuners.

George's email address is: geobyernes@aol.com We also got this email from George:

Hi Tom,

Also, for discussion for CTBA. Money given directly to the Warrior & Family Support Center goes into a central fund and may or may not get to the soldiers taking lessons. If CTBA members could donate to CTBA & CTBA purchase (I would be glad to do it) picks, tuners, straps and (compensate Jerry for the materials he needs for banjo setups), and then make a donation in CTBA's name to the Warrior & Family Support Center, the items would get to the soldiers.

Also, on Thursday evenings, the soldiers have dinner and bingo. It might be fun for a group to come on Thursday and play from 5:30 - 6:30 at the WFSC. I did this one evening just playing the banjo and it went over well. It would not be a big production, just a set up in the corner of the room while the soldiers and their families were on line for food and eating before bingo.

Hope this helps and thanks for all the help, *George Byrnes*



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Meet a CTBA Member: Jay Blincoe

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

My name is Jay Blincoe. I grew up in central Virginia, but have lived in Austin previously, Northern California, and now Austin again. I joined CTBA because I wanted a T shirt. In all seriousness, I feel it's very important to keep Bluegrass promoted and played. The music has done a lot for me over the years, so I feel I owe the music and its supporters my energy and support. Furthermore, people always say "Oh, you play Bluegrass? I love Bluegrass!" Being a CTBA member helps me encourage folks like that to come out and be supportive of our efforts. Actually, that T shirt has helped me make new friends outside of town, so there you go.

Do you play an instrument?

I played rock guitar for a long time, but just a few years ago started playing the banjo. I really enjoy it, and for some reason it comes to me easier than the guitar does - and I'm more compelled to practice. I'm going to put more time into flatpicking next year, I hope.



What bluegrass artist do you listen to the most?

Probably the Johnson Mountain Boys or Joe Val. I lean towards the traditional side of the spectrum, but have an open mind about progressive elements of Bluegrass. It needs to evolve and adapt to stay alive.

What is your all time favorite bluegrass song?

"I Wonder Where You Are Tonight", by Jim and Jesse. Close runners up would be Ralph Stanley's live version of "Pig In A Pen" or Bill Monroe's "Roanoke". "When The Golden Leaves Begin To Fall" makes me long for home.





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Artist Profile: James Shelton

No second fiddle, Guitarist Shelton carries on musical legacy with living legend By Lance Martin

Having made a career of playing guitar for the bluegrass legend whose biography is titled *Man of Constant Sorrow: The Life and Times of a Music Legend*, James Alan Shelton seems a man in a good place.

In that career, Shelton's served as lead guitarist, road manager and for many years booking agent for a man the Library of Congress honored as a Living Legend: Dr. Ralph Stanley.

The longest-serving member of the Clinch Mountain Boys, Shelton's 17-year tenure still seems brief when you consider that Stanley has been playing professionally since 1946 when he got into the business with his brother, Carter, and performed as the Stanley Brothers.

"It had been my dream to play guitar for Ralph Stanley ever since I was a kid," Shelton said. "He was my favorite growing up. He was a big influence."

Shelton would eventually see Stanley numerous times over the years and even played fill-in on a few weekend dates, traveling with the Clinch Mountain Boys. So on a weekend in February 1994 when Shelton decided to take a day off from his factory job and go see the band yet again, he found himself talking to Stanley.

"He asked me if I'd be interested in playing," according to Shelton, "and I said, 'yeah' – you know I didn't even think about it, I just said, 'yeah.'"

"He said, 'Well I might be giving you a call,' and a couple days later, he called me up and hired me. I've been there ever since."

Shelton may now be the longest-tenured member of the Stanley's Clinch Mountain Boys band, but puts that into perspective when he notes the longest-serving member of the band prior to him was former bass player Jack Cooke who played with Stanley for 40 years. "We don't have a lot of turnover," Shelton noted.

Since joining Stanley, Shelton has established himself as an accomplished guitarist. He's recorded numerous solo albums as well as instructional DVDs and books – all available at his website www.jamesalansheltong.com.

Shelton was a fan of the Stanley Brothers' music growing up in Scott County, Va., home of the famed musical Carter family that included June Carter Cash. He particularly liked the work of George Shuf-



Photo by David Gartland

fler, the Stanley Brothers' guitarist who, over time would become known for his own style of cross-picking called the Shuffler style.

"I just liked that cross-pickin' style," Shelton said. "I just thought it was such a pretty style. Over the years, I got to know George and became good friends with him. He says that I'm the closest thing to him as far as playing."

That statement is backed up by the fact that when Shuffler was inducted into the International Bluegrass Music Association Hall of Fame in late September, Shelton was asked to give his induction speech.

"It was probably one of the proudest moments of my life to get to do that," he said. "I worked on that speech for a month and was still fine tuning it the morning I left for Nashville. He came out with tears in his eyes. He even thanked me in his speech for carrying on the style, which is a nice touch."

Not only is Shelton known for his guitar playing, he's also known for crafting some fine guitar straps. Before he started playing with Stanley and the Clinch Mountain Boys, Shelton sold his hand-tooled Shelton guitar and banjo straps that he made in his basement to other players including Larry Sparks, J.D. Crowe, Doyle Lawson and Stanley.

He started making them because he couldn't find a strap in stores that he liked. A friend was selling some leatherworking tools after his daughter was born and "he couldn't set and beat on that leather and make a racket."

"That was one of the best investments I ever made," Shelton said. "I bought a hundred dollars' worth of tools and scrap leather and I kind of turned it into a second job."

Shelton said his experience as a musician helped him craft straps that included details important to players such as adjustability and a smooth finish on the backs of them so they "don't tear up your suit clothes." He doesn't advertise them much anymore because "I'm afraid I won't be able to turn them out" with the pace of his touring schedule with the Clinch Mountain Boys.

A strap on one of his favorite guitars, a 1946 D-28 Martin, was made right after joining Stanley's band 17 years ago. "I believe in getting the most out of it because it's a lifetime of work for a cow," Shelton said.

But it's not just the straps Shelton's known for. Huss and Dalton Guitars actually made a James Alan Shelton signature model that was inspired by his vintage guitars. He never knows which one of them he'll take for a road trip until he leaves.

And when Shelton returns from those trips, he still has plenty to do whether it's his duties as road manager planning the next trip or working a solo project. "I'm on the job 24 hours a day – there's always something band related to do," he said.

Yet Shelton would have it no other way. He proudly carries on the musical style of his mentor, George Shuffler, and his band leader, Ralph Stanley, Shelton acknowledges he's living a dream. "It never gets old," he said.

(Lance Martin, a Waco-based freelance writer, is a former Greenville resident and frequent Threadgill Series contributor.)





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Salmon Lake Park
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Bluegrass Festival
Grapeland, TX

September 1, 2, 3, 4 - 2011



MARTY STUART

Friday, Nov. 11
7PM



"Marty Stuart...has without question evolved into one of the most important roots musicians and visionaries in America," - Musicologist Peter North.

Country music icon, **Marty Stuart**, is best known for his traditional country music style blended with an eclectic mix of rockabilly and honky tonk. From singing gospel as a child, to bluegrass stints with Lester Flatt in the '70s, six years with Johnny Cash in the '80s and coming up with his smash "hillbilly rock" hits of the '90s, Stuart has conquer all and become a five time Grammy-winner. Among his several other merits, Stuart is Grand Ole Opry star, country music memorabilia preservationist, stylist, designer, all around renaissance man, and leader of the extraordinary band, The Fabulous Superlatives. Stuart has shown a showman's zest for every conceivable flavor of country music. His many hits include "Arlene," "Hillbilly Rock," "Tempted" and "This One's Gonna Hurt You" a duet with Travis Tritt. Stuart's latest release was his critically acclaimed, traditional country album, Ghost Train , which earned him his fifth Grammy .

For Tickets Call 512.32.WORLD or visit OneWorldTheatre.org

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Barbara & David Brown

Eddie & Pat Zihlman

Ray Cargo

Al James

Tracy Sloan

Rixi Rosenberg

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Jay Blincoe

David Hamburger

Billy Bright

MilkDrive

Sierra Hull

Tom Ellis

Dennis McDaniel

Rolf & Beate Sieker

Doc Hamilton

Steve Smith

Phil Elliott

James Shelton

Scholarship Recipients

2004

Finn Lynch

2005

Christopher Quinters

2006

Amy Bell

2007

Riley Mathews, Jill Corley, Tyler Colley and Erika Richardson

2008

2009

Bethany Rankin and Brett Hawthorne

2010

Adam Greer, John Peyton “JP” Shafer, and Devin Paynkewicz

2011

Josh, Aaron and Micah Upham & Susannah Armstrong

BLUEGRASS JAMS!!!

(FOR A COMPLETE LIST CHECK THE CTBA WEBSITE)

AUSTIN

Bluegrass Beginner/Intermediate JAM (CTBA Sponsored)
1st. & 3rd Thu. 7-9 PM, (call for location)
Contact: Steve Mangold (512) 345-6155

Bluegrass Beginner/Intermediate JAM (CTBA Sponsored)
2nd & 4th Sat 4-6 PM; Slow Jam starts at 2:00PM ArtZ Rib House
Contact: Steve Mangold (512) 345-6155

Bluegrass Intermediate/Advanced JAM (CTBA Sponsored)
Sunday's 2-6PM, ArtZ Rib House, 2330 S. Lamar

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

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

BRYAN/COLLEGE STATION
Brazos Country Grass
Monday's 6-9PM, JJ. Cody's, 3610 S. College
Contact: www.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 Community Center 1st & 3rd Tuesday, 6:30-9:00PM
Contact: Loretta Baumgarten (979) 743-4388 Camp@SchulenburgRVPark.com

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

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

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

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

TX INSTRUMENT LENDING LIBRARY (TILL)

A Musical Instrument Lending Program

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

www.tillonline.org

*TILL, PO Box 426 Fayetteville, TX 78940
Tom Duplissey (512) 415-3177*

The Austin Center for the Treatment of Obsessive-Compulsive Disorder

Bruce Mansbridge, PhD
Director

6633 Hwy 290 East, Ste 300
Austin, TX 78723
(512) 327-9494
<http://www.austino.cd>



Bluegrass Bands

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

Air Cargo
Ray Cargo
raybo@raylcargo.com

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

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

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

Autumn Walkers (Brenham)
Lou-Lou Barbour
(979) 836-4165

Bee Creek Boys
Jim Umbarger
(512) 922-5786
info@beecreekboys.com

Better Late Than Never
Duane Calvin
(512) 835-0342

Blacktop Bend
George Rios
(512) 619-8536
blacktopbend@yahoo.com

Blue Creek String Band
Thomas Chapmond
tchapmond@gmail.com
(512) 791-3411

The Bluebonnet Pickers (Marble Falls)
Brooks Blake
(830) 798-1087
Bluegrass Vatos

Christy & the Plowboys
Christy Foster
(512) 452-6071
christyfooster@earthlink.net

BuffaloGrass (Jun'08)
Don Inbody
(512) 295-6977
don@inbody.net

Chasing Blue (Sep'10)
Suzanne
(512) 963-7515
suzoleson@aol.com

Eddie Collins (Dec'07, Nov'09, Apr'11)
(512) 873-7803
www.eddiecollins.biz
tuneman@austin.rr.com

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

The Lost Pines (Jun'10, Apr'11)
Talia Bryce (512) 814-5134
thelostpines@gmail.com
www.lostpinesband.com

Manchaca All-Stars (Nov'07, May'08)
Ben Buchanan
(512) 282-2756
manchacaallstars@email.com

One Came Bak
Rebecca Graham
210-663-2352
Rebecca.graham77@yahoo.com

Out of the Blue
Jamie Stubblefield
(512) 295-5325
jamie5011@aol.com

Piney Grove Ramblers (Jan, Apr'08)
Wayne Brooks
(512) 699-8282
www.pgramblers.com

Ragged Union (Mar'11)
Geoff Union
(512) 563-9821
gunion@austin.rr.com

Randy's Rangers
Sigi Field
(512) 869-8076

Rod Moag and Texas Grass
Rod Moag
(512) 467-6825
rodmoag@texas.net

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

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

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

Third Rail
Susannah Armstrong
936 870 7819
Thirddrailbluegrass@gmail.com

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

String Beans
Mike Montgomery
(512) 394-5471
mikemon@astro.as.utexas.edu

The Wimberley Bunch
Marilyn Lumia
(512) 557-2112
gus@vovnet.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



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Central Texas Bluegrass Association
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 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.

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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

P.O. Box 9816
Austin, Texas 78766

ctba@centraltexasbluegrass.org

Phone: (512) 415-3177