

DESERT BLUEGRASS ASSOCIATION

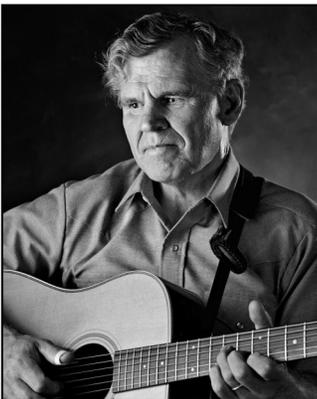


GRASS CLIPPINGS

Volume 17 Issue 3

August/September 2012

DOC WATSON DIES AT 89



Arthel Lane "Doc" Watson

March 3, 1923 – May 29, 2012

Photo by Peter Figen

WINSTON-SALEM, N.C. (AP) -- Doc Watson, the Grammy-award winning folk musician whose lightning-fast style of flatpicking influenced guitarists around the world for more than a half-century, died Tuesday at a hospital in Winston-Salem, according to a hospital spokeswoman and his management company. He was 89.

Watson, who was blind from age 1, recently had abdominal surgery that resulted in his hospitalization.

Arthel "Doc" Watson's mastery of flatpicking helped make the case for the guitar as a lead instrument in the 1950s and 1960s, when it was often considered a backup for the mandolin, fiddle or banjo. His fast playing could intimidate other musicians, even his own grandson, who performed with him.

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DOUG DILLARD DIES AT 75

By PETER KEEPNEWS

Published in The New York Times: May 27, 2012



Douglas Flint Dillard

March 6, 1937 – May 16, 2012

Doug Dillard, a banjo virtuoso who began the 1960s by helping to introduce a generation of listeners to bluegrass and ended the decade as an early advocate of country-rock, died on May 16 in Nashville. He was 75. The cause was a lung infection, said Lynne Robin Green, the president of LWBH Music Publishers, which publishes his music.

Mr. Dillard rose to fame with the Dillards, a bluegrass band that also included his younger brother, Rodney, on guitar; Dean Webb on mandolin; and Mitch Jayne on bass. The Dillards' instrumentation was traditional (except for the absence of a fiddle player) and so was much of their repertory, but they occasionally played electrified instruments and sometimes used a drummer. This approach alienated some purists, but it also helped interest young listeners in a style that the country-music establishment had come to consider passé.

Mr. Dillard's skillful banjo work, which has been cited as an inspiration by Steve Martin among many others, was another key to their success.

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OFFICERS

President: "Doc" Simpson	(520) 298-9746	crimeshrink@gmail.com
Vice President: Charlie Sides	(520)579-5918	sides7@juno.com
Secretary: Mike Headrick	(520) 760-0745	mbheadrick@aol.com
Treasurer: Nannette Aiken	(520) 591-4178	nannetteak@aol.com

TRUSTEES

Geoff Fox	(520) 731-3601	geoffqfox@hotmail.com
Bonnie Lohman	(520) 349-4812	basslady78@comcast.net
Andy MacLeod	(520) 237-9832	rivermapper@gmail.com
Rudy Mamula	(520) 977-5543	tucsonrudy@msn.com
Jim (Doc) Reifschneider	(520) 290-6615	reifdoc@aol.com
Jim Sanchez	(520) 869-8468	james.sanchez@q.com

How to Contact the DBA

Newsletter Editor--John David: For information concerning letters to the editor, reviews, contributing newsletter articles, submitting Concert & Band Listing information, Contact John via phone at (520)400-8853, e-mail, jldavid3@q.com, or snail mail, 8205 E. Crooked Tree Trail, Tucson, AZ 85715

Webmaster--Andy MacLeod: For information concerning the DBA website www.desertbluegrass.org contact the webmaster at rivermapper@gmail.com

Membership Secretary--Mike Headrick: To join the DBA, renew a membership or submit an address change, contact Mike via phone at (520) 760-0745, email, MBHeadrick@aol.com or snail mail, 13308 Placita el Algodon Tucson, AZ 85749

Publicity--Mike Headrick: Contact Mike at (520) 760-0745 or mbheadrick@aol.com

Booking Bands--Bonnie Lohman: To book a DBA band for an event, phone 520-296-1231 or email, basslady78@comcast.net

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*DBA Members Free, Space Permitting

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THE FUTURE OF BLUEGRASS

(Part 2 of a 2-Part Series)

Education is not filling a bucket but lighting a fire.'
William Butler Yeats



During the past year we have had a growing number of kids attending the Monday and Wednesday night workshops. We pick up from where we left off last issue with more insights by our young bluegrass enthusiasts.

* * * * *

Abby is 12 years old and in the sixth grade. She has a quiet smile and seems to really enjoy playing her banjo ukulele. She has been coming to the workshop since Christmas. This past February; her grandmother gave her a surprise gift for her birthday - A brand-new Morgan Monroe banjo ukulele. It is a beauty – and Abby's face beams with pride as she strums along with a roomful of players.

(Why did you first start coming to the workshop?) *"I really enjoyed playing my banjo-uke and I thought it would be fun to play with others, so my grandmother brought me to the workshop. You get to learn more songs and learn to play your instrument a lot better."* One of her favorite things about the workshop is *"Being able to share with my grandma and that's her favorite too."* Her least favorite part is getting sores on her fingers from playing too much. Abby offers newer players advice; *"You can always mess up. But you'll get better at it because we play the songs over and over again."*

* * * * *

Brandon is 13 years old. He wears glasses and sports a backwards cap. He slings his banjo around his neck with a "devil-may-care" flair. He first started playing drums at the age of seven, and then took up a bit of the ukulele and guitar. But banjo is his main instrument, which he has been playing for eight months now.

(Why did you first come the workshop?) *"My grandpa wanted a playing buddy. And I started to play the banjo and I liked it. Grandpa told me about the workshop. I ended up going once and liked it and kept going."* (What did you like about the workshop?) *"Getting out of the house and meeting new people was the social element. It's just so nonthreatening. You feel very welcome."*

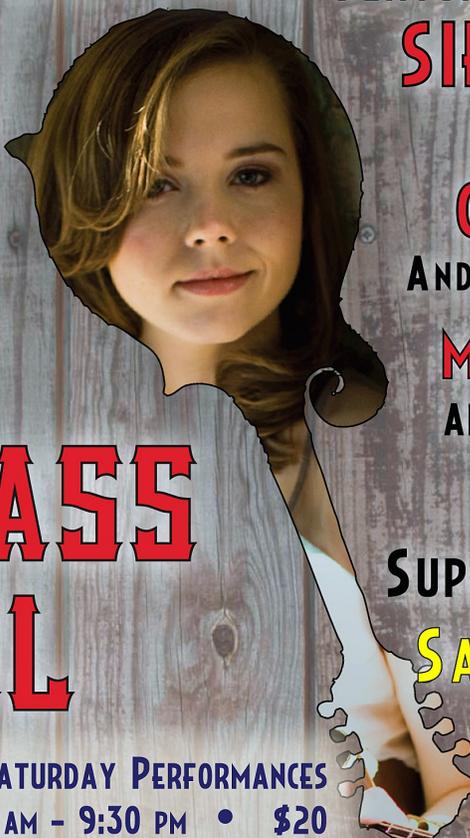
(What advice would you give a new player coming to the workshop?) *"It's hard to set the expectation without coming here first. Once they're here, they're going to feel like this is something they want to be a part of. There is a sense of community and you won't be driven away. Just don't give up and keep on practicing. Practice makes perfect. You might want to give up but don't."* (What do you like about bluegrass?) *"It's interesting and fun. It's easy but you can get better if you just practice."* He listens to bluegrass on his cell phone, particularly banjo tunes and is always looking for different banjo rolls he can learn.

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DESERT BLUEGRASS ASSOCIATION PRESENTS

FEATURING (SAT & SUN)

TUCSON'S 13TH ANNUAL



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AND HIGHWAY III

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TUCSON'S 13TH ANNUAL DESERT BLUEGRASS FESTIVAL PRESENTED BY THE DESERT BLUEGRASS ASSOCIATION



Hi folks,

Plans for our festival are in full swing. Our performance and workshop schedules are complete and listed in this issue of Grass Clippings and also on our website.

Amy Wheeler and Jim Sanchez are working on another great raffle. Raffle items include TWO banjos, a guitar, a mandolin, a fire pit and a wine tasting. You have to plan on buying lots of tickets to win these prizes and also to help support our festival.

Jim Sanchez is doing another wonderful job recruiting festival sponsors and advertisers. So far our sponsors include Mr K's BBQ (premier), Eisenhuth Insurance (premier), The Folk Shop, 17th Street Market, Music & Arts, Roadrunner Lock & Safe and Brooke Miner (sponsoring Jam Pak). Jim has announced that this will be his last year of recruiting sponsors for the festival and I want to thank him for the great work which he has done. However, we need a replacement and it would be ideal if the replacement could work with Jim to "learn the ropes". So if you are interested or know someone who might be interested, please contact me.

Remember that with a \$100 contribution, you may become a **FESTIVAL PATRON** and this year we are giving each patron 10 tickets to the Saturday show. What a great way to share the music you love with friends, family or business associates. To become a **FESTIVAL PATRON** send your check for \$100 made out to **DBA Festival** to:

Mike Headrick
13308 Placita el Algodon
Tucson, AZ 85749

Continued on Page 9

WELCOME TO OUR NEW & RETURNING MEMBERS

New Members:

- | | |
|--------------------------|-----------------|
| James Reams | Litchfield Park |
| Dave Burnham | Tucson |
| Cathy Larson | Tucson |
| Don & Gladys Qualls | Green Valley |
| Liz Lopez & Jeff Sturges | Sierra Vista |
| Barry Schaede | Tucson |
| Teri Wilkinson | Bothell, WA |
| Robin Hall | Tucson |
| Ed Kenworthy | Tucson |
| Joe Wilkie | Tucson |
| Matthew Zamora | Tucson |
| David Acklam | Tucson |

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Rudy Cortese

Banjo lessons 520-954-2103

Nick Coventry

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Greg Morton

Bluegrass Guitar lessons 520-682-2558

Andy McCune

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Peter McLaughlin

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Mike Purdy

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Jeff Sanders

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J.P. Thom-Gronachan

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Desert Bluegrass Association

www.desertbluegrass.org

Arizona Bluegrass Association

www.arizonabluegrass.com

Bluegrass Arizona Blog

www.bluegrassarizona.blogspot.com

Daily Dose of Bluegrass;

www.bluegrassonthetube.com

Guitar:

www.bluegrassguitar.com/

Fiddle:

www.fiddlehangout.com

Dobro:

www.reso-nation.org

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THE FUTURE OF BLUEGRASS (CONTINUED)

Brent is Brandon's older brother. He is 15 years old and a freshman in high school. He sports a "phoe hawk", with a sweep of dark red hair combed up into a ridge over his head. He is quite the musician – playing drums, guitar, piano, violin, and cello. But his primary instrument is bass, both electric and upright. He plays and sings in Deceptively Innocent – a pop rock band with punk influences.

(How did you get started in music?) *"I got a drum lesson when I was super little (4 years old). But when I was 6, my dad bought me a half-guitar – a little Stratocaster – and I would just bang on it." (What did you like about music?) "Just being able to do what you want – there are no rules. It's like freedom, you can express yourself without just saying it straight up. That's why I like to write music as well."*

(How did you first come to the workshop?) *"My grandfather brought me. He brought my little brother first. It was a way different style then I was used to. But it was fast, like I like to play. And then, as far as the workshop goes, it helped me to branch out to a new style of music and helped me create my own style of music. It gave me more character through music. I've been*

Continued on Page 8

THE FUTURE OF BLUEGRASS (CONTINUED)

able to include a lot of turnarounds and walking up and down the bass."

(What have you enjoyed about the workshop?) *"It is a place to challenge yourself. Because you don't get judged. And by challenging yourself – by making mistakes or succeeding – it helps you become a stronger musician. I like the fast-pace aspect and the simplicity. Because the workshop doesn't emphasize technical ability, so you can work on just your basic playing. And also learn how to play with a group, which is extremely helpful. Especially when playing in a band."* (What advice would you give to new comers to the workshop?) *"Go crazy and have fun. In other words, don't worry about your mistakes. You should definitely try the workshop. And don't be afraid to branch out to new styles of music – it will only help you."*

* * * * *

Bluegrass grows from the roots up. The future of our music is nourished by the wonder and delight of "newbies" of every age. Come be a part of the future of Bluegrass at our Monday and Wednesday night workshops.

Go forth, do good . . .
"Doc" Simpson

LOS HOMBRES BLUEGRASS BAND

By

Rudy Mamula - DBA Trustee

The Los Hombres Band has been together playing in and around Tucson and Southern Arizona for five years. Their normal stomping grounds are East Central Tucson with weekly practice sessions rotating between some of the member's



homes. The band was started by Kenny Erickson and he has managed to snag some of the best musicians in the Tucson area (More on that later).



What is unique about Los Hombres is that they play all kinds of music not just Bluegrass. They can start out with some foot stomping Bluegrass and follow it up with a long standing Folk tune, then launch into great Texas swing tune or put on their shades and hit home with the blues. They even do some ROCK. Talk about versatility!

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TUCSON'S 13TH ANNUAL DESERT BLUEGRASS FESTIVAL (CONTINUED)

The band contest is always a high point of the festival. If you have a band, please enter the contest. If you know a band, tell them about the contest and give them an entry form which is available on our website. This is a great opportunity to showcase your talents, have a great time and win some of the \$1,000 in prize money. This year the band contest is a benefit for the Community Food Bank. For each can of food which you contribute to the Food Bank, we will give you one ticket for our raffle. This is an opportunity for everybody to win.

Of course during the festival we will need plenty of volunteers to staff the entry gates, work the DBA booth, work the raffle booth, set-up and tear-down. Volunteers who work 4 hours or more get free admission to the festival. Jack Arnold is again coordinating the volunteers and he will be holding the volunteer meeting in early October. Keep an eye out for that meeting announcement in the next issue of Grass Clippings.

Mark your calendar now for a great weekend of Bluegrass Music – October 26, 27 & 28 at AVA Amphitheater.

Mike Headrick

VOLUNTEER FOR OUR FESTIVAL



The 2012 Festival will be here before we know it. I am relaxing here on the Oregon coast where it is nice and cool. I will be back in town in early September. I am looking forward to working with all of you this fall again. We have had a good team and of course I will always welcome new helpers. Remember that 4 hours of service will get you a festival pass. Look for the announcement of the volunteer meeting in the next newsletter. Thanks in advance for those who have stepped up already.

This will be my third year of being volunteer coordinator for the festival. I am seeking an assistant to help me this year and take over next year. If you would like to work with me and take over next year give me a call or drop me an e-mail. I want to go play with my Model T next year in the fall.

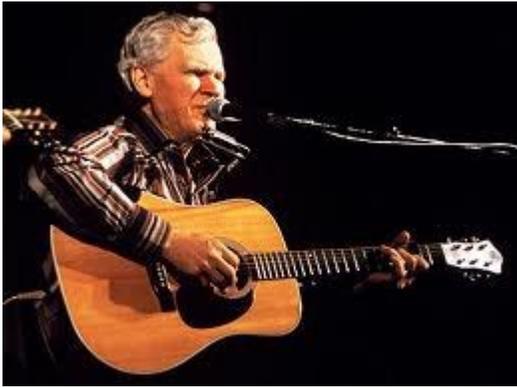
Jack Arnold, Volunteer Coordinator
(520)820 6654
mm2jack42@yahoo.com

VOLUNTEER POSITIONS AVAILABLE

Staff the entry gates
Work the DBA booth

Set-up and tear-down
Work the raffle booth

DOC WATSON DIES (CONTINUED)



Richard Watson said in a 2000 interview with The Associated Press that his grandfather's playing had a humbling effect on other musicians. The ever-humble Doc Watson found it hard to believe.

"Everybody that's picked with you says you intimidate them, and that includes some of the best," Richard Watson told him.

Doc Watson was born March 3, 1923 in what is now Deep Gap, N.C., in the Blue Ridge Mountains. He lost his eyesight by the age of 1 when he developed an eye infection that was worsened by a congenital vascular disorder, according to a website for Merlefest, the annual musical gathering named after his late son Merle.

Doc Watson's father, who was active in the family's church choir, gave him a harmonica as a young child, and by 5 he was playing the banjo. He learned a few guitar chords while attending the North Carolina Morehead School for the Blind in Raleigh, and then his father helped him buy a guitar for \$12, the website says.

"My real interest in music was the old 78 records and the sound of the music," Doc Watson is quoted as saying on the website. "I loved it and began to realize that one of the main sounds on those old records I loved was the guitar."

Doc Watson got his musical start in 1953, playing electric lead guitar in a country-and-western swing band. His road to fame began in 1960 when Ralph Rinzler, a musician who also managed Bill Monroe, discovered Watson in North Carolina. That led Watson to the Newport Folk Festival in 1963 and his first recording contract a year later. He went on to record 60 albums.

According to the Encyclopedia of Country Music, Watson took his nickname at age 19 when someone couldn't pronounce his name and a girl in the audience shouted "Call him Doc!"

Seven of his albums won Grammy awards; his eighth Grammy was a lifetime achievement award in 2004. He also received the National Medal of the Arts from President Bill Clinton in 1997.

"There may not be a serious, committed baby boomer alive who didn't at some point in his or her youth try to spend a few minutes at least trying to learn to pick a guitar like Doc Watson," Clinton said at the time.

Doc Watson's son Merle began recording and touring with him in 1964. But Merle Watson died at age 36 in a 1985 tractor accident, sending his father into deep grief and making him consider retirement. Instead, he kept playing and started Merlefest, an annual musical event in Wilkesboro, N.C., that raises money for a community college there and celebrates "traditional plus" music.

"When Merle and I started out we called our music 'traditional plus,' meaning the traditional music of the Appalachian region plus whatever other styles we were in the mood to play," Doc Watson is quoted as saying on the festival's website. "Since the beginning, the people of the college and I have agreed that the music of MerleFest is 'traditional plus.'"

Doc Watson has said that when Merle died, he lost the best friend he would ever have.

He also relied on his wife, Rosa Lee, whom he married in 1947.

"She saw what little good there was in me, and there was little," Watson told the AP in 2000. "I'm awful glad she cared about me, and I'm awful glad she married me."

Continued on Page 14

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Wyatt Troxel

The Note-ables

The Mountain Girls

Central Valley Boys

DBA EVENTS

August 2012

Sun

Mon

Tue

Wed

Thu

Fri

Sat

			1	2	3	4
			WORKSHOP (NW Side) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana	JAM 7:00 pm - 9:00 pm Rincon Market 2513 E. 6th St .		
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JAM 7:00 pm - 9:00 pm Udall Park Ramada 7200 E. Tanque Verde Road	WORKSHOP (East Side) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr		WORKSHOP (NW Side) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana			Marana Summer Concert 6:15 pm– 8:30 pm DBA Member Jam & Providence 7548 N. Silverbell Marana
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JAM 4:00 pm - 7:00 pm Thirsty's Neigh- borhood Grill 2422 N. Pantano	WORKSHOP (East Side) 6:30 pm - 8:30 pm Christ Community Church 7801 E Kenyon Dr		WORKSHOP (NW Side) 6:30 pm - 8:30 pm Marana Community Center 13251 N Lon Adams Rd., Marana	JAM 5:00-6:30 PM Emeritus Senior Living 8151 E. Speedway Blvd		

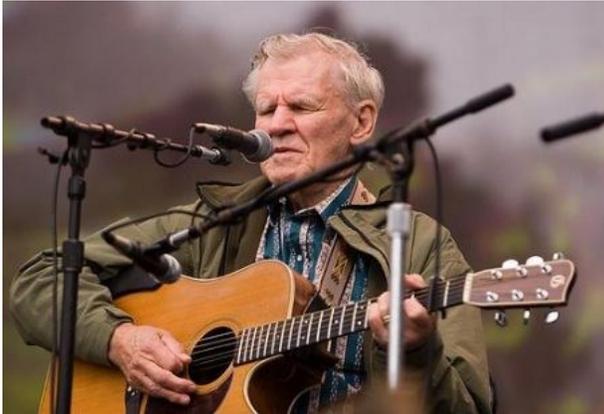
DBA EVENTS

September 2012

Sun Mon Tue Wed Thu Fri Sat

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30						

DOC WATSON DIES (CONTINUED)



In a PBS NewsHour interview before a January appearance in Arlington, Va., Watson recalled his father teaching him how to play harmonica to a tune his parents had sung in church, as well as his first bus trip to New York City. Telling the stories in a folksy manner, he broke into a quiet laugh at various points. He said he still enjoyed touring.

"I love music and love a good audience and still have to make a living," Watson said. "Why would I quit?"

Musician Sam Bush, who has performed at every Merlefest, began touring with Doc and Merle Watson in

1974, occasionally substituting for Merle when he couldn't travel.

"I would sit next to Doc, and I would be influenced by his incredible timing and taste," Bush said after Watson's recent surgery. "He seems to always know what notes to play. They're always the perfect notes. He helped me learn the space between the notes (are) as valuable as the ones you play."

Bush said he was also intimidated when he began playing with the man he calls "the godfather of all flatpickers."

"But Doc puts you at ease about that kind of stuff," Bush said. "I never met a more generous kind of musician. He is more about the musical communication than showing off with hot licks."

His blindness didn't hold him back musically or at home.

Joe Newberry, a musician and spokesman for the N.C. Department of Cultural Resources, remembered once when his wife called the Watson home. Rosa Lee Watson said her husband was on the roof, replacing shingles. His daughter Nancy Watson said her father built the family's utility shed.

Guitarist Pete Huttlinger of Nashville, Tenn., said Doc Watson made every song his own, regardless of its age. "He's one of those lucky guys," said Huttlinger, who studied Watson's methods when he first picked up a guitar. "When he plays something, he puts his stamp on it — it's Doc Watson."

He changed folk music forever by adapting fiddle tunes to guitar at amazing tempos, Huttlinger said. "And people all over the place were trying to figure out how to do this," he said. "But Doc, he set the bar for everyone. He said, 'This is how it goes.' And people have been trying for years to match that.

"He took it (the guitar) out of the background and brought it upfront as a melody instrument. We're no longer at the back of the class. He gave the front to us."

Wayne Martin, executive director of the North Carolina Arts Council, said recently that Watson took southern Appalachian forms of music such as balladry, old-time string music and bluegrass, and made them accessible.

"He takes old music and puts his own creativity on it," Martin said. "It retained its core, yet it felt relevant to people today."

Said Bush: "I don't think anyone personifies what we call Americana more than Doc Watson."

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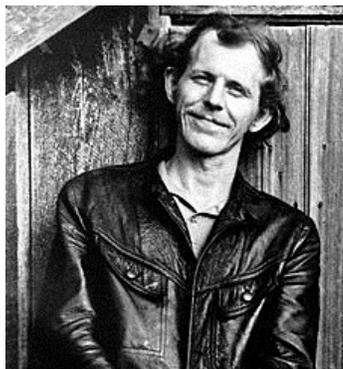
August 18 2-4 PM

Mandolin - Mike Purdy (see web for details/
updates)

September 15 2-4 PM

Guitar - Jeff Sanders (see web for details/
updates)

DOUG DILLARD DIES (CONTINUED)



The Dillards stuck to the traditional approach for their guest appearances on “The Andy Griffith Show” between 1963 and 1966, on which they played members of a family band known as the Darlings. The country-music historian Bill C. Malone credited these appearances with introducing “Ozark humor and sophisticated musicianship to a national audience.”

In 1968 Doug Dillard left the Dillards — the split was apparently amicable, and the group continued without him — and teamed with the singer, guitarist and songwriter Gene Clark, a founding member of the pioneering folk-rock band the Byrds. Known simply as Dillard and Clark, their group, with Mr. Dillard playing guitar and fiddle as well as banjo, recorded two albums for A&M before disbanding. The albums did not sell well but have come to be regarded as among the earliest stirrings of the West Coast country-rock movement and an important influence on the Eagles and other bands. (Bernie Leadon, a charter member of the Eagles, had also worked with Dillard and Clark.)

Mr. Dillard later gravitated back toward traditional acoustic music as the leader of various groups. Over the years he also kept busy as a studio musician, playing on movie soundtracks (including, according to some sources, “Bonnie and Clyde”) and pop records by Glen Campbell, the Monkees and others.

Douglas Dillard was born on March 6, 1937, in Salem, Mo. His father, Homer, played fiddle, and his mother, Lorene, played guitar. As a child Doug performed with his parents and his brothers, Rodney and Homer Jr. Doug and Rodney later worked with the Ozark Mountain Boys before forming the Dillards and moving to Los Angeles in 1962. Shortly after arriving, the group was signed to Elektra Records.

The Dillards were inducted into the Bluegrass Hall of Fame in 2009.

Mr. Dillard’s survivors include his brother Rodney.



It was so much fun playing simple American bluegrass.
I got to meet Doc Watson.

Dan Fogelburg

Marana's Summer Bluegrass Concerts

Each Monthly Concert will have a "Featured Band" as well as an "Opening Band". The Featured Band will play from the concert stage from 7:00 to 8:30 PM. The Opening Band will play from 6:15 until shortly before the Featured Band starts. The Opening band will be located in the shade underneath the Library's Awning playing in a typical Jamming style format without sound reinforcement. Listed below are the bands and their scheduled performance dates. **"All Free"**

<u>FEATURED BAND</u>	<u>CONCERT DATE</u>	<u>OPENING BAND</u>
<i>Run Boy Run</i>	May 12	<i>Drops in River</i>
<i>Greg Morton Band</i>	June 9	<i>Manzanita</i>
<i>Sonoran Dogs</i>	July 14	<i>Unusual Suspects</i>
<i>Providence</i>	August 11	<i>DBA Member Jam</i>
<i>Superstition Ridge</i>	September 8	<i>DBA Member Jam</i>

CONCERT CANCELLATION

October 13 is being held for rescheduling a Concert should one be canceled due to weather.

Contact for questions:

Jim Sanchez 520-869-8468 james.sanchez@q.com

Charlie Sides 206-418-8404 sides7@juno.com

AUDIE BLAYLOCK AND REDLINE
"HARD COUNTRY"
Rural Rhythm Records
Review by Marilyn Ryan Hulbert

Rural Rhythm Records has been really great about sending everything new and wonderful in bluegrass music to me. They know I'm a deejay on WERU in East Orland, Maine, while I am in the northland. I know I have reviewed Audie Blaylock's music in the past, but he just keeps getting better, seems impossible, doesn't it?

This album was produced by Audie and engineered by Scott Vestal. OK, now we know why the sound is so gorgeous! Audie is playing guitar and singing, and the only other vocal (as I read the liner notes) is the amazing phenomenon, the young, Patrick McAvinue, fiddler and harmony perfectionist. I loved Patrick when I first saw him as Redline made it's debut. I love him more every time I hear him. On the Mandolin is the great Jesse Brock. I have loved him for years too. The young and also amazing Russel Carson is playing the banjo. He has a solo project that I took to my radio show several weeks in row so I could get lots of his music on the air and I will be doing it again on my upcoming shows. Jason Moore plays a wonderful bass!



You can stream me live on www.weru.org on Thursday nights, [July 26th](#) and [Aug. 9th](#), 16th, and 23rd. The show is called Bronzewound, 8 -10 p.m, Eastern Time.

Because Audie worked so many years with Jimmy Martin, he is not only a superb singer (I can pick his voice out anywhere!), but he always has a banjo player that plays in the traditional way, unfailing rhythm and strong, resounding notes.

- Number one song - A REAL GOOD WAY TO LOOSE - up tempo.
- Number two song - THE CHAIR - written by Audie - good story and up tempo.
- Number three song - HOME IS WHERE THE HEART IS - Harley Allen song - a beauty.
- Number four song - another Harley Allen song - up tempo and wonderful.
- Number five song - I have played this song probably a hundred times already while driving in my car - PHILA DELPHIA LAWYER - I grew up in Philadelphia and we sang this song to my long deceased friend, attorney George Goldstein - our Philadelphia lawyer. Audie puts a bluegrass sound to it and makes it better than any version I have ever heard.
- Number six song - 14 DAYS - a song written by Chris Jacobs. This is a powerful melody with a mountain model banjo background and beautiful singin' by Audie and Patrick. Jesse plays a mean solo

Continued on Page 21

CLASSIFIED ADS

James Reams' latest CDs, "One Foot in the Honky Tonk" or "Wild Card" with Walter Henlsey or the CD/DVD "Troubled Times" are available at the low price of \$10 includes shipping (yes, we're crazy!). This offer is only available to DBA members and expires on Christmas Day, 2012. For reviews of these albums or to hear a clip, go to www.jamesreams.com. Happy listening! To order, send an email to james@jamesreams.com.

For sale: Guild D50 guitar w/ Guild hard case, American Made \$750. Also a fairly rare Weber Galatin F style mandolin with an oval sound hole and X bracing w/ Weber hard case \$1100 firm. Full size fiddle with soft side case \$75. Fluke Ukulele concert size with gig bag \$100. Call Dan 977-7507

Note: Classified Advertisements are \$5 for five lines or less per issue of the newsletter. Space permitting, DBA Members can post Classified Advertisements at no charge. If you wish to have a classified advertisement included in the next issue of the news letter, contact John via phone at (520) 400-8853, e-mail, jldavid3@q.com, or snail mail, 8205 E. Crooked Tree Trail, Tucson, AZ 85715. Ads must be submitted no later than the 15th of the month preceding the date of the newsletter.



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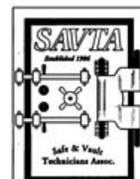
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JAMS & OPEN MICS

DBA sponsored jams are listed at www.desertbluegrass.org & on the enclosed calendar.

Southern AZ Old Time Fiddlers Assn.

Southwest Community Center
Cardinal Ave, Tucson, AZ
Tuesday 7 PM
Info: Wilbur 520-743-7086

Catalina Mountain Chapter of the AZ Old Time Fiddlers Association

3rd Monday at 7 PM
Info: Laura 520-743-9491

Tradition Acoustic Bluegrass Jam Sessions

Tempe, AZ
Wednesday 7-10 PM
Call for confirmation of dates
Info: Howard or Susan
480-897-7425

Saddlebrooke Jam

38759 S Mountain View Blvd
Workshop at 2:30 pm
Jam 4-6 pm
Info: Rich 520-881-0358

Open Mic at The Hut on 4th Ave

Every other Monday 6:30 PM
Info: Rudy Cortese@gmail.com

Kibbey's Jam and Open Mic

Info: Jim Howard, 520-825-9413
Twin Lakes Drive, Catalina, AZ
Every Friday Night 6:30 PM-9:00 PM

1st Baptist Church Jam and Open Mic

Wilds Road, Catalina, Arizona
Info: Jim Howard, 520-825-9413
Every Saturday, 6:30 PM-9:00 PM

Anderson's Traditional Acoustic BLUEGRASS Jam Sessions

The Anderson's, Tempe, AZ
Info: Howard & Susan Anderson -
(480)897-7425
Howard's web sites:
www.astroshow.com &
www.AZcendant.com
Howard's email:
handy13@mindspring.com
Susan's web site:
www.carcinoidinfo.info
Susan's e-mail: Sunny-
Susan@Cox.Net
ALL jams, will be held on the 2nd Wed.
evening each month, 7 P.M. until 10
P.M. (NO JAM IN SEPT)

"HARD COUNTRY" (CONTINUED)

too!!! Then they change keys and keep amazing me.

- Number seven - the other killer song on this album for me - STORMY HORIZONS - written by Ira Louvin and Irene Franks. I am a huge Louvin Brothers fan. I read the biography of their lives "Satan is Real" - I think I read it in 3 days and passed it on to Bonnie Lohman. Anyway, STORMY HORIZONS is a heartbreaker and Audie really gives it to you!
- Number eight - ON THE ROAD - by Mike Lily, Patrick playing like only he can, Jesse playing like only HE can - a real mover.
- Number nine - A GRANDMOTHER'S LOVE - written by Audie. Tears to the eyes!
- Number ten - NEWTON'S GROVE - the only instrumental on the album. It's a Richard Underwood song. I can only describe this as unbelievable, clean, clear, precise and yet melodic and just gorgeous..

Even though there are only 10 songs, you don't really care, because each song is so perfect, that you can just play them over and over again and feel that you got more than your money's worth with this CD. OK, I love Audie and Redline and everything they do, every show I see, every album they make. 'Nuf said. On the Web, www.ruralrhythm.com for purchasing. This review is late, so I must end here and get it in to the newsletter.

I miss you all and will see you in the fall.
Marilyn

BANDS

Bear Canyon Ramblers

Marilyn 520-760-0479
bluegrassjamboree@gmail.com
www.bearcanyonramblers.com

Crystal Ridge Bluegrass Band

Brian Davies 520-349-9497
www.MusicTucson.com

Cadillac Mountain

Corrine 520-235-3199

Crucial County

Corrine 520-235-3199

Drops in the River

Ky Brown 520-664-5125
Dropsinriver@gmail.com
www.myspace.com/dropsintheriver

Dusty River Boys

Rich Errico 520 818 0358 Rerrico1@q.com

Greg Morton

520-682-2558

Greenwood Sidee

giselle.lee@cox.net
www.facebook.com/greenwoodsidee

Jam Pak Blues 'N' Grass Neighborhood Band

www.jampak.com
Anni Beach- 480-963-6811
Chandler, Arizona

Los Hombres

Kenny Erickson 520-235-7473

Manzanita Bluegrass

Reid Griffin 520-349-4321
Manzanitabluegrass@dakotacom.net

Peter Mc Laughlin

520-247-1027

Superstition Ridge Bluegrass Band

Larry Martell 480-588-5552
lpmartell@cox.net

The Bost Family Tradition

Jeff Bost 520-432-5053
JeffBost@earthlink.net

The Real Deal Band

Carlos Saldana 480-233-3241
www.facebook.com/realdealband
the_realdealband@yahoo.com

Titan Valley Warheads

Ed Davenport 520-904-6050
<http://www.facebook.com/?ref=home#!/pages/The-Titan-Valley-Warheads/161939573828277>

Way Out West

Emmy Creigh 520-323-0704

Whistle Stop

Carol Pearse 970-375-9428
Whistlestopbluegrass@gmail.com
www.whistlestopbluegrass.com

LOS HOMBRES BLUEGRASS BAND (CONTINUED)

The members of the band are Kenny Erickson on bass and guitar, Milo Soluic on fiddle, mandolin, and guitar, Steve Eddleman on mandolin, guitar, banjo, and fiddle, Joel Dvoskin on bass and guitar and Joe Riley on guitar and banjo.

All the band members sing lead on different songs and most of them also sing the harmony lines as well. They even do four part harmony on Bluegrass Gospel tunes. When it comes to Bluegrass music, Los Hombres prefers the traditional music of Flatt and Scruggs and Bill Monroe. The “sound man” for the band is actually two guys, Joe Riley and Kenny Erickson (Is that feedback I hear?).

The boys have played many different venues around the area. They have played the Tucson Folk Festival, Tucson Meet Yourself, The Solar Pot Luck, Catalina State Park and the Arizona Theater Company.

Kenny has been a long time promoter in the Tucson area and helped start the first Tucson Folk Festival. Milo is probably the most famous Hombre as he has been on the radio on Tucson’s Bluegrass Show on KXCI 91.3 for like 27 years. Joe is a converted Rock and Roller that got bit by the Bluegrass Bug and is still scratching. Steve is also a long time Rocker and master guitarist who has been kickin’ it in Tucson for about forty years. Joel is also a long time musician in the Tucson area and is actually a Forensic Psychiatrist. I guess they brought him on board for both of his talents.

So as you can see talent abounds in Los Hombres and they are well worth going to see where ever they might be playing. They prefer playing for what Joe calls “command performances.” That means the band on stage and the audience in their seats, concert style. They try real hard to stay out of the bar scene but if the money is good enough there is always the exception.

And remember that even Dailey and Vincent is a “local band” in Nashville. Support our local talent, and I’ll see you all next month.

ASSOCIATIONS

Arizona Bluegrass Association

7257 N. 50th Dr.
Glendale, AZ 85301
Jan Zales--Chair
jan@arizonabluegrass.com
www.azbluegrass.org

International Bluegrass Music Association

2 Music Circle South, Suite 100
Nashville, TN 37203
615-256-3222
Toll Free: 1-888-438-4262
http://www.ibma.org

International Bluegrass Music Museum

Museum Entrance: 117 Daviess Street, between
the Ohio River and 2nd Street
Mailing Address: 207 East Second Street
Owensboro, KY 42303
270-926-7891
888-MY BANJO (toll-free)

So. Arizona Old Time Fiddlers Association

3020 W. Avenida Cresta
Tucson, AZ 85745
Info: Wilbur 520-743-7086

Tucson Friends of Traditional Music

Info: 520-408-6181
www.tftm.org

Tucson Kitchen Musicians Association

PO Box 26531
Tucson, AZ 85726
www.tkma.org

Tucson Old Time Music Circle

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MEMBERSHIP APPLICATION/RENEWAL FORM

Membership dues for the Desert Bluegrass Association are \$15 annually per family, due March 1st, and includes bulk mailing of the bi-monthly newsletter to each member.

Members joining after November of any year will have their membership extended through the next year. Those joining before November must renew the following March 1st.

First name: _____ Last name: _____

Street Address: _____ City: _____ State: _____ Zip: _____

Home phone: _____ Cell phone: _____

Email address: _____

Do you wish to be included in the Membership Directory? (check one) Yes No

What instruments do you play? Banjo Bass Fiddle Guitar Mandolin
Resonator Guitar other _____

Complete this form then mail it, along with your personal check or money order payable to Desert Bluegrass Association, to:

Mike Headrick (DBA Membership Secretary)
13308 Placita el Algodon
Tucson, AZ 85749