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•STONE MOUNTAIN EVENT CENTER•

•DRIPPING SPRINGS, TEXAS•



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**Make Your Mornings  
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## WELCOME

Whether it's your first time or your tenth time to Old Settler's, we want your journey to culminate in the best acoustic music experience possible. Just as you've committed to making this pilgrimage to the Texas Hill Country, we're committed to making your stay here extraordinary.

As you might imagine, presenting a large acoustic music festival is an immense task. Our aim is to preserve and pass on a true American art form through a celebration of song and fellowship. One of the most rewarding aspects of this experience is seeing kids, parents and grandparents sharing and enjoying music together. We want everyone to enjoy the show, so please follow what few rules we have, and act responsibly by keeping your area clean and attitude-free.

Finally, it's a true privilege to present the festival on behalf of the volunteers and all who make this possible. We welcome you to Central Texas. Now, join hands and let's play...

Old Settler's Bluegrass Festival, Inc.

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## THANK YOU

The Old Settler's Music Festival extends its sincere thanks to all of the artists performing; to the many dedicated volunteers who made this production possible; and to our enthusiastic and loyal audiences. We'd also like to offer a special thanks to the Stone Mountain Event Center, the City of Dripping Springs, the Division of Rhetoric and Composition at the University of Texas, and our sponsors: ANCO Insurance, Austin American-Statesman, Collings Guitars, Country Line Magazine, Comp-Utility Corporation, Happy Plants and Flowers, Heart of Texas Motel, K★EYE TV, KGSR 107.1 FM, KUT 90.5 FM, New Texas magazine, Texas Music magazine, and Wells Fargo.

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# Entertainment Information Daily



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## 2001 Old Settler's Lineup



Like Texas itself, Charlie Daniels is part Western, part Southern. His signature "bullrider" hat and belt buckle, along with his love of cowboy lore, Western movies, and Louis L'Amour novels, identify him as a Westerner. The son of a lumberjack, and a Southerner by birth, his music—rock, country, bluegrass, gospel—is quintessentially Southern. With an unerring instinct for the universal ties that bind people together, and an equal abhorrence for the intolerance and fear that do the opposite, Daniels has kept the specifics of his cultural heritage as the soul of the CDB music that has influenced the lives of everyday people everywhere. Like so many great American success stories, the Charlie Daniels saga began in rural obscurity. Born in 1936 in Wilmington, NC, he was raised on a musical diet that included Pentecostal gospel, local bluegrass bands, and the rhythm & blues and country music emanating from Nashville stations. After forming a rock 'n roll band, Daniels found work as a session guitarist, playing on three Bob Dylan albums, including Nashville Skyline, and touring Europe with Leonard Cohen. Daniels signed with Epic Records in 1976, and rewarded the label with "The Devil Went Down to Georgia," a 1979 platinum single that topped both the country and pop charts. The song won a Grammy, earned three Country Music Association awards, was a cornerstone of the Urban Cowboy soundtrack, and propelled its album, Million Mile Reflections, to triple-platinum sales levels. Reflecting on his career, Daniels explains, "It's purely American music with something for everyone. At least that's what I've hoped for in my 40-plus years in music."



You might recall John Hartford as the banjo player who stood up in the audience at the beginning of the Glen Campbell show. Or perhaps you saw him on the Smothers Brothers Comedy Hour or Hee-Haw, or, more recently, on David Letterman, The Grand Ole Opry, or as a guest of Ralph Emery on Nashville Now. He's written a special for the Nashville Network (TNN), "Banjos, Fiddles, and Riverboats"; he was one of the voices on Ken Burns' "Civil War" PBS series; and the comic strip Gasoline Alley featured Hartford in a story line in 1991 that paralleled a children's book he wrote, "Steamboat in a Cornfield." Hartford once practiced playing his face while he soaked in the bathtub. Now, to the delight of viewers, hosts and technical crews, he plays his face on national television. And his fiddle. And his banjo. And his guitar. And he tap-clogs in tennis shoes on a 4' x 8' piece of fresh plywood, "A" grade on each side to ensure the electrically amplified thumps resonate in the right key. He sings, too, in an intimate baritone that he pushes—when the song and moment are right—into a falsetto. He writes a lot of music, and his talents in that area have been officially recognized: he won two Grammy Awards for his "Gentle On My Mind" (for many years the most licensed BMI title) and a third for his acclaimed album, Mark Twang. Maintaining a heavy performing schedule year-round, Hartford's performances contain mostly original music, but are laced with old-time material. He's journeyed from smalltown DJ to bluegrass picker, to major-label songwriter, to network comedy writer, to counter-culture roots music hero, to steamboat pilot, fiddler and banjo player, devotee of traditional music, and captivating entertainer. John Hartford is vintage Americana at its best.



Peter Rowan is one of the major bluegrass artists of our time, winning a devoted, international fan base through his independent records and constant touring. He's also a favorite icon at Old Settler's. The Texas-based Rowan was rhythm guitarist and lead singer for Bill Monroe's Blue Grass Boys in the mid-sixties, where he co-wrote "Walls of Time" with Monroe. As a teen growing up in Massachusetts during the fifties, he had his own Tex-Mex band, The Cupids, but he found himself increasingly attracted to bluegrass, and in 1964 he joined Monroe after the legend showed up at a Vermont festival without a band. He regards his tenure with Monroe as sacred: "When you stand next to Bill Monroe," Rowan explains, "you quickly learn to become your own man. He lets you make all the mistakes until the feeling of the music takes over and guides you." In 1973, Rowan joined David Grisman (mandolin) and Jerry Garcia (banjo) to record the hugely successful Old and in the Way. The record eventually became the best-selling bluegrass album of all time. In 1996, just weeks after Monroe's death, Rowan released the critically acclaimed Bluegrass Boy, which, according to one critic, "pays tribute to the grand old daddy of bluegrass by flaunting just enough rebelliousness to make Monroe proud." Enjoy Peter Rowan's Texas Trio!



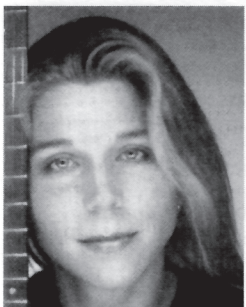
Prior to hooking up, Tim O'Brien and Darrell Scott followed career paths that found them exploring (and expanding) bluegrass, country, and folk in the far corners of North America as multi-instrumentalists, singers, and songwriters. Their collaborations, both on the road and in the studio, have drawn consistent raves, and they've penned tunes for Garth Brooks ("When No One's Around," on *Sevens*) and the Dixie Chicks ("Heartbreak Town," from *Fly*). O'Brien, writes one reviewer, is the King of Bluegrass, the Prince of Country, and a monarch on the folk circuit. A spectacular singer-songwriter and multi-instrumentalist, O'Brien has prompted Lyle Lovett to enthuse, "There is a world of great music that exists somewhere outside the mainstream, and Tim makes us ask how music so good can possibly remain on the outside." Scott, meanwhile, has been proclaimed "a ridiculously talented musician" by *Music Row* magazine, and has worked with the likes of Sam Bush, Pam Tillis, and Randy Travis, while serving as long-time guitarist for Guy Clark.



Jim Lauderdale, a veteran of Old Settler's, knows what country music is, and this time he's brought along his full band to prove it. Born in North Carolina and raised on the sounds pouring out of his father's scratchy radio and the regional bluegrass festivals, he was steeped in the musical heritage of the South and the mountains from an early age. Drawing on the rich life he's led and never forgetting the way music bore straight into his heart, he's become a journeyman songman. He's played, sung, and written wherever he's been—from New York to Texas, from Tennessee to California—accruing life experience every step of the way. He's always carried with him the true country music he grew up with, but he's also had a keen appreciation for the various environments he's lived in, and that's helped him expand on country's definition without compromising it. He's penned songs for the likes of George Strait, Mark Chesnutt, Patty Loveless, and Vince Gill. Writes *Entertainment Weekly*, "Lauderdale knows how to make country ache, bend, snort, and moan in a way no one else does." With an intoxicating blend of Bakersfield backbeat, mountain ache, and a romantic edge that's as sexy as it is strong, Lauderdale's work is the point of convergence between country's past and its future.

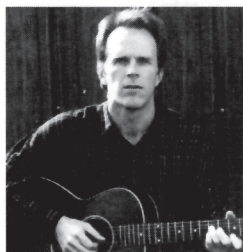


Since Nickel Creek proved the toast of the folk and bluegrass circuit in 1998 with its tight musicianship, strong ensemble work, and emerging vocals, the group has taken its place as the most exciting new acoustic group to appear on the national scene in years. Last year saw the release of its first album for Sugar Hill, the Alison Krauss-produced *Nickel Creek*, which earned the group two Grammy nominations—for Best Bluegrass Album and for Best Country Instrumental ("Ode to a Butterfly"). Additionally, the album's single, "Reasons Why," began quickly climbing the Americana chart after its release, finally reaching #1 and remaining in the top spot for six weeks. And the video for "When You Come Back Down" aired in *HotShot* rotation on Country Music Television (CMT). All this success earned the group the IBMA award for Emerging Artist of the Year in October, and in January the group was rewarded with its own segment on *Austin City Limits*. Nickel Creek's sound is based in bluegrass and modern folk, but it's informed by the members' wide-ranging tastes and musical passions, encompassing everything from Toad the Wet Sprocket to Ella Fitzgerald to Beethoven symphonies. Even when pushing the envelope, though, the group still strives to be "complex, but tasteful." Or as the Allentown Morning call puts it, the players "sing angelically and play devilishly!"



With a smile as expansive as Texas, and a voice husky with emotion and lilting in its exuberance and playfulness, Terri Hendrix belts out self-penned songs that, she says, communicate her feelings better than her spoken words. Writes the *Austin Chronicle*, "Terri has a divine drawl, serious pickin' skills, and a versatile grasp on pop, folk and country songwriting. She has the range to be everything to everyone." Adds the *Dallas Observer*, "Hendrix makes her way in the music industry like some Hill Country version of Ani DiFranco. Her hyper-positive attitude is matched by a steely determination." One of Central Texas's most beloved performers with an obsessively devoted fan base, Hendrix is a multi-instrumentalist who writes, sings, and runs her own label, Wilory Records. Over the course of the last half-decade, she's quickly risen to the top of the talent pool in Texas, steering the ship of her career on her own against the tide of music industry conformity. Her sparkling eyes and bright smile make it seem like she's performing her upbeat folk-pop melodies—complemented by confessional, often humorous, lyrics—directly to every individual in the room. She's won numerous Austin and San Antonio Music Awards, including Best Singer-Songwriter and Best Vocalist. Her award-winning band consists of steel guitarist Lloyd Maines, Paul Percy on drums, and Glenn Fukunaga on bass.





Peter Keane, now residing in Austin, is one of the finest performers on the national acoustic music scene. His music defies easy categorization: it's a rootsy mix of fingerstyle blues guitar and quietly soulful singing. He has three highly acclaimed CDs to his credit, including the splendid *Walkin' Around*, produced by Bill Morrissey, and last year's *Another Kind of Blue*, which features Keane originals, as well as a batch of tunes from Dave Van Ronk, Skip James, Blind Willie McTell, and other masterful writers well-known and not. While the musical focus is always on Keane's guitar playing and singing, the disc also features the fine ensemble work of the Peter Keane Trio—with Charlie Larkey on upright bass and Richard White on drums—represented this year at Old Settler's. Have a seat and enjoy a musician the Austin Chronicle describes as "a vibrant and distinct bluesman and fingerstyle guitarist of remarkable subtlety."



Keeping one foot firmly rooted in tradition, *Still on the Hill* reinvents the sound of the standard bluegrass quartet. Often described as "New Ozark Folk" or "Folkgrass," the group's engaging songs, vocal chemistry, infectious enthusiasm, and widely acclaimed debut recording have established this ensemble as a concert and festival favorite. With three strong songwriters and three distinctive lead singers, there's a great deal of variety and harmony in the songs. When *Still on the Hill* takes the stage with banjos, fiddle, upright bass, mandolin, and guitars, an audience might expect something traditional. But what they soon discover is a band without borders, inventing a language of original material with a dialect all its own.



Always a lively and energetic performer, Karen Abrahams moves audiences with her vocal prowess and range of songwriting styles. Her performances traverse the Americana map, encompassing blues, swing, folk, rock, country, and a touch of pop. Described by the Austin American-Statesman as "one sassy performer" and by the Austin Chronicle as "an accomplished interpreter," the San Antonio native has recorded two critically-acclaimed CDs since moving back to Texas in 1994: *Still Feelin' Blue* (1997), which features a number of well-known Austin musicians and which charted #1 on many European college and country lists; and *For the Love of the Song* (2000), a superb collection of "economical portraits of life and love," according to the Statesman's John T. Davis. Currently, Abrahams performs at the Cactus Cafe, Gruene Hall, the Anderson Fair in Houston, and Old Settler's.



The Special Consensus is a four-person acoustic bluegrass band that began performing in the Midwest in 1975. The group's repertoire features original compositions, as well as traditional bluegrass standards by the likes of Bill Monroe, Flatt and Scruggs, and Jim and Jesse McReynolds. Occasionally, the band borrows from other musical genres, as reflected in its performances of "Nothin' But the Wheel," a Patty Loveless hit, and Irving Berlin's "Blue Skies." As a tribute to its musical diversity, the group performs at the most traditional bluegrass festivals, but is also a band that bridges the gap between traditional and progressive bands at more diverse festivals and fairs. As one writer exclaims, "It's bluegrass as I always wanted it to be. I can understand every word, and the picking never overpowers the singing. Most of all, these guys enjoy making music, and it shows."



*Flounders Without Eyes* is a serious psychedelic band, and after last year's riveting performance at Old Settler's, the group has quite a reputation to uphold. *Flounders* consists of five Austinites—guitarists Don Baker and Mike Morgan, bassist Joe Mier, drummer Andy Markoff, and vocalist Jenny Mier—who've developed a devoted following of fans who love to dance. As the Austin Chronicle notes, "*Flounders* stakes its claim as the best alternative to the old counter-culture music in Austin." The band plays mostly original tunes, though it's been known to pay homage to artists like Aretha Franklin, Johnny Cash, and The Grateful Dead. The group's annual birthday bash for Jerry Garcia is a popular Austin celebration.



*Blueground Undergrass* is an Atlanta-based group of seasoned musicians who provide a fresh new approach to a musical form rooted in tradition. With its smooth mix of bluegrass, blues, country, folk, swing, jazz, and rock, the band takes audiences to musical heights few endeavor. Melding together banjo, pedal steel, fiddle, guitars, bass, mandolin, Dobro, and drums, the band's powerful "wall of twang" combines modern urban and traditional rural musical approaches, resulting in a sound all its own. As Jeff Mosier, the group's leader, explains, "At a *Blueground Undergrass* show, you can expect an eclectic, groove-based, bluegrass-laced mix of originals and cosmic Americana."



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## FRIDAY, APRIL 6 STAGE SCHEDULE

Thank you Austin American-Statesman, KGSR 107.1 FM, and K★EYE

<b>12pm</b>	Gates open to advance ticket holders only (no tickets on sale)		
<b>2pm</b>	Gates open, tickets on sale		
<b>4pm</b>	<b>Hill Country</b>	Smokin' Grass	4:00
	<b>Bluebonnet</b>	Shorty Long	4:20
<b>5pm</b>	<b>Hill Country</b>	Yonder Mountain String Band	5:00
	<b>Bluebonnet</b>	Batteries Not Included	5:20
	<b>Discovery</b>	Campfire Boys & Girls	5:40
<b>6pm</b>	<b>Hill Country</b>	Gary Ferguson & Sally Love	6:00
	<b>Bluebonnet</b>	Karen Abrahams & Reckless Abandon	6:20
	<b>Discovery</b>	Young Swing Dancers	6:40
<b>7pm</b>	<b>Hill Country</b>	The Special Consensus	7:00
	<b>Bluebonnet</b>	Still on the Hill	7:20
	<b>Discovery</b>	Harmonica Workshop: Cara Cooke	7:40
<b>8pm</b>	<b>Hill Country</b>	Terri Hendrix Band	8:00
	<b>Bluebonnet</b>	Blueground Undergrass	8:20
<b>9pm</b>	<b>Hill Country</b>	Charlie Daniels Band	9:30
	<b>Bluebonnet</b>	Larry	9:20

## SATURDAY, APRIL 7 STAGE SCHEDULE

Thank you Comp-Utility Corporation, Texas Music magazine, and K★EYE TV

**See page opposite**

## SUNDAY, APRIL 8 STAGE SCHEDULE

Thank you Country Line Magazine, New Texas magazine, and KGSR 107.1 FM

<b>9am</b>	<b>Hill Country</b>	South Austin Gospel Choir	9:00
<b>10am</b>	<b>Hill Country</b>	Caroline Herring / Two High String Band	10:00
<b>11am</b>	<b>Hill Country</b>	Good News Band & Guests	11:00


**Country Line**  
MAGAZINE TEXAS

# **SATURDAY, APRIL 7 STAGE SCHEDULE**

Thank you Comp-Utility Corporation, Texas Music magazine, and K★EYE TV

<b>10am</b>	Gates open, tickets on sale		
<b>11am</b>	<b>Armadillo</b>	Care & Feeding of Your Instrument	11:15
	<b>Discovery</b>	Isaacs Bryant Family Singers	11:40
<b>12pm</b>	<b>Hill Country</b>	Yonder Mountain String Band	12:00
	<b>Armadillo</b>	Blues Guitar Workshop: Peter Keane	12:15
	<b>Bluebonnet</b>	Caroline Herring	12:20
	<b>Discovery</b>	Mary Hattersly's Blazing Bows	12:40
<b>1pm</b>	<b>Hill Country</b>	Still on the Hill	1:00
	<b>Armadillo</b>	Clover & Rachel Carroll	1:15
	<b>Bluebonnet</b>	Ryan Holladay	1:20
	<b>Discovery</b>	Mandolin Workshop: Josh Williams & Chris Thile	1:40
<b>2pm</b>	<b>Hill Country</b>	Peter Keane Trio	2:00
	<b>Armadillo</b>	Rod Moag	2:15
	<b>Bluebonnet</b>	Batteries Not Included	2:20
	<b>Discovery</b>	Fiddle Workshop: Tim O'Brien & Sara Watkins	2:40
<b>3pm</b>	<b>Hill Country</b>	Blueground Undergrass	3:00
	<b>Armadillo</b>	Leeann Atherton	3:15
	<b>Bluebonnet</b>	Gary Ferguson & Sally Love	3:20
	<b>Discovery</b>	Guitar Workshop: Darrell Scott & Sean Watkins	3:40
<b>4pm</b>	<b>Hill Country</b>	Terri Hendrix Band	4:00
	<b>Armadillo</b>	Open Mic	4:15
	<b>Bluebonnet</b>	Two High String Band	4:20
	<b>Discovery</b>	Songwriters Workshop: Jim Lauderdale & Gary Ferguson	4:40
<b>5pm</b>	<b>Hill Country</b>	Good News Band / South Austin Gospel Choir	5:00
	<b>Bluebonnet</b>	Karen Abrahams & Reckless Abandon	5:20
	<b>Discovery</b>	Peter Rowan & Friends	5:40
<b>6pm</b>	<b>Hill Country</b>	Tim O'Brien & Darrell Scott	6:00
	<b>Bluebonnet</b>	Smokin' Grass	6:20
	<b>Discovery</b>	Banjo Workshop: Greg Cahill & Ryan Holladay	6:40
<b>7pm</b>	<b>Hill Country</b>	Peter Rowan's Texas Trio	7:10
	<b>Bluebonnet</b>	Yonder Mountain String Band	7:20
<b>8pm</b>	<b>Hill Country</b>	John Hartford & The Hartford Stringband	8:20
	<b>Bluebonnet</b>	The Special Consensus	8:20
<b>9pm</b>	<b>Hill Country</b>	Nickel Creek	9:30
	<b>Bluebonnet</b>	Flounders Without Eyes	9:20
<b>10pm</b>	<b>Hill Country</b>	Jim Lauderdale	10:45



**KUT 90.5 FM**  
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Gary Ferguson and Sally Love, writes *Cybergrass* magazine, "are always entertaining, fresh, and imaginative. You'll never be disappointed seeing them in action." The duo is noted for its distinctive voices, exciting musicianship, and Ferguson's acclaimed songwriting skill: three Ferguson songs, in fact, cracked *Bluegrass Unlimited's* Top 200 "Songs of the Decade" list for the nineties, including "Past the Point of Rescue," which charted at #25. Sally, meanwhile, has played with various acoustic and bluegrass groups in the Washington, D.C., area. Through her job at the Smithsonian's Natural History museum, she's appeared on the *Tonight Show* with Johnny Carson and on *Late Night* with David Letterman as the "Bug Lady."



Austin singer-songwriter Caroline Herring's voice has been described as a cross between Emmylou Harris and Rosalie Sorrels. She grew up in Mississippi, where she played mandolin and sang with a string band called the Sincere Ramblers. She also co-founded and organized a live audience radio show entitled *Thacker Mountain*, bringing in regionally and nationally known writers and musicians on a weekly basis. Her debut CD will be released this May.



To appreciate Austin's own Two High String Band, just listen to the nation's critics. The *Aspen Daily News* calls the group a "small but fiery group of players," while the *Bay Area Bluegrass Bulletin* enthuses, "Boy, what a surprise! These folks from Austin really have their act together. They flat blew me away." Need more convincing? The "sweet harmonies and haunting ballads are a powerful echo from the straight-up honky tonk grandeur of days past," writes *Time Out Florida*, while the *Austin Chronicle* reports that "when Billy Bright's mandolin steps up to dance along with Bryn Davies' bass and Brian Smith's guitar, heaven and the Appalachians come a little bit closer together." Davies and Bright form two-thirds of Peter Rowan's Texas Trio.



*Batteries Not Included* is a Bay Area bluegrass band that's been performing traditional and contemporary bluegrass music for five years. Husband and wife team Graham and Toni Murphy founded the band in Raleigh, NC, in 1996—Graham on banjo and Toni on bass. Since their move to California, they've been joined by Anita Grunwald on fiddle (a California champion state fiddler), Dave Courchaine on guitar, and Matt Dudman on mandolin. As seasoned performers with extraordinary combined talent, BNI delights audiences with its exquisite vocal harmonies, slammin' instrumentation, and unique arrangements of traditional favorites. Single-mindedly dedicated to bluegrass, BNI is determined to remain faithful to this musical form, never wandering too far toward other acoustic genres.



*Smokin' Grass* is a high-energy acoustic dance band that plays a mixture of originals, bluegrass, and jazz standards, along with fresh interpretations of popular songs from various genres. Noted for its "hotpickin'" and vocal harmonies, the band includes former *Bad Liver* Bob Grant on mandolin, Adam Frehm on dobro, Doug Perkins on guitar, and Mike Santosusso as the singing bass player, who adds an element of humor and wit to the band with his original compositions and clever covers of contemporary pop songs. The group's enthusiastic performances and incredible musicianship have earned *Smokin' Grass* thousands of fans from California to the Carolinas. Recently, the band was invited to *Phish's Barn/Studio* to record its as-yet-untitled CD, scheduled for release in December.



At the tender age of 8, Ryan Holladay has accomplished what many performers have waited a lifetime to experience. At five, he became the youngest person ever to perform at the Grand Ole Opry, which was just the beginning for this talented youngster. He's appeared on the Opry several more times, and he's also performed on *Prime Time Country*, *Crook & Chase*, and *Nickelodeon's Figure It Out*. On his debut CD, *I Want to Play the Banjo*, Holladay is joined by the legendary Earl Scruggs, Mike Snider, Ronnie and Rob McCoury, and other bluegrass luminaries. *Bluegrass Classic* writes, "Ryan is superb vocally and instrumentally. He is the future of bluegrass music!"



Together for just over a year, the Yonder Mountain String Band has exploded onto the Colorado music scene—packing rooms, turning ears, and gathering support from the likes of *Leftover Salmon*. Nestled in the mountain town of Nederland, CO, the four-piece crack commando bluegrass unit combines the sounds of traditional bluegrass, high-octane instrumental arrangements, and powerful originals. No two shows are ever alike, ranging from hardcore bluegrass for the most traditional fan, to full-on acoustic acid-grass for the freak inside us all.





# TRES RIOS

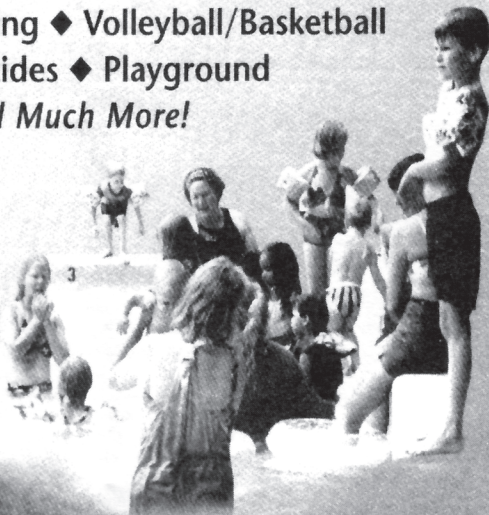
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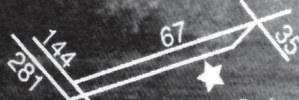
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Led by fiddler Will Thomasson, nephew of the great fiddler Benny Thomasson, The Good News Band is known for its tight arrangements, sophisticated instrumentals, and harmony vocals. Will has lived the fiddler's life, a path that's taken him down many roads, including God's highway. Mixing soulful gospel numbers with intricate bluegrass and authentic cowboy swing, GNB is a true Texas gem that lifts up even the enlightened. The group features award-winning Kenny Williams on banjo, Darrell Morris on guitar, and Rita Collier on bass. Its credits include top billing at the Texas Culture Fest at Six Flags Over Texas, as well as regular appearances at the Tres Rios Bluegrass Festival and the Old Settler's Sunday gospel show.



Somewhere out of the depths of the Texas Hill Country, where men are men and deer are scared, comes a band like no other—a cosmic, funkfrazzling, tribal-infested, bluesified groove band called Larry. Somewhere between the Grateful Dead and Ozzy Osborne squirms this seven-member group that loves to jam. In the beginning, Larry played only Widespread Panic, because it was all they knew. Now the group enjoys a following that stretches throughout Texas and into the expanses of America. In 1998, the band was invited to join Willie Nelson's label, Luck Records.

Trendy yet traditional, Clover and Rachel Carroll offer a soul-lifting blend of original and roots-based folk music. Clover, whose finger-style picking is second to none, captures an audience with his refined, raspy vocals. Rachel, his wife, plays the upright bass and commands attention with her lead singing and sweet Southern drawl. Their unique blend of harmonies and professional musicianship make this duo a delight to experience. As one writer notes, "Clover and Rachel are one of the most enjoyable acts in acoustic music. Great voices, great pickin', funny stage jokes, and natural good looks (on Rachel's part, anyway). Their show will win you over in a heartbeat and a chuckle."

Directed by Renee Fuqua, the South Austin Gospel Choir has performed all over Austin, including the Armadillo Christmas Bazaar; the Continental Club (as part of Toni Price's Hippie Hour); Leeann Atherton's Barn Dances; Shaggy's; Stubb's; and any number of Sunday brunches. The Choir was founded in February 1997 by friends and acquaintances who love to sing, have fun, and spread the Gospel. They've evolved into an eclectic bunch who share more than just their music. Starting with 10 members, the choir now boasts 30 members, many of whom write original material for the choir, and some of whom have their own bands. Featured soloists include Shelley King and Tim Culver. This is joyous, contemporary gospel, South Austin style.

Shorty Long is a ukulele-based novelty jazz act. Using all manner of four-stringed instruments, from the smallest of ukuleles to the upright bass, the group turns out a blend of hot music and old-time delivery. Austin Arts Downtown describes the band as "a powerhouse of ukuleles. The music is very listenable, the playing is relaxed and ebullient, but equally precise, with some nice dobro solos thrown in." Just recently, the group placed second in the "Best New Band" category of the Austin Chronicle's 2000-2001 Music Poll.

Thirteen-year-old guitar and mandolin phenomenon Max Zimmet has been playing for five years. He discovered bluegrass at the age of 10, when he saw Bill Monroe on Austin City Limits. Ever since, flatpicking fiddle tunes has been a way of life. An Austin native, last summer Zimmet placed in the Steve Kaufman Flatpicking Contest in Knoxville, TN. Watch for Zimmet on the Discovery stage at this year's Old Settler's, trading licks with other great pickers.

"Twenty-five years ago," writes the Freight Train Boogie, "Leeann Atherton would be working on a major label, her soft, soulful voice gaining fans by good ol' word-of-mouth." Adds the Austin Chronicle, "There's something of the road in Atherton's voice—an older and wiser got-no-time-for-heartaches feel." Her acclaimed *Lady Liberty* was hailed as one of the best albums of 1999, described by one British publication as "a super collection of songs delivered in a style that brings to mind Lucinda Williams, Kelly Willis, and Maria McKee."

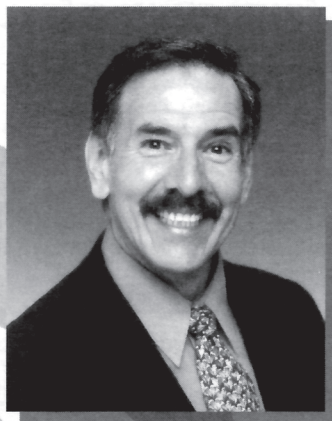
Cara Cooke is a gifted harmonica player from Austin, who specializes in single note fiddle-style harmonica and bluegrass. Her harmonica is essentially a fiddle with reeds instead of strings and a bow. She also plays jazz, blues, country, Irish, and classical music. In addition to playing with various groups at Old Settler's, Cara will conduct a Harmonica Workshop at the Discovery State on Friday evening.



# Central Texas' Most Experienced Team of Meteorologists



***Troy Kimmel***



***Bill Hecke***



***Steve LaNore***

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## FESTIVAL POLICIES

- All sales are final and non-refundable.
- Wristbands must be worn at all times.
- No one under 21 shall consume alcohol.
- Smoking is not allowed in the concert area.
- Artist lineup is subject to change.
- Inappropriate behavior will result in expulsion from the festival without refund at the sole discretion of festival organizers and volunteers.
- Use of car stereos, portable radios, boom boxes, etc., is strictly prohibited.
- Please respect your fellow campers by keeping the noise to a minimum after midnight.
- We love animals, but pets are not allowed. There are kennels on Hwy 290, 4.4 miles east of the site:  
Dripping Springs Animal Hospital  
1000 E. Hwy 290  
Dripping Springs, TX 78620  
Office: 512-858-4787  
Fax: 512-858-4396
- No firearms, weapons, or fireworks are permitted.
- Handicap parking is available. Please ask.
- Alcohol cannot be brought in or taken out of the festival grounds. Coolers are allowed at camp sites and parking lots.
- You are allowed to bring your own folding chairs and blankets. Please be aware that other concert-goers deserve the same opportunity to see the event, so please respect their space and their view of the stages (i.e. no umbrellas or tall hats).
- There are no breaks for lunch and dinner—we offer a non-stop music extravaganza.
- Please feel free to let us know your thoughts about the festival. We appreciate your comments—as long as you're good-natured about it and don't whine.
- The festival organizers reserve the right to change and/or make up the rules.

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## SPECIAL CAMPING / RV NOTES

- Everyone staying overnight—in the primitive camping or RV site areas—must have a “Weekend With Camping” wristband.
- Coolers cannot be brought into the concert area. Coolers and their contents brought into the campgrounds must remain at your campsite.
- Fires must be contained. It's okay to scrounge for fallen firewood, but DO NOT cut any living trees and DO NOT assume that scrap wood may be used for campfires.
- There are water spigots on site, and bottled water will be available for sale.
- No digging, chopping or modifying the land or park.
- Camping is located within walking distance to the stages. Please keep your area cleaner than when you found it.

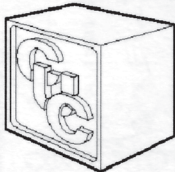
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# TEXAS MUSIC

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## **The Network Manager's Simplified Facility Checklist**

- Every critical piece of my network is connected to a properly-sized UPS (battery-backup) system. I routinely test my UPS to make sure it works.
- I know where my circuit breaker panels are located that feed electrical power to all of my critical equipment. I have ready-access to these electrical panels.
- All of my network cables, including patch cables, have been certified to be in compliance with the correct EIA/TIA cabling standard. I have these in writing on file.
- My network cabling is routed properly and secured against accidental damage.
- My air conditioning system efficiently cools my network, and if my air conditioner fails, I have a back-up plan. I have changed my filters recently.
- My computer floor is stable and free of tripping hazards.
- My network room is protected against fire and flood hazards, and I have a hand-held extinguishing device in the room.
- When I have an issue with electrical power, air conditioning, data cabling or another facilities-related issue, I have a reliable company to call on.

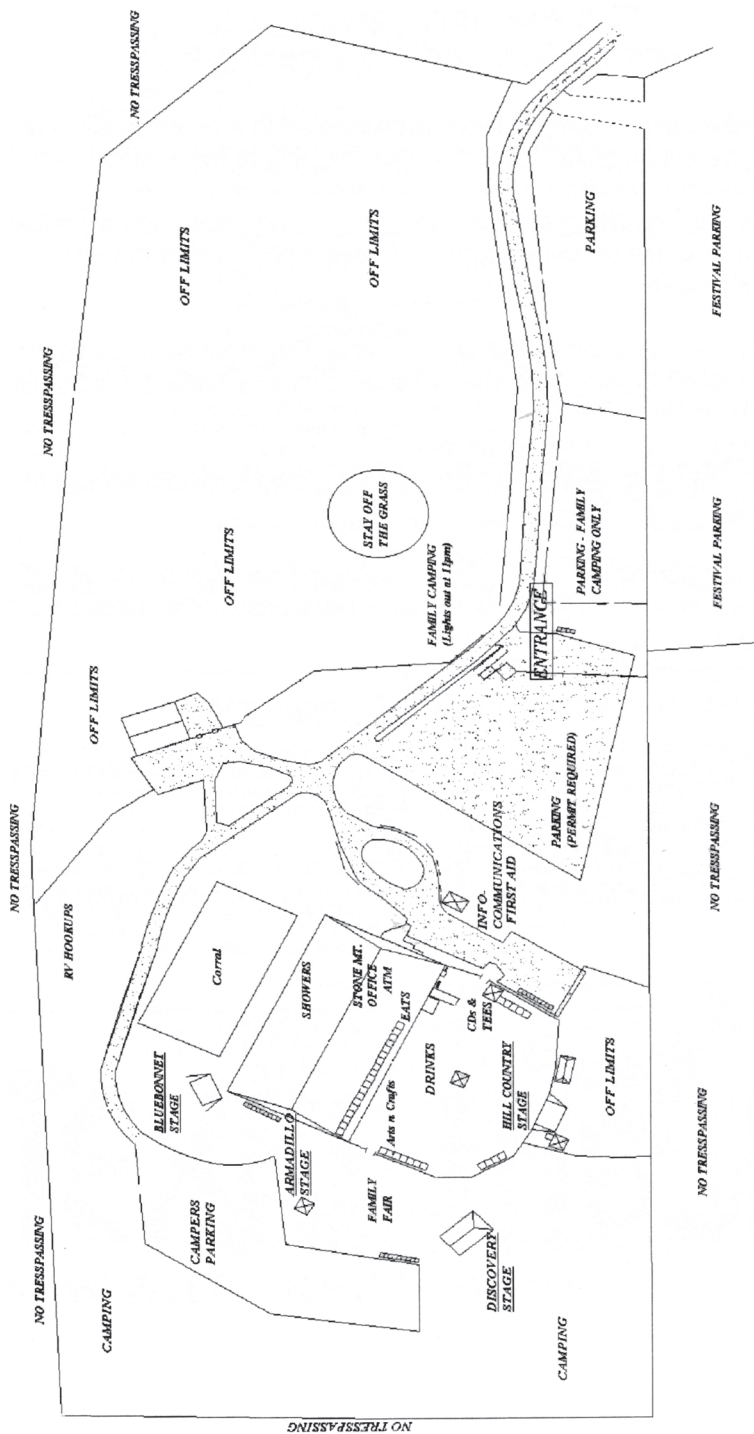


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# Stone Mountain Event Center Grounds

## Plan of the Old Settler's Music Festival Layout 2001