



B L U E G R A S S
B E A C O N

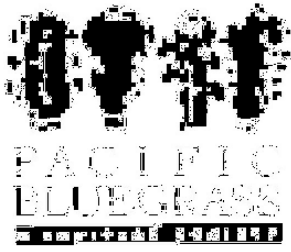
**This Month:
The Future of Bluegrass: Downloads vs. CDs
Where Are They Now – Todd Phillips**



Old Time Square Dance ~ Saturday April 26th at the Cambrian Hall

APRIL 2008

A Monthly Publication of the Pacific Bluegrass and Heritage Society



President's Message



Jill is currently on safari in Africa. She will resume her messages in the May issue.

Mailing Address:

#103-146 West 13th Ave
Vancouver, V5Y 1V7

Website:

<http://www.pacificbluegrass.bc.ca>

BOARD OF DIRECTORS

President

Jill Tolliday
jtolliday@telus.net
604-872-0987

Treasurer

Peter Krivel-Zacks
pkz@shaw.ca
604-737-1218

Secretary

Position Open

Bookings

Position Open

Open Stage

Mark Vaughan & Kris Boyd
barefootsound@hotmail.com

Publicity

Rick Garcia
garcia_stash@hotmail.com
778-229-7634

Membership

Position Open

Volunteer Coordinator

Position Open

Bluegrass Beacon

Kate Bailey
ksbailey@telus.net
604-525-0968

Workshops

Jody Kramer
jody_kramer@hotmail.com
604-872-7934

Editor's Notes

By *Kate Bailey*



Congratulations to John Reischman & The Jaybirds for their JUNO 2008 nomination for their release Stellar Jays in the Best Roots and Traditional Album of the Year category. This enormously talented band has long been overlooked and the recognition is well overdue. Hope you take the award John, you and the Jaybirds sure deserve to win.

Good news for Hungry Hill fans. Jenny Lester spent part of the winter with serious and painful back problems, and for a time thought she was facing surgery to repair them. Turns out the surgery wasn't necessary, and Jenny is well on her way to regaining her health. I'm told she has been doing well enough to complete a short road trip, in fact. I'm beaming happy healing thoughts to Jenny and hope she has a complete and speedy recovery.

Get your best dancing togs out and don your best honky-tonkin' attitude, because on Saturday April 26th we are having an old-time dance at the Cambrian Hall, 215 East 17th at Main. Calling the dance will be the dulcet-toned Charmaine Slaven of Seattle's Tallboys, hosts of the square dances at Seattle's Tractor Tavern. Charmaine will also be teaching a clogging workshop on Saturday afternoon – a not-to-be missed event. See inside the Beacon for more details. In May the PBHS is hosting another called dance with the Stairwell Sisters at the St. James Hall. Stay tuned for more details as we work them out.

See you at the jam!



[Living Room Roundtable: ASCAP, IBMA, RIAA, NMPA](#)

There is much uncertainty in the business of music these days. The continuing decline of CD sales, the steadily increasing, but not sufficiently so, sales of digital downloads, the continuation of illegal music downloads, and rising price of gas, all cut into the bottom line for bluegrass performers and creators. We see a lot of statistics and speculation about downloads vs CDs, and the continuing efforts to clamp down on illegal file trading, but what we don't often see is the efforts being made behind the scenes, by those who love the music and work in the business end of things, to come up with solutions. Solutions that will allow content creators, namely songwriters and performers, as well as the record labels, who finance a lion's share of the cost of bringing that content to consumers, to continue to earn a living while doing what we all enjoy so much, making music.

These efforts are underway, even if we don't often see them. What follows is the account of one such effort.

Earlier this month, [ASCAP](#) hosted an informal "living room" discussion at their Nashville office, with some of the movers and shakers in the larger music business, along with a few key persons from the bluegrass music industry.

Dan Keen serves as the Vice President of ASCAP Nashville. Dan was my Music Publishing professor when I was attending Belmont University. And more importantly, Dan is a friend of bluegrass. He wrote in to let us know what the meeting was about.

In an effort to help our bluegrass friends embrace the opportunities that the future holds for us all, we thought interaction with some folks who engage in futuristic discourse about music could be helpful. So we invited Congressman (she prefers "-man") Marsha Blackburn (R-TN) - who co-founded the Songwriters Caucus on Capitol Hill, RIAA head Mitch Bainwol and NMPA President, David Israelite to meet with Dan Hays and other bluegrass leaders for an informal "Living Room" discussion about matters before Congress and the Courts that will have significant impact on Artists, Songwriters, Musicians and Music Execs.

The complete list of those in attendance at this meeting is as follows: Dan Hays ([IBMA](#) Exec. Dir.), John Grady ([Red Light Management](#) and former head of Sony Records, Nashville), [Buddy Cannon](#) (award-winning writer/producer), [Alison Brown](#) (1991 IBMA Banjo Player of the Year) and Garry West (owners, [Compass Records](#)), [Missy Raines](#) (7 time IBMA Bass

Player of the Year), Ben Surratt (award-winning engineer), Charlotte Scott ([Skaggs Family Records](#)), [David Crow](#) (attorney, former IBMA Board Chair, fiddler with the Osborne Bros), Mike Drudge ([Class Act Entertainment](#)), Karen Byrd (publicist, fmr manager of the Grascals), Nancy Cardwell (IBMA), Ron Cox (Avenue Bank), Jon Weisberger (journalist, songwriter, and bass player), Dan Keen, Earle Simmons and Chad Green from [ASCAP](#) and of course - [Rep. Blackburn](#), Israelite ([NMPA](#)) and Bainwol ([RIAA](#)).

All these folks sat down in the ASCAP offices and had a candid exchange about the future of the business. I exchanged emails with several of those in attendance to get an idea of the topics of conversation, and a general consensus of outlook for the future. Karen Byrd seems to sum up that consensus with this statement she made about the prevalent attitude of those involved.

I'm thankful to Dan for arranging, and to Mitch Bainwol, David Israelite, and Congressman Blackburn for sharing their time and input on key issues. It was a great opportunity for me to learn more about the issues at stake. I was heartened to hear differing perspectives that were united by a common desire to protect intellectual property rights.

So what did they actually talk about? David Crow shared a list of the topics he found particularly interesting during the discussion.

There was a good bit of discussion about the legislative process as it relates to a new performance right for sound recordings (e.g., a general right that mirrors the limited digital performance right). There was also good discussion about piracy initiatives, section 115 reform, the pending mechanical royalty rate setting proceedings, justice department policies as they relate to infringement and international relations and trade related aspects of intellectual property enforcement. To me it was helpful to hear the perspectives of David Israelite and Mitch Bainwol. While these two don't always agree, they are brilliant men who understand the issues and can clearly articulate the policy issues driving the debate. David and Mitch are not the only voices that speak for creative folks in DC, but they are two of the most powerful and two of the most respected voices in the business.

I thought it was a great forum, a great discussion and a candid exchange of ideas. I really appreciate Dan Keen taking the initiative to put it together and moderate the event. ASCAP was a gracious host and I think everyone left with a new found appreciation for other points of view and for the complexity of the issues we face as a creative community.

Dan Keen shared another topic that interested him during the course of the discussion.

One thing that stood out to me was that Bainwol seemed extremely confident that we are moving quickly to a "subscription model" for recorded music; that consumers will not actually OWN recorded product. They will be willing to give that up in exchange for INSTANT ACCESS to the music they want to hear. So, for example, the fan who wants to hear Cherryholmes newest music will dial it in on some sort of handheld device and play it right then wherever they are. They will pay a monthly fee like your cable TV bill.

I'm not sure I can agree with Bainwol on this issue. It seems to me that most of the subscription models that have been tried so far have not produced results that would lead me to believe the industry was heading that direction. It seems to me that consumers currently assume ownership, even when not legally obtained. And ownership can be had almost instantly as it is. Why would they give that up for subscription? I just don't see the incentive. I am encouraged though to see leaders in the industry taking the initiative to share ideas and discuss solutions to the complicated mess we call the music business.

Dan Hays (IBMA) expressed his thanks to Dan (Keen) as well and then commented on interaction between those of the larger music business community with those of the bluegrass persuasion.

As I mentioned at the meeting, IBMA's membership is made up of professionals with a variety of positions and stakes in these times of significant change. It's incumbent on us all to listen and try and develop and understanding of as many of those positions as possible. Maybe even more so if we know there are significant differences about what the final outcomes should or could be.

Mitch, David and Congressman Blackburn all impressed me with their grasp of issues, which shouldn't surprise anyone. But I also sensed in their language a sincere interest in positions different from their's which is a positive sign and tells me there is a genuine desire to find solutions...not simply to be heard, but also to listen.

I appreciate their time to get better acquainted with the bluegrass world and we (IBMA) continue to be open to ways to gain and share information with our members and represent their varied interests in these matters when possible.

I realize discussion is only the first step, but these guys are at least headed in the right direction. And like I said at the outset, much of the work guys like Dan (Hays) and Dan (Keen) do for the bluegrass community day in and day out, is out of sight to most fans and even many business people in our community. I think they deserve a hearty round of

applause for their efforts and accomplishments. Thanks guys! Keep up the good work.

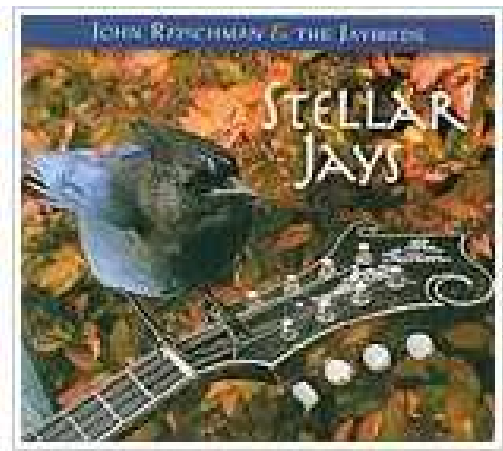
Ed. Note: I certainly appreciate that this is an American-centric view and article, but as long as Nashville is and remains ground zero for the bluegrass industry, I thought it pertinent information to share with you.

Article printed from The Bluegrass Blog:
<http://www.thebluegrassblog.com>

URL to article:
<http://www.thebluegrassblog.com/living-room-roundtable-ascap-ibma-riaa-nmpa/>



John Reischman & The Jaybirds Receive JUNO Nomination



John Reischman & the Jaybirds have received a nomination for a 2008 JUNO Award for their 2007 release, [Stellar Jays](#) in the category Roots & Traditional Album of the Year: Group. The JUNOs are Canada's premiere music awards.

In announcing the recording, the Academy wrote:

John Reischman & The Jaybirds continue to deliver a truly fresh blend of original songs and instrumentals. Featuring nine new songs, Stellar Jays is the latest in a series of CDs to win rave reviews for a trademark, old-time-infused bluegrass sound that respects tradition while advancing the music.

The [JUNO Awards](#) will be held April 6, 2008 in Calgary and will be hosted by Russell Peters.

OLD TIME MUSIC

"It's the same, but different."



~ Old-Time House Concert ~
Carl Jones and Beverly Smith
Friday April 11, 8pm (Kitsilano)

For years Carl Jones and Beverly Smith have appeared on the traditional music scene, at festivals, on record, at contests and dances, in various bands and formations, playing just about anything with strings or tossing in vocal harmonies wherever there was the opportunity. In their recordings they bring those years of experience to the art of the duet—songs and tunes, old and new, done simply and with love.

www.smithnjones.net

Please RSVP as seats are limited. Tickets are \$20 and you can send a cheque or contact me for other payment options. Also, let me know if you'd like to take part in workshops. They will be offering old-time fiddle, guitar, mandolin and harmony (specifically duet) singing as well as offering private lessons in any of these areas. Contact me for more details.

Linda Bull
bull.linda@gmail.com
604-736-4523

[Bluegrass Now](#) Magazine Now Online



We heard last week that bluegrass print magazine Bluegrass Now has made the decision to abandon the physical print format in favour of an online only distribution model.

The magazine has been in print for 18 years, having begun in 1990. The print edition has always been beautifully done with attractive graphics and nice glossy paper. Starting in May, you won't be able to hold it in your hand again. The May 2008 issue will be a landmark edition as the magazine ceases publication of the print edition entirely, and becomes totally electronic.

The press release describes a two year research effort prior to making this decision.

"The decision comes after two years of researching marketing trends in the entertainment industry, amassing and studying the data regarding the reading habits and preferences of consumers, consulting with a cross-section of major magazine publishers nationwide, and soliciting input from our current readership."

Although this decision was initially quite difficult for a retired academic who has lived by the printed word for more than half a century, I am truly excited about being in the vanguard of multimedia publishing in the bluegrass community."

The new, online only, Bluegrass Now should feel familiar to subscribers as it retains all the elements of the print version: cover story, features, charts, reviews and regular columns. But the publishers plan to enhance the publication to take advantage of interactive features offered by the online presence.

"...as readers explore the site they'll discover that our stories have been enhanced with audio and video clips. They'll be able to hear samples of songs when they read reviews, and are invited to contribute their own reviews if they desire. Readers will be invited to participate in a 'Fans' Choice Music Chart,' as they cast a vote for their favourite song and artist of the month. All ads will carry hyperlinks for additional information and connection. Our readers will be delighted by virtual tours of festival sites around the world that explore what makes each festival a unique cultural experience."

Wayne Bledsoe, one of the publications editors, tells me that some of the content will be available free to all

who visit the site, while subscribers will have access to premium content. Non-subscribers will be able to access all the charts: Fans' Choice Top 20 Chart, DJ Hot Picks, Gospel Truths, Coming Attractions, Band Itineraries. They will also have access to links to Bands, Festivals, and Products. Non-subscribers will be able to access the Festival Calendar, but won't be able to access the virtual tours of festival sites. There will also be restricted access to the cover story, features and columns for non-subscribers.

Currently an online subscription costs \$12 per year. For more information, go to [Bluegrass Now Online](#).

~ from [The Bluegrass Blog](#)



Campus Police Roll Up Banjo Player

Here's an interesting little episode for you. This comes from the **Bowling Green News** police blotter. These events took place on March 18th, at 3:53 AM on the campus at Bowling Green State University in Bowling Green, Ohio.

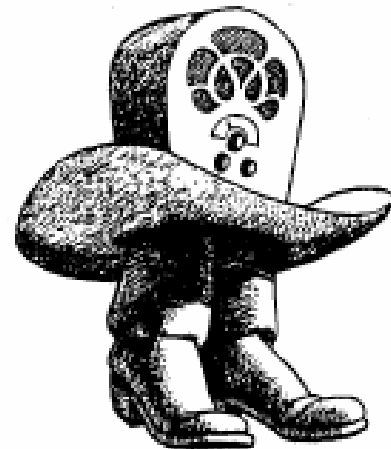
Campus police responded to a complaint of someone playing a banjo too loudly outside East Offenhauer, one of the campus dorms. Subjects were advised to "call it a night".

Ed. note: What's *wrong* with the younger generation these days? Who would complain about a banjo in the dorm at 4 AM? I guess the soothing sound of a forward roll wasn't helping him sleep!



CFRO 102.7 - 'In the Pines' Bluegrass Top 25

1. The Infamous Stringdusters - Fork in the Road (Sugar Hill)
2. Widow Maker - The Awful Truth (Sadiebird) CDN
3. Outlaw Social - Dry Bones (Indy) BC
4. Merle Haggard - The Bluegrass Sessions (McCoury Music)
5. Various - Whiskey Hollow Bound (Indy) BC
6. Redgrass - On That Good Road (Indy) BC
7. John Reischman & the Jaybirds - Stellar Jays (Corvus) BC
8. The Stanley Brothers - The Definitive Collection (Time-Life)
9. Bobby Osborne - Bluegrass Melodies (Rounder)
10. Doyle Lawson & Quicksilver - More Behind the Picture Than The Wall (Rounder)
11. Hunter Berry - Wow Baby! (Upper Management)
12. Robin & Linda Williams - Radio Songs (Red House)
13. Steep Canyon Rangers - Lovin' Pretty Woman (Rebel)
14. Creaking Tree String Quartet - The Soundtrack (Indy) CDN
15. Jack Cooke - Sittin' on Top of the World (Pinecastle)
16. Larry Sparks - The Last Suit You Wear (McCoury)
17. Various - North To Ontario 2007 (Indy) CDN
18. Downtown Mountain Boys - Big Darlin' (Indy)
19. Rose Maddox - This Is (Arhoolie)
20. Bruce Molsky - Soon Be Time (Compass)
21. Crooked Still - Hop High (True North)
22. Little Mo' McCoury (McCoury Music)
23. Foggy Hogtown Boys - Pigtown Fling (Indy) CDN
24. Uncle Earl - Waterloo, Tennessee (Rounder)
25. The Wilders - Throw Down [reissue] (Trade Root)



The Bluegrass Library

~ our recommended reads for the compleat education of a 'grasser

This month: A Bano Pickin' Girl

The life and music of Ola Belle Campbell Reed



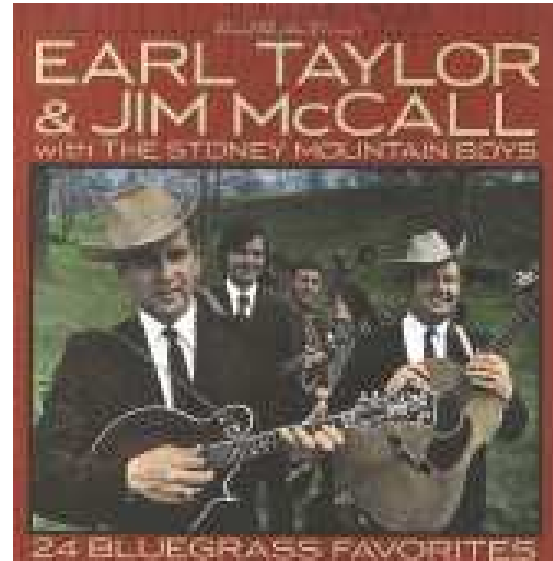
(Broad Valley Orchard Pub., 2007) 162 pp. Softbound.

Those who knew Ola Belle Reed at all will appreciate this interesting book about her life and her music. Written by a devoted fan, the book is primarily a collection of 22 of Ola Belle's own songs, plus another couple dozen old traditional numbers that she enjoyed playing. The first 45 pages of the book describe her life, in 3 stages: her upbringing in the North Carolina mountains near the New River, the 15 years that she lived in Chester County, Pennsylvania (1934-1949), and the more than 50 years that she spent around Rising Sun, Maryland and New Oxford, Pennsylvania. She and her brother Alex Campbell were fixtures at the New River Ranch and Sunset Park country music parks that were so popular in the 1940s and 50s. A great storyteller and a good singer, she could play the old ballads accompanying herself with banjo or guitar, and she made some excellent recordings over the years, including a couple of country flavored Bluegrass LPs for the Starday label, and later efforts for Rounder. The latter included many of her own songs, such as I've Endured my Epitaph, Springtime of Life, You Led Me to the Wrong, and the classic High on a Mountain. Seeing all of her songs here in words & music gets one to more fully appreciate the work that she did. This is a really nice tribute to a special woman.

CD Reviews

Earl Taylor & Jim McCall with the Stoney Mountain Boys '24 Bluegrass Favorites'

RHY-320-CD



The Rural Rhythm label continues its program of re-releasing much of its old LP recordings made under the direction of the late "Uncle Jim O'Neal" in the late 1960s and early 70s with this package that includes 24 songs from two albums cut in 1971. Earl Taylor was a respected singer and mandolin picker who never quite made it to the top in Bluegrass, though he played with Jimmy Martin as well as Flatt & Scruggs, and at his peak fronted an excellent band that included Walt Hensley on banjo. Their claim to fame was being the first Bluegrass band to appear in New York's famed Carnegie Hall (in 1959). Taylor and McCall had good followings both in the Baltimore area and later in Cincinnati (where these tracks were recorded). In a nice set of notes, Colin Escott does an excellent job of putting their work and careers into perspective. Basically, they were one of a relatively small number of bands making a living (such as it was) in music in some pretty lean times for Bluegrass. Joined on these recordings by Tim Spradlin on banjo and Harley Gabbard on dobro, Taylor & McCall offer a good dose of solid traditional Bluegrass here, with a good mix of songs from a variety of sources. (Note that there is no duplication between this CD and their earlier Rural Rhythm RHY-188 (which contains more standard Bluegrass songs).

❦

CD Reviews cont'd

Foghorn String Band
'Boombox Squaredance'
FOG-0447-CD



The brief notes to this excellent new CD explain that the 11 tunes here were leftover cuts from the band's 2004 recording "Reap What You Sow". Well, they certainly are not inferior to the music on that disc, and they make up another fine collection very similar to their previous two releases.

There's no singing on this album, just solid old-time flavored string band music driven along nicely by the excellent fiddling of Stephen "Sammy" Lind. Though the group definitely has an old time sound, it includes 5-string banjo by P.T. Grover in a Scruggs style rather than clawhammer—his playing is solid & driving, but never obtrusive.

The group's style is reminiscent of the late Virginia fiddler John Ashby—it's not a coincidence that 3 of the tunes here are credited to Ashby: Mary Wants a Lover, Jaybird Died with the Whooping Cough, and Sleepy Lou. Other tunes are credited to John Salyer, Stripling Brothers, Ernie Carpenter and Rafe Stephanini among others. Fine music, and well recommended.

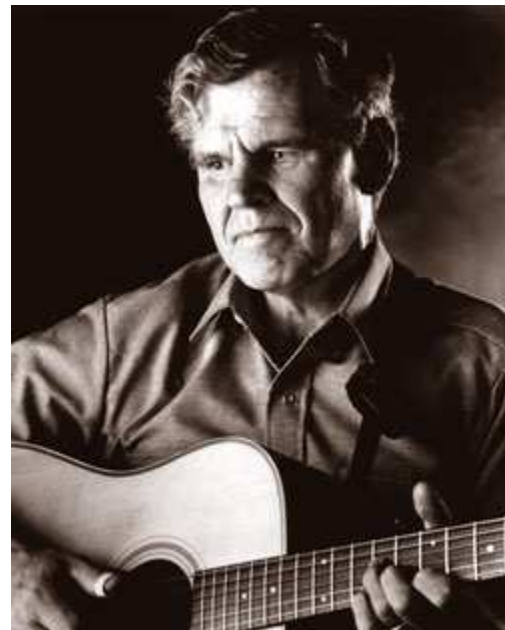
Both these CDs and more available at [County Sales](#)

❦

Website of the Month:

[Doc's Guitar](#)

<http://www.docsguitar.com/>



The Guitar of Doc Watson

Doc's Guitar is a website dedicated to the guitar and music of Doc Watson. A master at both flatpicking and fingerstyle guitar, Doc's skills are legendary.

Doc Watson had a profound influence in traditional, folk and bluegrass music ever since coming to national attention in the early 1960's. His recordings and performances have inspired generations of aspiring guitarists to explore the mysteries of his phenomenal playing.

At Doc's Guitar you will find [biographical information](#) about Doc, along with a listing of the [honors and awards](#) he has received. There is also a complete [discography](#) of Doc's recordings, as well as a bibliography of [instruction materials](#) and performance [videos](#).

A [search engine](#) allows you to look up a tune and see a list of Doc's recordings, instruction books and videos where it appears.

If you're interested in free tablature of tunes performed by Doc Watson, be sure to visit the [tab page](#).





Old Time Square Dance
 Saturday, April 26th
 Cambrian Hall, 215 E. 17th (at Main)
 Doors at 7:00, Dancing at 8:00
 \$10

~ featuring the ~

Short Mountain Deadbeats

~ and ~

Charmaine Slaven
 (of [The Tallboys](#)) calling



Don't miss this!

Clogging Workshop
 Saturday April 26th 1:00 – 3:00 pm

With Charmaine Slaven of [The Tallboys](#)

For more info and to book contact: Kori Miyaniishi
oldpreacher@gmail.com



Humour Me . . .

Jack decided to go skiing with his buddy, Bob.

So they loaded up Jack's minivan and headed north. After driving for a few hours, they got caught in a terrible blizzard. So they pulled into a nearby farm and asked the attractive lady who answered the door if they could spend the night.

'I realize it's terrible weather out there and I have this huge house all to myself, but I'm recently widowed,' she explained. 'I'm afraid the neighbours will talk if I let you stay in the house.'

'Don't worry,' Jack said, 'We'll be happy to sleep in the barn. And if the weather breaks, we'll be gone at first light.'

The lady agreed, and the two men found their way to the barn and settled in for the night.

Come morning, the weather had cleared, and they got on their way. They enjoyed a great weekend of skiing.

But about nine months later, Jack got an unexpected letter from a lawyer. It took him a few minutes to figure it out, but he finally determined that it was from the lawyer of that attractive widow he had met on the ski weekend. He dropped in on his friend Bob and asked, 'Bob, do you remember that good-looking widow from the farm we stayed at on our ski trip holiday about 9 months ago?'

'Yes, I do.' Said Bob.

'Did you, er, happen to get up in the middle of the night, go up to the house, and pay her a visit?'

'Well, um, yes,' Bob said, a little embarrassed at being found out, 'I have to admit that I did.'

'And did you happen to use my name instead of telling her your name?'

Bob's face turned beet red and he said, 'Yeah, look, I'm sorry buddy. I'm afraid I did. Why do you ask?'

'She just died and left me everything.'

Ed. note: And you thought the ending would be different, didn't you? Now keep that smile for the rest of the day.





Where Are They Now?

~ or ~ **Whatever happened to whatisname?**

This month: **Todd Phillips**

By Richard Johnston and Craig Harris

Todd Phillips has revolutionized the role of the bass in bluegrass music. A founding member, along with Tony Rice, Darol Anger and Joe Carroll, of the innovative David Grisman Quintet, Phillips has gone on to play with such progressive bands as J.D. Crowe & The New South, Psychograss, Montreaux, The Bluegrass Album Band and Kathy Kallick's Little Big Band. A five time winner of the readers' poll conducted by Frets magazine and a two-time Grammy winner, Phillips has been as effective a jazz bassist as he is playing bluegrass. Phillips' three solo albums – *In The Pines*, *Released*, and *Time Frame* – have blended influences ranging from Bill Monroe to Miles Davis and John Coltrane.

Newgrass, progressive bluegrass, new acoustic—whatever the label, Todd Phillips is the player who freed bluegrass bassists from their root-5 shackles. From his early work with the David Grisman Quintet and the Bluegrass Album Band to his genre-spanning solo albums and recordings with Phillips, Grier & Flinner and Psychograss, Phillips has mixed imagination and musicality in a long list of projects with acoustic music's greatest players.

"My all-time favorite is Todd Phillips," proclaimed Union Station bassist Barry Bales in April '05. "He brought a completely different way of thinking about and playing bluegrass—a really sustained kind of sound, great chops."

Born in 1953, Todd grew up in San Jose, California, and picked up electric bass around age ten. He and his drumming brother Todd formed a band that started with basic rock & roll and went on to tackle tunes by Crosby, Stills & Nash and the Byrds, "taking me into more advanced harmonies, closer to bluegrass," Phillips notes. Later in high school he gained his first exposure to jazz and bluegrass, leading him to switch to upright bass. After a few years' experience playing bluegrass, he fell in with mandolin maven Grisman. Soon after meeting David, Phillips began taking lessons on the mandolin. Jam sessions on Grisman's back porch soon evolved into the Grisman Quintet. Phillips remained with the group for five years.

"His record collection was phenomenal," Phillips recalls. "Inside of a year I got a complete education on John Coltrane, Eric Dolphy, all this stuff, and I was listening to [Bill Evans bassist] Scott LaFaro. I was also learning to play mandolin."

The late LaFaro's freewheeling accompaniment style continues to echo in Phillips's work with Psychograss, whose all-star roster includes violinist Darol Anger, mandolinist Mike Marshall, guitarist David Grier, and banjoist Tony Trischka. On the band's recent *Now Hear This*, Phillips peppers the raggy "Stroll of the Mudbug" with double-stop accents and raked/pull-off fills, and he gives "Road to Hope" a jazz-ballad treatment with well-placed pickup notes and passing tones. "One Foot in the Gutter" finds Phillips laying down a percolating pedal-tone funk groove, and amid the shifting time signatures and angular chord changes of "High Ham," he maintains a solid bluegrass-bass feel adorned with upper-register flourishes and sliding fills. Throughout, Phillips's German upright yields a big bluegrass-approved bottom end balanced by a singing upper register. "Because I played Precision Bass for ten years as a kid, when I first picked up an acoustic I had a tone reference in my head," notes Phillips. "I wanted a full, little bit percussive sound."

Together with Tony Rice, Bobby Hicks, Doyle Lawson and J.D. Crowe, Phillips launched the Bluegrass Album Band in 1980. In addition to playing bass on more than 50 recordings, Phillips produced two albums by Kathy Kallick.

In addition to his current touring schedule with Psychograss, Laurie Lewis, and Phillips, Grier & Flinner, Phillips maintains a studio at his Northern California home, where he has been working on the latest in his substantial list of production credits: a Rounder Records tribute to folk singer Hazel Dickens. Phillips produced his three solo albums—the jazz-influenced *Timeframe* and *Released* [out of print] and the tradition-steeped *In the Pines*—as well as the Grammy-winning *True Life Blues: The Songs of Bill Monroe*. He has shared his instrumental insights in the two-volume video *Essential Techniques for Acoustic Bass*.

Ed. note: no photo of Todd Phillips is available. He's apparently keeping his identity a secret, like most good super heroes do.



COMING UP IN April!

PBHS and Valley BG Society Schedules

- Sun April 6th VBMS features a **Regular Jam/Directors Meeting** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon April 7th PBHS features a **Slow Pitch Jam** at the ANZA Club, 3 W. 8th Ave. 7:30.
- Sun April 13th VBMS features a **Regular Jam** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon April 14th PBHS features a **Regular Jam** at the ANZA Club, 3 W. 8th Ave., 7:30.
- Sun April 20th VBMS features a **Harmony Singing Workshop with John Roberts and Lucy Ryan** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon April 21st PBHS features a **Regular Jam** at the ANZA Club, 3 W. 8th Ave., 7:30 till late.
- Sat April 26th PBHS features an **Old-Time Square Dance** at the Cambrian Hall, 215 E. 17th Ave., 7:30 till late.
- Sun April 27th VBMS features an **Open Stage** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon April 28th PBHS presents a **Regular Jam** at the ANZA Club, 3 W. 8th Ave., 7:30



The Rogue Folk Club Monthly Schedule

- Friday, April 4th 8pm
Beppe Gambetta
 St. James Hall, 3214 W. 10th Avenue
- Saturday, April 5th 8pm
Contra Dance with the Sybarites
 St. James Hall, 3214 W. 10th Avenue
- Thursday, April 10th 8pm
Doug Cox & Salil Bhatt
 St. James Hall, 3214 W. 10th Avenue
- Friday, April 11th to Sunday, April 13th
Django Fest: Rogue Folk for details
 St. James Hall, 3214 W. 10th Avenue
- Saturday, April 19th 8pm
Garnet Rogers
 St. James Hall, 3214 W. 10th Avenue
- Sunday, April 20th 8pm
Bill Bourne & Eivor Pálsdóttir
 Capilano College Theatre, 2055 Purcell Way, North Vancouver
- Saturday April 26th 8pm
Oysterband
 St. James Hall, 3214 W. 10th Avenue
- Sunday April 27th 8pm
The Bills
 St. James Hall, 3214 W. 10th Avenue

Venues

Valley Bluegrass Music Society (VBMS) ALDERGROVE ELKS HALL:
 27309 Fraser Highway, Aldergrove.
 Contact Romeo McGraw
 (604) 888-3919.



RADIO

IN THE PINES
 Coop Radio

CFRO 102.7 FM
 Vancouver 102.9 Cable
 StarChoice Satellite Ch 845
 2:30 – 4:00 pm Sundays
www.coopradio.org

PACIFIC PICKIN'

With Arthur & Andrea Berman
 CiTR 101.9 FM Vancouver
 6:30 – 8:00 am Tuesdays
 or streamed at
<http://www.citr.ca>

UP TOWN BLUEGRASS

with George McKnight
www.uptownbluegrass.com
 CIGV FM Penticton
 6:30 – 7:30 Saturdays
 CJFW FM Terrace
 9:00 – 10:00 pm Wednesdays

INTERNET

BLUEGRASS COUNTRY

www.bluegrasscountry.org
 or check out www.live365.com and
 search for one of the many BG
 channels

UP TOWN BLUEGRASS

with George McKnight
www.uptownbluegrass.com

FIRE ON THE MOUNTAIN

hosted by Craig Korth
 Thursdays 5pm – 6pm PDT on CKUA
 Radio from Alberta
 Hear it online <http://www.ckua.org/>

PBHS MEMBERSHIP FORM

Mail to: 10028 - 157A Street, Surrey, V4N 2R5

Name: _____

Phone: _____

Address: _____ City: _____

Email: _____

Postal Code: _____

Membership (tick one):

- | | |
|---|----------------------------------|
| <input type="checkbox"/> 1 year single membership \$20 | <input type="checkbox"/> Renewal |
| <input type="checkbox"/> 1 year family membership \$30 | <input type="checkbox"/> Renewal |
| <input type="checkbox"/> Change of contact information only | |

Mail me *The Beacon* newsletter

Please sign me up for email service. (You'll get the latest updates throughout the month with reminders, last minute changes, notice of PBHS member gigs and **The Bluegrass Beacon**.)



GRASSIFIEDS

Email your ad to pacificbluegrass@yahoo.ca. Ads run for 3 months (or longer if space allows) at no charge to PBHS members. We reserve the right to edit – please be brief! Also, let us know if your ad is no longer current.

FOR SALE

PBHS Tee shirts, hats, and jackets available. Contact Leah Clark (604)436-3650

Engelhardt stand up basses and cellos for sale through private dealer in Vancouver. Made in Chicago, these fine instruments are beautiful and affordable. Basses starting at \$1695, cellos at \$1100. Call or email Archie for details. parchie@hotmail.com 604-839-7910

Old Time Open-Back Banjo 1940's Dowel stick, 38 tension hooks, fibreskin head, brass hoop tone ring. Nice claw hammer mellow sound. \$425. Darryl 604-530-3207.

Martin D-18, 1974, excellent condition and sound, hard-shell case. \$2400. Mark Winston, 604-268-7894 (work), or 604-524-5143 (home).

Martin A-model mandolin, c.1950, sloped top, great clear tone, recent fret dress, internal pickup added by prev. owner, some playing wear near sound hole, w/ HSC - \$1200 Matt 604-872-7482

Kay guitar \$150 - big body - sounds good Donna Jean 604-876-2463 or email djmackinnon@gmail.com

Larrivee 6 String Jumbo guitar. Rosewood and Spruce. In mint condition. Can see and try it out at Rufus Guitars. Ted at 604-324-4777 (leave a message)

INSTRUMENTS REPAIRED/BUILT

Authorized Instrument Setup & Repair: Instrument setup and repair of your banjo, bass, mandolin or guitar by the **only authorized Santa Cruz Guitar Company** warranty repairman in the area. Jake de Villiers at 604-535-7271 or www.crescentbeachguitar.com

Expert Instrument Repair & Setup for violin, guitar, banjo, mandolin and upright bass. Theresa Dirksen at 604-521-6595.

Instrument Building: Laughlin Guitars, built in Vancouver. 604-254-4990 or on the web, www.laughlinguitars.ca.

Quality hand-built resophonic guitars at affordable prices. Visit *Rayco Resophonics* at www.rayco.ca Contact Mark, (250) 847-5001.

LESSONS

Fiddle

Aaron Woods Bluegrass fiddle with emphasis on good technique. 604-874-6346

Kori Miyanishi Old-time fiddle repertoire and technique. 604-874-6220 or oldpreacher@gmail.com

Jeremy Penner, fiddler with "The Bills" out of Victoria for 2 years, and co-founder of "Scruj MacDuhk" 604-677-7347

Experienced teacher and performer - The Paperboys. **Shannon Saunders** 604-215-2415. shannon Saunders@thesplinters.com

Banjo:

Clawhammer banjer repertoire and technique. **Kori** 604-874-6220 or oldpreacher@gmail.com

Bass:

Lessons for all levels/styles. Bluegrass, swing, etc. Call **Paul Bergman** 604-435-4463.

Mandolin:

All levels. **John Reischman** 604-251-7655 or johnreischman@shaw.ca

Mandolin lessons (beg/int) Learn tunes and techniques to get the most out of your bluegrass experience! **Mark** 604-723-0164 or old.jawbone@gmail.com

Mandolin, banjo, guitar or acoustic bass. **Don or Theresa Dirksen** 604- 521-6595 (New Westminster).

Mandolin, guitar, & accordion, theory instruction. **Diane Bode** 604-684- 9479.

Guitar:

Jazz swing rhythm guitar & fiddle by experienced musician, composer, teacher. Learn jazz theory, how to apply it and play your favourite kind of music. **Pierre** 604-253-6633.

Beginner guitar, voice, coaching, jamming. **Sue Malcolm** is an experienced teacher, performer, recording artist and senior instructor at the BC Bluegrass Workshop. Individual or small group lessons. 604-945-6648 or sue@buddy-system.org www.suemalcolm.com

Interested in learning rhythm guitar, or bluegrass banjo? What about song composition, or harmony singing techniques? Private instruction, one-on-one classes or group (band) lessons. Loads of teaching and performance experience. Unbeatable rates. Bring in your band and we'll work out some tunes! Archie at 604-839-7910 or parchie@hotmail.com

BANDS FOR HIRE

Don & Theresa Dirksen
Don: 604-521-6595 or dondirksen@shaw.ca

False Creek
www.suemalcolm.com. Sue Malcolm: 604-945-6648 or sue@buddy-system.org

Five on a String
five_on_a_string@hotmail.com 604-931-3765
<http://home.lynx.net/foas/>
4950 Robson Rd, Belcarra, BC V3H 4N8

Great Northern
Brian Samuels 604-732-4046 or samco@axionet.com

Hungry Hill
Jenny Lester 250-847-5001
www.hungryhill.cawwww.jennylester.com
or email: aaca1@telus.net

John Reischman and the Jaybirds
John 604-251-7655 or johnreischman@shaw.ca

Lakeside Ramblers
George Garbutt: 250-441-3365 / gwg@magnet.com
<http://lakesideramblers.homestead.com>

Mountain Bluebirds
Matt 604-872-7482
mountainbluebirds@shaw.ca
www.mountainbluebirds.com

Plough
Linda Bull bull.linda@gmail.com

Rocky Mountain Boys
Craig Marce 604-464-7871 or craigmarce@hotmail.com or Brian Hartwig 604-824-4064

Slow Drag
Koralee Tonack 604-732-1068, ktonack@hotmail.com
www.slowdragmusic.com

The Still Blue
Colin Goldie coling@radiant.net
Craig Marce 604-464-7871

Story House
Jake de Villiers: 604-535-7271
www.myspace.com/storyhouse