



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

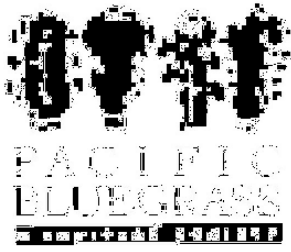
This Month:
Fiddle Player Paul Elliott
PBHS AGM ~ Potluck ~ Open Stage
Review: New FCOW CD Stokin' the Fire



See you at the AGM ~ Monday June 23rd at the ANZA Club

JUNE 2008

A Monthly Publication of the Pacific Bluegrass and Heritage Society



President's Message



The end of another successful season. What a great year we've had and we have many people to thank for that.

Many thanks to Fred Schiffner who got us off to a good start by organizing concerts with the Clover Point Drifters, Hungry Hill and Canadian Whitewater.

Jody Kramer did a fabulous job of arranging several great workshops like Ergonomics in January and Flatpicking in March. Jody was also very involved in coordinating the terrific feast for the Christmas Party.

Not quite so visible but extremely important is the man who keeps track of the money for us – Peter Krivel-Zacks - our Treasurer.

Mark Vaughan and Kris Boyd organized several enjoyable Open Stages (including one coming up on June 23rd at the AGM so let them know if you want to play).

This year we bid a fond farewell to board members Rick Garcia and Kate Bailey who are stepping down after several years on the board. Rick has worked hard at getting the word out about our great events – thanks Rick for taking care of publicity for the club. Kate has put her heart and soul into the Beacon these last two years.

Irene Williamson deserves a great big thank you from everyone for her tireless work collecting door admissions. Irene had to take some time off to care for her son early this year. We've all missed her and look forward to seeing her back in her usual spot by the door. Thanks to everyone who has pitched in to help cover for Irene these past few months.

Some of you know I had some health challenges last year and I want to personally thank the board and all the members who supported me and wished me well. I'm staying on as Past President – so you're not rid of me yet.

Have a great summer everyone – don't forget jamming at Trout Lake starts June 30th. See you in September.

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

Matt Lawson
Linda Bull

Open Stage

Mark Vaughan & Kris Boyd
barefootsound@hotmail.com

Publicity

Georgia Thorburn
georgia.thorburn@gmail.com

Membership

Linda Bull
bull.linda@gmail.com

Volunteer Coordinator

Position Open

Bluegrass Beacon

Position Open

Workshops

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

Editor's Notes

By *Kate Bailey*



What a ride the last two years have been. I have really enjoyed putting the Beacon together every month to bring the latest news, events, products and releases in the bluegrass and old-time world to you, gentle members.

But right now I want to concentrate more on playing my fiddle, so I'm handing over the job of editor. I've also taken a contract in Victoria which means that for the next little while I'll be located on Vancouver Island and exploring all the musical activities and communities over there.

Thanks for the kind words I have received from many of you, in support of the Beacon while I've been holding down the editor's chair. You, gentle members, have always been, and remain, my inspiration for the newsletter. See you at the jam!

Paul Elliott: Profile of a Fiddle Player

What goes into the making of a first-call fiddle player?

By Kate Bailey - Special for the Bluegrass Beacon



Many of you will know Paul Elliott as the fiddle player with [The Downtown Mountain Boys](#) and [Four Chords of Wood](#) (Ed. note: see the review of the new FCOW CD in this edition of the Beacon). What you might not know is he also plays swing fiddle and instructs in this genre at several fiddle camps. Paul plays French cabaret music too. He's a composer, in all these genres, and a few others besides that just don't fit into this article or newsletter.

Paul's been an instructor at the [B.C. Bluegrass Workshop](#) at Sorrento for several years now, at both the swing and bluegrass weeks, as well as the [Puget Sound Guitar Workshop](#). He is, without question, the first call fiddle player in Seattle for session work, and is one of the most popular instructors at fiddle camps. The Beacon caught up with Paul at the Seattle home he shares with his wife of 10 years, Barb, to find out how he got to where he is today.

How did you get started as a fiddler?

I started playing classical violin when my parents signed me up for private violin lessons, I was about 7 or 8 years old, and I continued to take lessons up until my second year at university. There was also a lot of music in the house, as my father played classical piano but listened to jazz and other kinds of music on records. I grew up exposed to the music my father played and listened to, so I knew from a young age there was more than one kind of music, but my training on the violin was classical.

Then, when I was 16 or 17, a friend lent me 'Will the Circle Be Unbroken' and 'Flatt & Scruggs Live at Carnegie Hall' and I was bitten by the fiddle bug. I

sought out Barbara Lamb; at the time she was a fiddle player in Seattle, but she's since moved and founded a successful career in Nashville. I spent about six months with Barb while she taught me some lessons in fiddling and I think that 'Arkansas Traveller' was the first fiddle tune I learned. After I knew a fair number of tunes and had been to a jam session or two, she said "that's it - you have to learn the rest yourself". What she meant was that I didn't need to take lessons from her to learn tunes, and I had to develop as a fiddler on my own.

I continued into university straight out of high school, where I took a lot of music theory and core music major courses, but stopped taking classical violin lessons. I was playing casually around Seattle at the time, mainly at dances and parties. After two years at the university, at 19, I got an invitation to join a band that was working five nights a week, and dropped out of university to become a working musician.

How did your parents take the news? Were they supportive of your musical and career choices?

My father (a university professor) was very supportive, and I think he actually thought it was a good idea to go do something like that when you're young. My mother was horrified, but she tried to be supportive anyway. At the time I thought I would do it for a couple of years, just for fun, but it turned out to be 8 years before I went back to school.

How did you get into swing?

I met Paul Anastasio at Folklife and he was very influential in my learning to play swing. Then there was the band I joined out of university. The first band was called 'The Cats & the Fiddle', a trio, with fiddle, guitar and bass. I played rhythm behind the other two guys, who were both quite a bit older than I was and who had quite a bit of experience. We played heavily arranged pop, blues, and old swing, which I had developed an interest in after hearing a Voyager recording of Benny Thomasson. This lasted about four years. Following the Cats years I joined a country rock band, and spent four more years playing a lot of Charlie Daniels and Willie Nelson stuff in bars, mostly around the north and southwestern US and western Canada..

Were there any difficult parts or rough spots, and what did you get out of it?

The decision to drop out of university when I was 19 and go play music was difficult to make. As far as being a musician goes it was probably the pivotal one, because everything else came out of that one way or another. Then, while I was playing, there were definitely a few rough spots, particularly when I was on the road all the time playing bars with a country rock band for four years. One thing I learned is that it's not a very healthy lifestyle.

Then what?

After this I decided to return to university to complete my degree in music composition, which I had tried over the years when I was playing. I realized that I enjoyed it and was good at it. In those days, composition majors also had to study their instrument so I had to take private lessons on violin again. I still played on the side, and was always in a band of some kind, mainly groups that played original stuff and jazz standards.

Following graduation, I spent the next year traveling, first to London, England where I spent six months studying privately with Paul Patterson of the Royal Academy of Music. Arriving back in Seattle after a year away, I considered graduate school but wasn't convinced my heart was really in the academic world.

During university, I had to find a paying job and had ended up in a summer job at Microsoft. When I decided not to go to grad school I went back to Microsoft full-time for nine years, first as an editor then as a program manager. I rarely played fiddle at all during this time, and over the years missed it more and more.

Finally, I felt burned out. In 2000 I decided I didn't want to work the nine-to-five grind anymore and wanted to try to make a living from music. I quit so that I could start teaching music again, which I hadn't done in years, and play fiddle again.

That's quite a change. How has it worked out for you?

The trade off has been worth it, because although my income has dropped I'm a much happier person. I teach privately during the school year, get corporate gigs and session work through the winter, and take summers off to teach at various music camps, where I'm constantly meeting other musicians.

How did you get into bluegrass?

I really got into bluegrass in 1999, when I was an instructor at the Puget Sound Guitar Workshop at the same time as Kathy Kallick and John Reischman. I tried to jam with them while there, but quickly realized that I really wasn't up on bluegrass as a genre. I had never really studied bluegrass or played it well, but liked the music. That year, I joined Rainy Pass, a bluegrass band that included Don Share and I learned to play bluegrass from listening to recordings of Stuart Duncan and Kenny Baker, and working backwards from there to the early days of bluegrass with Chubby Wise and Benny Martin. When Rainy Pass broke up a few years later, Don and I decided to continue playing bluegrass together and eventually met up with the guys that became the current lineup for the Downtown Mountain Boys.

I asked my father once what the difference was between jazz and classical musicians, and he told me that jazz players make it up, while classical players just read the music off the page. So when I started to learn to play fiddle, I was always trying to improvise on the tune because I thought I had to. I'd start out by learning to play a tune one way, then hear someone play it another way, and I'd put the two different versions together. Sometimes I didn't know how the tune would end. I would take four different endings and figure one out from all of them. More often than not, especially in the early days, it didn't sound very good, but I just kept on trying until I got something I liked.

Would you call yourself a bluegrass fiddler or any genre type musician at all? How do you describe yourself to people when you introduce yourself?

It kind of depends on who I'm talking to. If someone asks what style of music I play I'll say that I play several different styles: bluegrass, straight-ahead jazz, some French cabaret music, and a lot of contemporary folk that's hard to classify. Five or six years ago I would have hesitated to call myself a bluegrass musician, but I'm comfortable enough now in the style that I don't mind saying it.

These days, I play as much bluegrass as anything else, and I teach at Sorrento at both the swing and bluegrass camps. While in Seattle I also get calls for session work; and corporate gigs with jazz duos and trios. It's only been in the last couple of years that I've internalized bluegrass, and I don't feel like I'm just imitating a bluegrass musician, and I'm comfortable in describing myself as a bluegrass fiddler.

Who, besides Stuart Duncan, has influenced your fiddle playing?

Jason Carter. I've listened to a lot of his playing with Del McCoury, but seeing him live a few times in the last couple of years just blew me away. I love his attack, his energy, and the way he bends and shapes notes. On the jazz side I'd probably have to list Benny Goodman, because I listened to a ton of his small-combo stuff when I was first getting into playing swing, and Clifford Brown, because I listened to a ton of his stuff when I started getting beyond the '30s and early '40s style of jazz.

Where do you see yourself five years from now?

Doing the same things I'm doing now. I'd like to spend more time practicing and ramp up my bluegrass playing a notch. I'd like to play more and get better at my fiddle playing.

I'd like to do more recording projects. I'm getting into recording and producing CDs, and I have three recording projects on the go in my basement recording

studio. My current projects include a recording of jazz standards on which I do a lot of the arranging; a CD of Pharis Patenaude's original songs with personnel that include Molly Tanenbaum, David Keenan, and Ivan Rosenberg; and a personal project of my own where I give standards a Western Swing treatment, and play lesser known western swing tunes.

Anything you'd like to say to learning fiddlers?

I can tell people who are going to be successful on their instrument because they create their own playing situations and constantly seek opportunities to play their music. Summer music camps are great for that, because of all the people that you meet and the friendships that you make, while you are making music. Weekly jams are great for playing, but to really hone your playing try to get into a band situation. Performing really changes things and the stakes are different. Most of all, keep playing.

Kate Bailey is a fiddle player and singer with a day job as a tech writer and training specialist for IBM.



Potluck and Open Stage Monday, June 23rd, 2007 After the AGM

Bring your appetites, your instruments, and a dish to share ~ we're having a potluck and open stage after the AGM, to end our regular indoor season before moving outdoors to Trout Lake for the summer.

Contact Mark and Kris at 604-723-0164 to sign up for the open stage.

Contact Georgia Thorburn to help out with organizing the potluck after the AGM
georgia.thorburn@gmail.com



Annual General Meeting Monday, June 23rd 2008 7:30

Potluck and Open Stage to follow

What's an Annual General Meeting?

The annual general meeting (AGM) is where all the members of the PBHS board report to you, gentle members, on the club's activities for the past fiscal year. Issues that the board wants members' feedback on, like raising the price for concert tickets, are raised and sometimes voted on. The board will make their decision based on what the response is. So it's important to attend if you want to have a say in making decisions like these.

After the board reports, there is an opportunity for you to ask questions.

Sounds dry and boring, right? But it's the one time of the year you'll hear firsthand how the club did financially ~ on concerts, workshops, and the other club activities the various board members organized. If you want to know why something was done the way it was done, or you want to ask questions about anything or suggest something, it's your chance to say so. It's also a good time for you to say what you thought was good and that you'd like to see more of it, if there's something you'd like to see done again.

Why should I care?

This is your club. Without you, the members, there wouldn't be a bluegrass club. The club constitution lays out what the primary purpose of the club is; there is a copy of it on page 10. Read it over, these are the basic guidelines that state why and what the PBHS is supposed to be doing.

The membership fees you pay, as well as the money you spend at the door at concerts and on jam nights, go towards organizing activities for you and the other club members. The board is there to represent you, the members. By attending the AGM you get to tell the board members how those fees should be spent. Otherwise, the board is left trying to guess at what you and the rest of the membership wants. So if you've got something to say or want to share a great idea, please join us on June 23rd, and be sure to stick around for the potluck and open stage afterwards.





CD Review

Four Chords of Wood

~ Stokin' the Fire

Label: Independent



With this, their second release, the [Four Chords of Wood](#) hit their stride. On *Stokin' the Fire* they deliver 15 original songs that confirm they are a top drawer bluegrass act.

This Victoria-based band has already developed their sound, hard-driving traditional bluegrass with tight harmonies and strong instrumentals. Staying completely within the bluegrass mode of writing from & about life experience, the Four Chords maintain the traditional bluegrass sound they are known for, updated with modern lyrics. It's bluegrass for this century.

As Phil Shaver says, "Traditionally, the songs written back in the day were based on "real" life events. Sometimes those events were very tragic. Those songs spoke to people because they could relate to them somehow." The Four Chords are carrying on the tradition by writing tunes that will be the jam standards of tomorrow.

There isn't a weak song on the CD. The songwriting team of Aaron Murray and Phil Shaver present songs about falling in and out of love, death, domestic violence, and life on the road. Two of the outstanding ones are 'That Old Easy Chair', a heartfelt number about the death of a father, and 'Storm Front', an eerily chilling tune about a father who is a powderkeg about to blow.

Storm Front was so disturbingly realistic that I checked with Phil to see if it came from personal experience. Here's what he had to say: "Storm Front is thoughts about most any dysfunctional family. Unfortunately, domestic violence is something that still exists today and most everyone can relate in some way. Writing and playing a song like Storm Front acknowledges that people are affected by domestic violence and that it's not OK."

Aaron gave me the back story on 'That Old Easy Chair'. "FCOW was playing the bluegrass festival in Darrington, Washington. We arrived on the Friday night and were getting set up. Phil's cellular went off and he headed down to the fishing pond which was surrounded by willow trees. He sat there for a while then made his way back to where we were still unpacking and told us that his father had died. We knew his father wasn't well, but no one expected his death this soon.

Phil was adamant that we carry on that weekend. He said that Old Shaver would have wanted him to play. It was a strange weekend, but we pulled it off. Phil flew home the following day. Having heard many a story about Mr. Shaver, I just sat down and wrote the song in about an hour one day. I wasn't sure how Phil was going to feel about it, but I played it for him. As you now know, he took to it nicely."

Other songs that stand out are 'Border Bound', about love gone sour, 'My Baby's Eyes', about a long distance love affair, and 'Adeline', straight out of bluegrass tradition ~ a simple but crazy fun tune about a girl called Adeline. As Aaron tells me: "She was my grandmother (back in New Brunswick). She loved music. The song is from my grandfather's perspective, who didn't own a car, and who would ride his bicycle 30 miles each way to court her. They eventually married and had 11 kids. We lost Adeline this last year... another sad day. She heard the song though and loved it."

Phil handles most of the lead singing with a strong, warm tenor, and has great flatpicking chops. Aaron Murray on mandolin and harmony vocals rounds out the rhythm. Tim Cook lends solid banjo and harmony to the band, as well as contributing to the songwriting. Dave Klassen on bass lays down some of the best walking lines I've heard in a long time. Paul Elliott on fiddle adds his fiery licks to the mix.

Fiddler Paul Elliott contributes two fiddle tunes, 'The Road to Dawson' and 'Sooke River', that show why he's considered one of the top fiddlers in the northwest. Banjoist Tim Cook offers 'Flat Rock', where every band member takes a blistering break. The CD closer, Flatpickin' Man, is as close to bluegrass 'pop' as I've heard. I can easily picture it being covered by hundreds of other acts in the future.

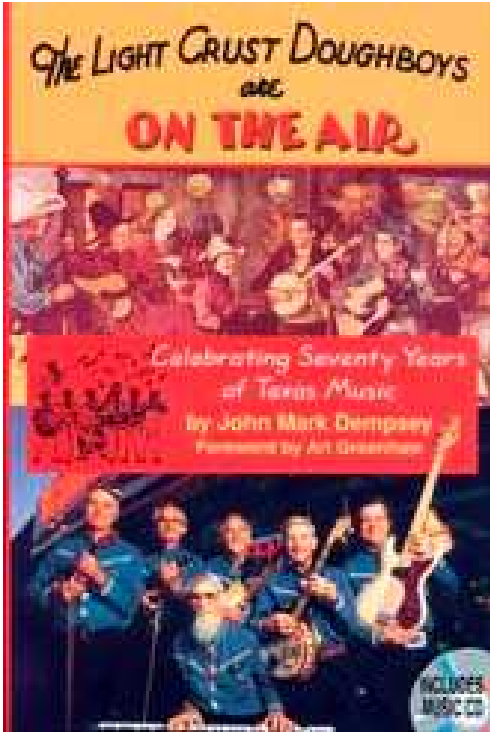
Highly recommended ~ both for those of you who have been following this band and those who have not yet discovered it.

~ Kate Bailey



The Bluegrass Library
Our recommended reads for the compleat education of a 'grasser

This month:



The Light Crust Doughboys Are on the Air
Celebrating Seventy Years of Texas Music

By John Mark Dempsey
(Univ. North Texas Press, 2002) 294 pp. Hardbound.

A well-written and interesting survey of this Western Swing band's career from 1932 to the present. Though considerable space is given to their more recent make-up and activity (1969 to the present), there is extensive coverage of their formative years and the involvement of those early members who shaped the history of Western Swing: Bob Wills, Milton Brown, W. Lee O'Daniel, Knocky Parker, Marvin Montgomery, etc.

As the title implies, there's heavy emphasis on their radio work for Burrus Mills, as well as their many recordings. With photos & discography, also comes with a CD.



Website of the Month:
The Fretboard Journal



This quarterly publication is well-known to all serious musicians and those who are looking for more than magazines with light content.

The reporting is in-depth with solid research underlaying it, and often covers unusual territory, such as David Bromberg's second career as a violin appraiser and collector, and the lengthy article about the 'Holy Grail', Clarence White's legendary Martin guitar.

The photographs accompanying the articles are similarly of excellent quality. Ads are minimal. As the website self-describes the magazine, 'It's basically a coffee-table book that comes out four times a year'.

Summer Music Retreat

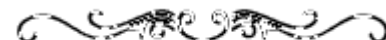
The Vancouver Folk Song Society is holding its annual summer folk singing retreat June 20-22 at Camp Alexandra in White Rock. Everyone is welcome to this weekend of song from political to personal, tragic to humorous in a beautiful, cozy setting where participation – not performance – makes for an event where the ego is left behind. You'll enjoy workshops, song circles, presentations, jamming, concerts all in an unplugged acoustic camp.

"Singing is a great way to express our humanity and creativity and provides an incredible sense of well-being," says Simon Trevelyn, past president of the VFSS. "It's a way of keeping alive the stories of peoples' experiences long ago".

The full week-end retreat costs \$105 for non-members of the VFSS and \$95 for members. Children under 3 are free, and children 4-11, \$65. This includes accommodations, great food, and access to all the workshops and presentations. Day rates are also available.

For further information contact Simon 604-251-5341 or visit the VFSS website:

<http://www.geocities.com/vfss.geo/retreats.html>





Time Honoured

~ Fiddler Wayne Perry's Old Joe Clark



HARDLY ANYTHING IS KNOWN about old-time fiddler Wayne Perry, who recorded ten wonderful solo pieces, including his distinctive "Old Joe Clark," for the Library of Congress in 1934. Although these recordings took place in the heart of Cajun country (Crowley, Louisiana), Perry's fiddling doesn't sound at all Cajun, and, in fact, most of the tunes we have from him are associated with Anglo old-time tradition.

By 1934, "Old Joe Clark" was already one of the most popular American fiddle tunes. Over a dozen recordings of the tune by various artists were released during the pre-World War II era, starting with Fiddling John Carson's mega-hit in 1923. First collected in 1912, the song is thought to have originated in the late 1800s. Fast forward to the 21st century: "Old Joe Clark" remains a favorite among bluegrass and old-time fiddlers.

Perry's "Old Joe Clark" stands apart from other versions. It contains an extra section not heard elsewhere, and uses a different scale. This fiddle tune is usually played in Mixolydian mode, in the key of A.

Perry also plays in A, retaining the G natural and the F#, but changing the C# to a C natural. This puts his "Old Joe Clark" in modern Dorian mode (the scale that you get if you play the white keys on the piano, starting and ending on D).

"Old Joe Clark" is sometimes played in cross-A tuning (AEAE). On his recording (you can find it on the *American Fiddle Tunes* anthology on the Rounder Records label), Perry is in standard tuning. Listen to how he uses the open D string, not playing it right out against the open A, but briefly touching it. At the very end, he really does play the D along with the A. This implied IV chord at the end of the piece, combined with the atypical scale, contributes to this version's mysterious sonority (as opposed to the rather jolly feel of the standard "Old Joe Clark"); ending on an implied D chord (when the piece is in the key of A) reinforces the unsettled feeling.

"Old Joe Clark" remains a favorite among bluegrass and old-time fiddlers.

Perry combines slides and a blistering tempo to create extraordinary propulsion. He often slides into a unison on the E string, and also slides into his G and C. Sometimes these slides are subtle. At other times, he starts from a whole step or even a third below! His intonation is a variation on "blue" notes: the G natural (on the E string) and C natural (on the A string) both tend to be a hair sharp.

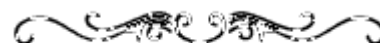
The bowing on this tune at first looks unbalanced; Perry never slurs together the first or second pair of eighth notes of a group of four. Instead, he tends to slur together the middle two, and often slurs right across the bar line.

This aspect of old-time fiddle bowing turns up over and over again in the playing of such old-time fiddle masters as Tommy Jarrell. If you're trying to figure out how to make your old-time fiddling sound less mechanical, this way of bowing will help you get there. You will see as you look at the "Old Joe Clark" transcription that there is no exact pattern. But there are definitely some distinctive bowings and I find it fun and challenging to try to incorporate these into my own old-time fiddling, especially at Perry's blistering speed.

Wayne Perry's "Old Joe Clark" can be heard on *American Fiddle Tunes* (Rounder CD 1518), from Library of Congress collection. This is a "must have" if you are interested in old-time American fiddling!

—Suzy Thompson

Ed note: you can find a transcription of Perry's tune here:
<http://www.stringsmagazine.com/article/default.aspx?articleid=22360&page=3>





Larry Sparks

Blue and Lonesome Guitar Stylist

~ reprinted from [Flatpicking Guitar Magazine](#)

For those of us who love to hear the blues in our bluegrass guitar, the records and CDs we love to spin frequently bear the name "Larry Sparks." With his heavy, aggressive, dynamic, downstroking attack on that deep, dark, bassy Martin D-28, Larry knows how to make the blues bluer and the lonesome lonelier. He has a unique voice on the guitar and is a true pioneer of the flatpick style of lead guitar in bluegrass. Although he is probably best known as a singer and bandleader, many of today's flatpickers have been influenced by his dynamic, bluesy guitar playing.

Chris Jones, of Chris Jones and the Night Drivers, is one of today's top artists who has been heavily influenced by Larry's playing. When asked about this influence, Chris said, "Larry Sparks was the first 'big name' bluegrass musician I ever saw performing live and it had a big impact on me. I was blown away not only by the soulfulness of his singing, but by his guitar playing. It had so much punch and feeling to it--not only a bluesier version of Stanley style guitar playing, but a style completely his own."

In a discussion about Larry Sparks, Hot Rize guitarist Charles Sawtelle said, "Larry Sparks is one of my favorite guitar players. He is really unique. I like that he plays a lot of blues licks and syncopated stuff. I really like his guitar style and I like his singing too. He is a great singer. He is one guy whose talent on the guitar seems to be really overlooked. But everyone I know who is really into the heart and soul of bluegrass, people like Peter Rowan and Laurie Lewis, really like him a lot too."

Our distinguished columnist Steve Pottier says, "I first became aware of Larry Sparks through my friend Rick Mann. Rick would always pour his heart and soul into everything he sang. I'd ask him "Where'd you learn 'These Old Blues?'" He'd answer "Larry Sparks." I asked about "Brand New Broken Heart?" He said, "Larry Sparks." How about, "Lonesome Old Feeling?" Same answer, "Larry Sparks." Rick's singing and playing was so intense, and he seemed to have gotten a lot of his inspiration from this fellow Larry Sparks, so I had to check him out. I only had to hear 'A Face in the Crowd' to make me a believer."

Steve continues, "I helped get Larry a gig in San Francisco in the early 80's. That was the first time I saw him live, and I was blown away by his range of dynamics, his soulful singing, and his command of the guitar. "Carter's Blues" (which Steve transcribed in FGM Volume 1, Number 3) became one of my favorite tunes to pick after watching him play it. The muffled "Merle Travis" style notes he would put in, the long

held bends, the fierce attack--it all added up to soulful guitar. Later I would model his attitude and tell my students to do the same. It helps you get that bluegrass authority in your playing! When Sparks plays, you know he means it, you feel that intention."

The Sparks Guitar Style

Larry never owned a record player or records, so all of his musical influence, other than what he heard his family sing, came from the radio. While he never sat down in front of the radio with his guitar and tried to learn licks, Larry said a lot of what he heard was "stored away" and would come out later in his playing. His bluesy style was no doubt "stored away" while listening to bluesmen on the radio when he was a young boy. In an article printed in Bluegrass Unlimited Magazine (April 1988), Larry states, "I don't recall who they were but I remember listening to a lot of flattop guitar blues playing on the radio; blues music with guitar and harmonica. A lot of my licks are what I remember hearing, some of them are original things. I think some of it goes back to what I heard on the radio; the old blues."

When asked how he approached lead breaks to the songs he was first learning to play, Larry said that he tried to stick with the melody and work around it. He says, "I like to play where people can understand it and know what it is." This is a philosophy he has retained throughout his career. Former Lonesome Rambler David Harvey states, "Larry can play bluesy and he can play soulful and anything else that he wants to play. But something he always stressed is to play to the people--not above their heads."

Larry's heavy downstroking bluesy style is defined by feeling rather than hot licks, dazzling endless runs, or fancy guitar tricks. He can play fast, but instead of a stream of endless notes, he will play in shorts bursts interspersed with accents, bends, and rests. Larry says, "You can note it up too much. It needs to be simple."

Regarding his lead guitar style, Larry says, "I have no idea what I am doing, I just play. I just go for it." He plays a different break every time he picks a song because he plays strictly by feel and he says, "There is always a different feel." Playing close to the melody, keeping it simple, and playing with feeling are all important to Larry.

The techniques that Larry employs, like the use of heavy downstrokes, are strictly motivated by feeling. Larry says, "I play strictly from feel and off the top. Nothing is ever planned. In a tune like 'Carter's Blues,' I couldn't play it any other way because that is the way I feel it. When I play that particular song, that is me. Scale note playing is OK, but it does not suit the way I feel. I prefer playing and singing from my heart."



Pacific Bluegrass & Heritage Society Constitution

The name of the Society is the Pacific Bluegrass & Heritage Society.

The purposes of the Society are:

1. To promote and foster the understanding and appreciation of traditional Bluegrass and North American Old-Time Music, by providing regular Bluegrass and Old-Time performances.
2. To establish and maintain regular 'jam sessions' for musicians, to enable them to learn and share with each other, traditional Bluegrass and Old-Time music.
3. To provide a stage for West Coast Bluegrass and Old-Time bands to enable them to perfect their stage presentation and attract a following.
4. To establish and provide a performing circuit for Vancouver based and out of town Bluegrass and Old-Time bands.
5. To organize, administer and conduct workshops.
6. To host and or organize Bluegrass festivals.
7. To undertake charitable endeavors such as organizing performances at senior citizens homes, schools, hospitals, mental institutions and or day care centres.
8. To create a public awareness for local talent by encouraging new Bluegrass and Old-Time band to perform on our stage.
9. To acquire funds for the purpose through membership fees, business ventures, donations, grants and or loans.
10. To buy, lease, hold, build, operate, develop or improve any real or personal property for carrying out the purposes of the Society.

By-Laws

The by-laws of the Society are set out in Schedule B of the "Societies Act".

Dated the thirteenth day of October, Nineteen Hundred and Eighty.



COMING UP IN June!

PBHS and Valley BG Society Schedules

- Sun Jun 1st VBMS features a **Regular Jam/Directors Meeting** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Jun 2nd PBHS features a **Slow Pitch Jam** at the ANZA Club, 3 W. 8th Ave. 7:30.
- Sun Jun 8th VBMS features a **Regular Jam and Elections to the Board** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Jun 9th PBHS features a **Regular Jam** at the ANZA Club, 3 W. 8th Ave., 7:30.
- Sun Jun 15th VBMS features a **Regular Jam** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Jun 16th PBHS presents a **Regular Jam** at the ANZA Club, 3 W. 8th Ave. 7:30
- Sun Jun 22nd VBMS features an **Open Stage** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Jun 23th **Annual AGM, potluck and open stage** at the ANZA club, 3 W. 8th Ave.
- Sun Jun 29th VBMS features a **Regular Jam** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Jun 30th **Outdoor jamming at Trout Lake** starts Monday evenings Jul – September.



The Rogue Folk Club Monthly Schedule

- Saturday, Jun 7th 8pm
Contra Dance with the Sybarites
St. James Hall, 3214 W. 10th Avenue
- Saturday, Jun 28th 8pm
Ray Bonneville & Corinne West
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):

- 1 year single membership \$20 Renewal
 1 year family membership \$30 Renewal

Mail me *The Beacon* newsletter

Change of contact information only

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 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. shannonsaunders@thesplinters.com

Banjo

Kori Miyanishi Clawhammer banjer ~ Old-time repertoire and technique. 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.cawww.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