



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

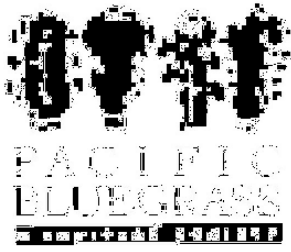
**This Month:
What to Charge for Gigs
Taming Musical Aches and Pains
Where Are They Now – Tony Trischka**



Chris Jones and Night Driver ~ March 24th, 2008 at the ANZA

MARCH 2008

A Monthly Publication of the Pacific Bluegrass and Heritage Society

**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

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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

President's Message



I want to extend a warm welcome on behalf of the club to two new board members (and great musicians) – **Matthew Lawson** – bass player extraordinaire with The Breakmen and **Linda Bull** – outstanding fiddle player with Plough. **Georgia Thornburn** has also stepped forward to help us out wherever she can.

This club wouldn't be what it is without our volunteers so please make sure to thank the club members you see working on your behalf.

This month we have five Bluegrass Monday nights (does that count as a Blue Moon Month?) starting out with Slowpitch on March 3rd, Regular Jams on the 10th and 31st, a flatpicking workshop with **Steve Alexander** on the 17th, and a concert on March 24th (Easter Monday) with **Chris Jones and the Night Drivers**. **The Alison Brown Quartet** performs at Capilano College on Saturday, March 28th.

Haven't we had some great concerts and workshops so far this year? And more to come in the next four months, before we end our season. Mark your calendars now for the **Old Time dance** with **Charmaine** all the way from Portland to calling the moves at the Cambrian Hall on April 26th and the Stairwell Sisters on May 31st at St. James Hall in Kits.

Editor's Notes

By *Kate Bailey*



I just got back from Wintergrass, where for once the weather cooperated. Who knew it could be sunny and warm in Tacoma? People were actually jamming outdoors in the courtyard between the hotel and the pavilion stage this year, which certainly doesn't happen very often.

The highlight of the weekend was watching the **Seldom Scene** bring the house down at the Church on the second song of their set. I have never heard the crowd so genuinely and completely moved by any band at Wintergrass, and the Scene certainly stepped up to the mark for the rest of their show, delivering some of the best bluegrass I've heard played live in a very long time. If it had been possible I think the crowd would have made them stay and play all night long, but they had to go and we had to say goodbye in the end.

This year saw the addition of the Collings Ballroom, a venue about a block down the street from the Murano with an upstairs dance hall and bar with a real honky-tonk attitude, sponsored by none other than Collings guitars. That's where the people who wanted their bluegrass served with a side of dancing and foot shuffling hung out. I more or less split my time between the church and the dance hall, and there may well be a moral in that but boy I sure had a good time. So did everyone else there, judging by the packed dance floor and the standing room only crowd for the Wilders on Saturday night. I saw many faces of musicians from other bands standing at the side of the dance floor, just chilling and generally enjoying the atmosphere. Plan on going next year, if you didn't make it this year.

I was chatting to one of our club members while down there, who suggested that "The Canadians" should organise a Canadian hosted jam room at Wintergrass for next year. If anyone is interested, let me or someone on the PBHS board know, we'll try to make it happen.



What to Charge for Gigs

"Perhaps I am backwards. Everyone should work for free.

That way, as long as I have no expenses, free equipment, free maintenance, free gas, a free car to transport my gear, etc. we all have a level playing field."

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"Trust me when I say I wish I could afford to do everything for everyone from the goodness of my heart, it would be great. It's all those other folks who demand money for equipment, lodging, gas, etc. that keep getting in the way."

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"I have a friend who won't even allow a passerby to take a snapshot of him playing on the street unless he gets paid. After the third uncomfortable, obnoxious incident (the last time when he demanded money from a news photographer) I quit playing on the street with him even though I made far more money busking with him than with anyone else.

This same guy turned down many a low paying gig, jobs I really wanted because they were fun fun fun. And that's why I play music, for the fun fun fun. But he did take on gigs that paid well but were awful things for us to endure. He didn't mind being treated like a boombox or a menial servant, as long he got the money. I remember one wedding job he was quite satisfied with, where we made really good money. But the band was not allowed to leave the bandstand except to use the restroom, and we were asked not to socialize with the guests or partake in the food or bar. The emcee would cut our sound in mid song to make trivial announcements. Whoopee. We're making money. "Smile, you guys, look happy!" he urged us.

My extended family is musical, cousins and siblings and aunts and uncles. Once we were all getting together for a big picnic at our aunt's farm and I invited my friend to come along and pick some tunes with all of us. He wouldn't do it unless we paid him! The guy had completely forgotten why music attracted him in the first place. He is good, I'll give him that. And he makes a lot of money now, but I'm having more fun fun fun.

His attitude is that I'm like a scab because I judge a gig by the fun factor first and then go for the money, which he claims suppresses the general wages of musicians. I'll do a gig for free if I know we are going to like doing it. I push for the bucks where I know they exist, like weddings, business conferences, and

company parties. I've met some good friends over the years at low or non-paying events, and I know I've dodged some unpleasant experiences by turning down ugly looking gigs even when they pay well.

For me, from the very start as a kid music has been entirely a social function and a personal artistic expression. I never got into it to make money, although I like money. I don't feel responsible for someone else who decides they want to make a living with the music I play for its social satisfaction. Good luck to them, but they are intruding on my own scene and not the other way around. People are free and justified in seeking as high a monetary compensation as they desire. But they shouldn't wag their fingers at me because the compensation I seek is not monetary."

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Among one of the least discussed, probably the most jealously guarded and hardest thought about topics, is 'What Should I Charge for Gigs?'

It's not an easy question to answer. In the musical community itself there are nearly as many opinions on this as there are musicians.

Musicians who are just starting out will happily busk in the street for the spare coins of passersby who are willing to stand and listen for perhaps two songs, three at the most. Some bands think it's better to play for free or next to nothing, to get experience performing and exposure. Some are happy to 'pass the hat' and hope the liquor sales have made the crowd mellow enough to be generous (if they haven't emptied their wallets already). Then there are musicians who won't play if they aren't getting serious coin.

Lots of bands will show up just about anywhere you'd like them to, and play for an evening if they can cover the gas and the beer (and if it's a catered event and they can eat for free then even better). I used to date a musician who played a weekly gig for several years for the free beer and food the pub owner gave the band. He may still be playing there for all I know, but then I stopped seeing him a long time ago because he was always broke and still lived with his mother because he couldn't afford a place of his own.

The flip side of this is ~ if you do play for free, you are training the person who invited you to play to expect you to continue to play for free or next to nothing. It also trains the audience to expect to hear music for free. Which only makes it more difficult for your band, and other musicians as well, to ask for payment for future gigs. This is just playing locally.

But even trying to move from the local to the regional to the national level makes a difference. As one musician puts it, "Local club bands are one thing. But when you begin to do more and strive to be a national act, you have to begin working with an "artist development team". An artist development team

refers to the various individuals within the entertainment industry who have a direct monetary stake in your career.

Some of these people would be the record company, music publisher, booking agent, publicist and corporate sponsor that you are doing business with.

It has been my experience that NONE of these people want you playing locally down at the bar. Especially for free. It would undermine all their efforts and render their investments useless.

No one is going to buy a \$20.00 ticket to your concert if they can see you for free at Moe's tavern across the street." The same basic rule applies to any band playing here in Vancouver. If you're a band that people can see for free on weeknights, why would anyone pay to see you perform somewhere else in town on weekends? It's a lose-lose situation, no matter how you examine it. So what do you do?

Establish a base rate for your band? Or establish a base rate for each type of gig your band is asked to play?

A musician from Washington State puts it this way: "What's your budget?" is the first question you should ask when you and your group are asked to play. If your band's playing benefits an event and can be considered a draw, then you have value and you should be compensated."

As for how much you should be compensated, the same musician set out the gradients he uses:

For non-festival gigs:

- If you're a new group and unsure of your ability to entertain then you should ask for a minimum of \$50 per person for two 45 minute sets.
- If you've been out there performing for at least a year with the same group, then you should double it.
- If you've been out there for at least 2 or more years, entertain well, have a large inventory of songs and are well known, then you should ask for a minimum of \$200 per person.

For festivals, weddings and corporate events:

- I think it's fair to ask double scale for the above mentioned.

For all gigs:

- If the job is more than 40 kilometers from home, you should add 40 cents a kilometer for each vehicle driven.
- I think it's also fair for the band to compensate the owner of the band's PA system a 10% fee

of the entire gig, even if everybody owns their own microphone.

For free gigs:

- If the organization asking you is a non-profit, and you are going to donate your talent, then get a receipt for scale and make sure each person gets a donation slip (not just one for the whole band), unless the band is a registered corporation.
- I would at least ask for mileage for each band member as cash contribution so you can get there and back and be compensated for it.

Ed. note: I would be very happy and more than interested to hear from any club members or performing musicians in BC on this topic. Please feel free to email me at ksbailey@telus.net



~ Old-Time Concert ~ Plough

Saturday, March 1st 2008, 8 – 11 pm

Celtic Woolens, 3754 West 10th Avenue
\$12 ~ Reserve at 604-222-2299





Cap Folk 'n' Roots Series presents
 ~ [Alison Brown Quartet](#) ~
 Featuring Joe Craven
Western Canadian Tour
March 28 @ 8PM



Don't miss Alison when she tours Canada this Spring. Joining Quartet regulars John R. Burr (piano), and Garry West (bass), for this special tour will be fiddler/mandolinist Joe Craven and drummer Larry Atamanuik. Joe is well known to fans of acoustic music for his 17 year stint with the David Grisman Quintet and never fails to entertain and amaze with his ability to play just about anything. Together, The Alison Brown Quartet delivers a high octane evening of acoustic music that has been earning raves.

[Click to listen to Alison's CD 'Stolen Moments'](#)

Tickets: \$32/\$28
 Capilano College Performing Arts Theatre,
 2055 Purcell Way, North Vancouver
 Box Office: 604.990.7810
www.capcollege.bc.ca/theatre



PBHS Annual BCBW Scholarship

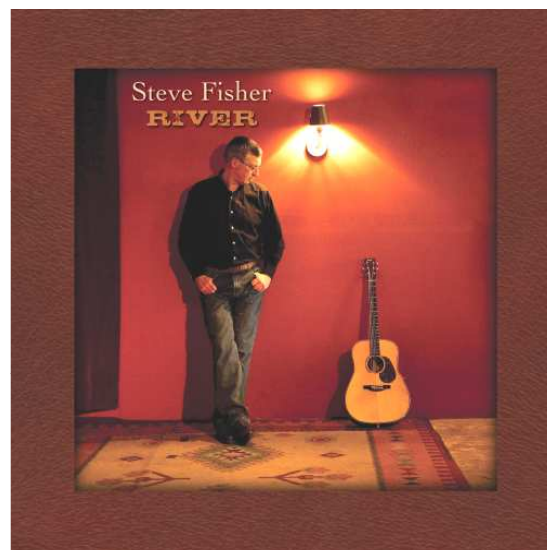
Each year, the Pacific Bluegrass & Heritage Society sponsors one society member to go to camp on a scholarship. You are responsible for your own accommodation and meals, but we will sponsor your registration fee. **You must be a current and active member of the Pacific Bluegrass and Heritage Society to apply.**

The BC Bluegrass Workshop for 2008 opens for registration, **9 a.m. February 4th**, and promises another great year of instruction, concerts, jamming and fun. If you want to go to camp, but can't afford to, consider applying for the scholarship. Simply write a letter and submit it to the *Board of the Pacific Bluegrass and Heritage Society* stating why you want to go, your involvement with PBHS, a little information about your financial limitations, and why we should consider you as a scholarship candidate.

The deadline to apply is March 30th, 2008 ~ send your application to Kate Bailey at ksbailey@telus.net, or by snail mail to #121 – 253 Casey Street, Coquitlam B.C. V3K 7A3.

The board will review all submissions and select a candidate at the April board meeting.

Ed. note: Jay Buckwold advises anyone who is applying for a scholarship to call Sorrento Centre as soon as registration opens, to register in the class they want, and to advise Sorrento that they are applying for the scholarship. Sorrento will waive the \$100 registration fee for scholarship applicants until the recipient is decided.



See the review of Steve's new CD on page 7



Chris Jones and the Night Drivers

In Concert at the ANZA Club
Monday, March 24th



Chris Jones is one of the finest entertainers today, combining classic country influences with honky-tonk, blues, bluegrass, and folk. His lineup includes some phenomenal musicians, John Weisberger on bass, Ned Luberecki on banjo, and Mark Stoffel on mandolin and fiddle (replacing Tim Strong for this appearance).

Named **Broadcaster Of The Year** at the International Bluegrass Music Association's annual awards for his work as a DJ on Sirius Satellite Radio's bluegrass channel, Jones also took home a **Co-writer's Song Of The Year** trophy for "Fork In The Road," the title track of an Album Of The Year winner by the Infamous Stringdusters.

Don't miss the opportunity to see and hear this great band.

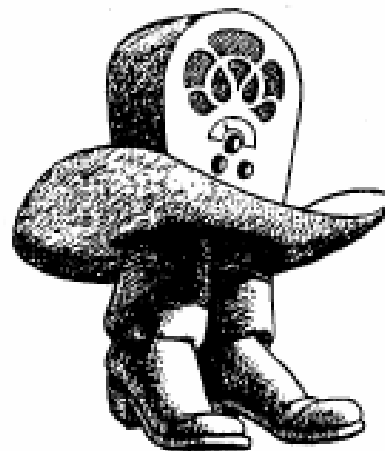
<http://www.chrisjonesband.com/index.html>

Tickets at the door
\$18 members, \$20 non-members
Doors at 7:30; music at 8:00



CFRO 102.7 - 'In the Pines' Bluegrass Top 25 for January 2008

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 (Pinycastle)
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)





Taming Those Musical Aches and Pains

People who repeatedly do the same thing land up with aches and pains – be it playing a musical instrument, working at a computer, or playing a sport. It's just the way our bodies are built and we have to learn how to take the necessary steps to counteract these annoying 'repetitive strains'.

Here are some basic principles you can include in your practice and performance to (hopefully) save yourself some grief. Think about how you can adapt these suggestions to meet your own personal needs.

General posture: Playing music is a whole body affair so check out how you sit or stand. Sit back into the chair and use the chair back, add a rolled cushion or towel to maintain the hollow in the small of your back. Use a foot stool to save from bending over constantly. When standing unlock your knees and keep your weight evenly balanced between the heels and toes. Let your back relax. Adjust straps so you bring the instrument up to you rather than overstretching to reach it.

Keep your shoulder blades down your back to relieve pressure from your neck. Imagine you can slide them into your back pockets. Allow your arms to reach out from the shoulder blades and not your neck; keep your arms as close to your sides as you can to save awkward positioning of your shoulder joint, try to position your hands so your wrists are not overstretched into an awkward angle. Notice how you can turn your hands to face the ceiling and floor when your elbows are bent to ninety degrees and held close to your side – use this rotation of the forearms to position your hands and don't try to over rotate from the shoulder joints.

Warm up and cool down: This is the mantra of athletes – musicians would do well to follow suit. Spend a few minutes gently moving your joints through a full range of movement followed by easy stretches to the muscles. Healthy muscles should be both flexible and strong and all the groups working around the joints should be working in balance with each other. When we use some muscles more than others – for example the muscles that curl the fingers when picking or fingering guitar strings – they will tighten and fatigue more than the opposite group that extends or stretches the fingers. A regular routine of stretching and strengthening exercises will help to minimize patterns of imbalance and lessen stresses and strains on the joints. Check out these links, www.lib.msu.edu/ergomsu/stretch.htm, www.sfsu.edu/~ergo/coaches_material/computer_stre

tches.pdf, <http://eeshop.unl.edu/music.html>, and Bob Anderson's book *Stretching*.

Pace yourself: The body likes to move in a variety of postures and spending a lot of time in one position is challenging whether it is driving, keyboarding or playing. Changing positions, taking breaks, moving into the opposite direction and stretching frequently increases circulation and brings nutrition to fatigued muscles.

First Aid: If you do start to have problems and there is swelling or a sensation of burning, use ice for 10 minutes up to every 2 hours until the symptoms subside. Avoid the cause and rest. For more general muscle aches and stiffness you can use ice or heat. Heat should be applied for a maximum of 20 minutes and may be used before stretching. If you need further help, check in with a physiotherapist to receive a full musculo-skeletal assessment, treatment and guidance on prevention.

Barbara Picton, Physiotherapist at Burrard Physiotherapy. 604.684.1640



CD Review: Steve Fisher River

SNR Music

This CD is for those who like their bluegrass mellow, like a 12 year old scotch whiskey. Everything here is smooth: the playing, the vocals, the instrumentals, it's the perfect disc to spin when relaxing in the sunshine on a lazy afternoon. Even the rendition of Stack o' Lee, which I've normally heard delivered as a driving blues number, is laid waaay back.

Steve presents a great mix of bluegrass, blues, traditional, and contemporary, even tossing in a grassified version of 'The Letter' that showcase his playing and his youthful tenor voice. Equally at home with bluegrass, swing or the blues, this is a solid showcase of Steve's considerable talent.

Steve has assembled an outstanding group of musicians to support his solo effort. Chris & Sally Jones and Ron Spears on harmony vocals, Sally Van Meter on resophonic guitar, John Reischman on mandolin, Bruce Blair on fiddle, Paul Bergman on bass, Cedric Blary on clarinet, Jim McLennan on guitar, and Robin Tufts on percussion all keep the level of musicianship high and a pleasure to listen to. Recommended for days when you're planning to hang in the hammock in the back yard.

~ Kate Bailey





Steve Fisher Group

In Concert at St. James Hall
3214 West 10th Avenue, Vancouver
Saturday, March 29th



One of the best acoustic guitarists in western Canada, **Steve Fisher** is well known for his work with various roots and bluegrass bands such as **Hot House**, **The Sheep River Rounders** and **Restless Lester**. His recently released solo album 'River' has been hailed as a contender for best Canadian roots album of 2007 and received extensive international airplay. A collection of blues, bluegrass, folk and swing, River made several top album lists in 2007 including Alberta's CKUA radio and was among the top ten Canadian albums played by more than 140 Canadian and international radio programmers for four straight months in the fall of last year.

Steve is touring with a superb band of musicians who played on the 'River' recording sessions. They are **Paul Bergman** on bass, **Bruce Blair** on fiddle, **Cedric Blary** on clarinet and **Jim McLennan** on guitar.

**Tickets: Available at Rufus' Guitar Shop
604-222-1717**

**\$18 in advance or \$20 at the door
Doors open at 7:00, concert at 8:00 p.m.**



Songwriter Exposes Nashville Lies

As a songwriter [Craig Bickhardt](#) has had about as much commercial success as a person could hope for. [His songs](#) have been recorded by top artists in several genres, including cuts by Alison Krauss, Tony Rice, David Wilcox, Martina McBride, B. B. King, Ray Charles, Art Garfunkel, and many more.

On his songwriting blog, [Ninety Mile Wind](#), Craig recently wrote a post discussing what he feels are the five biggest lies propagated in Nashville these days. Here are a couple of his comments I found interesting.

It's the illegal downloading, stupid

Craig discusses just how much it *should* cost to produce a quality CD. He thinks the reason the labels are hurting has nothing to do with illegal downloading, and everything to do with bloated expenses and the poor quality of the music being produced.

If you want a great CD look to the indie labels, which incidentally, are booming and profiting because they don't operate on bloated budgets designed to keep the suits well-fed while the artists do all the work. The Indies are mostly in it for the art. Read the blogs and the comments and you'll find that most consumers are still buying the music they love and they have no problem paying for mp3s. But they do have a problem with paying twice what they ought to pay for crappy CDs,

That sure makes one appreciate the nature of our indigenous bluegrass labels. They operate more like indie labels for sure, smaller budgets, and I've meet many of the bluegrass label heads and staffers, they do genuinely love the music. Thanks guys!

Here's another lie Craig aims to dispel, as it applies to songwriters.

You must live in Nashville

He says it's not necessary that a songwriter be located in Nashville to be successful, or even to collaborate with other songwriters. In fact, he says living in Nashville may be more of a hinderance than a help in many ways.

"I get regular emails and comments from writers who say that Nashville is ruining their writing. They can't be spontaneous, it's all done by committee, they fear being criticized for writing anything too artistic, and they must collaborate with artists, many of whom are not songwriters, never will be songwriters, and only show up for the money."

If you'd like to read his full comments, and find out the other three lies he's exposing, read his post [Craig's blog](#) regularly. He posts some good stuff.

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



Website of the Month:

Music Moose

<http://www.musicmoose.org>



At MusicMoose.org, it is our vision to provide the world with **free**, useful music lessons, and a community based site to help back it all up.

The lessons on musicmoose.org are posted as an online video that is accompanied by a text description and either notation or tablature.

Other online music sites on the net charge for lessons, we here at the moose believe that this should be free to you, and we will never charge you to access the site, or to view the lessons from our instructors. In fact, you don't even have to register to view the lessons, so how much better can it get?

We have several top of the line instructors on instruments ranging from the saxophone to the banjo. Our instructors are seasoned musicians who have played in many top caliber bands and toured all around the world. We are also always expanding our line-up to bring more instructors/lessons/genres to the site.

Ed. Note: I've tried a few of the fiddle lessons, found them easy to follow, and would recommend it ~ though it has its limitations. Any beginner would be far better off working face to face with an instructor to avoid learning bad habits that they'll have to unlearn later. And the advanced fiddle lesson on Maiden's Prayer was too gimmicky to be of interest. There aren't a lot of tunes, and you'll have to pick and choose to find the content that you'll feel is worthwhile, but the price is right.

The lessons are posted in video format and the idea is that you pick up the tune by ear while watching the instructor demonstrate on their own instrument. Lessons in guitar, mandolin, dobro, banjo, fiddle, saxophone, harmonica and fiddle, plus something they call general and performance. There are beginner, intermediate and advanced levels available.

One word of caution: the site takes ages to load, and each page you launch also takes a long time to load. You need to have patience to use it.



Flatpicking Workshop

~ With Steve Alexander ~



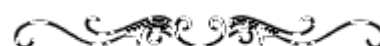
Welcome to a flatpicking workshop with an Irish twist for St Patrick's day. PBHS presents Steve Alexander, two time Chilliwack flatpicking contest winner and BCBW advanced student (and instructor) in a session celebrating Irish Music and the art of the flat pick.

Steve is arranging tab and notation for a couple of lesser known Irish fiddle tunes to add to your repertoire and has prepared a sheet of 10 cool licks to add some variety to your playing. Steve will play the tunes and licks up to speed and then slow them down for analysis and easy learning.

As well, Steve will do some jamming with special guests to illustrate the licks in context and play a couple of Celtic flavored tunes from his latest CD "Acoustic Flat Pick Guitar" (available from Steve and iTunes).

If you'd like some more info on Steve, check out his blog at : <http://acousticflatpickguitar.blogspot.com/> or email to: salexander@roland.ca

Roland Canada Ltd.
T: 604.270.6626 ext 105
<http://acousticflatpickguitar.blogspot.com/>





Where Are They Now?

~ or ~ Whatever happened to whatisname?

~ This Month ~ Tony Trischka

Biography by: by Sandra Brennan - courtesy All Music Guide



Tony Trischka (born [1949](#) in [Syracuse, New York](#)) is an American [banjoist](#). Tony graduated from Syracuse University with a B.A. in Fine Arts, and was inspired to play [banjo](#) in [1963](#), after listening to the [Kingston Trio's](#) "Charlie and The MTA". In (1965-1971) he joined the [Down City Ramblers](#). In 1971 he made his recording debut on 15 Bluegrass Instrumentals with the band Country Cooking, at the same time he was also a member of Country Granola.

Tony currently resides in Fair Lawn, NJ.

In 1973, he began a two-year stint with Breakfast Special. Between 1974 and 1975, he recorded two solo albums, Bluegrass Light and Heartlands. After one more solo album in 1976, Banjoland, he went on to become musical leader for the Broadway show The Robber Bridegroom. Trischka toured with the show in 1978, the year he also played with the Monroe Doctrine.

Beginning in 1978, he also played with artists such as Peter Rowan, Richard Greene, and Stacy Phillips. In the early 1980s, he began recording with his new group Skyline, which recorded its first album in 1983. Subsequent albums included Robot Plane Flies over Arkansas (solo, 1983), Stranded in the Moonlight (with Skyline, 1984) and Hill Country (solo, 1985). In 1984, he performed in his first feature film, Foxfire. Three years later, he worked on the soundtrack for Driving Miss Daisy. Trischka produced the Belgian group Gold Rush's No More Angels in 1988. The following year, Skyline recorded its final album, Fire of Grace. He also recorded the theme song for Books on the Air, a popular National Public Radio Show, and continued his affiliation with the network by appearing on Garrison Keillor's Prairie Home Companion, Mountain Stage,

From Our Front Porch, and other radio shows. Trischka's solo recordings include 1993's World Turning, 1995's Glory Shone Around: A Christmas Collection and 1999's Bend. New Deal followed in 2003. The new studio album was a bluesy adaptation of bluegrass standards that featured, among other things, a vocal cameo by Loudon Wainwright. Double Banjo Bluegrass Spectacular, featuring an appearance by comedian Steve Martin, came out four years later. Tony was banjo teacher to [Béla Fleck](#), regarded, along with Tony, as one of the world's top banjoists.

In the late 90s, Trischka teamed up with [David Grier](#), [Darol Anger](#), [Mike Marshall](#), and [Todd Phillips](#) as "Psychograss" and formed a new band, whose debut album Bend explored yet more territory uncharted by banjo.

In January 2007 Tony released, to critical and popular acclaim, Double Banjo Bluegrass Spectacular, featuring new music and performances by a stellar line-up of musicians including Earl Scruggs, Bela Fleck and even the multi-talented Steve Martin.

On [April 26, 2007](#), he performed live on [The Late Show With David Letterman](#) with [Steve Martin](#) and [Béla Fleck](#)

On October 4, 2007 Tony won his three nominations at the International Bluegrass Music Awards; for Album of the Year, Recorded Event of the Year and Banjo Player of the Year. This was some long-deserved recognition for Tony and marked a homecoming to the bluegrass community.

Tony has performed with the following list: The Wayfaring Strangers, The Boston Pops Orchestra, Barry Bostwick*, Sam Bush*, David Bromberg, William S. Burroughs*, Buddy Cage*, Larry Campbell*, Keith Carradine, Vassar Clements*, Ornette Coleman, John Denver*, Hazel Dickens*, Jerry Douglas*, Bill Evans (saxophonist with Miles Davis)*, Bela Fleck*, The Flecktones, John Goodman, Richard Greene*, Merv Griffin Orchestra, Nancy Griffith, David Grisman*, Thomas Hampson*, John Hartford, Levon Helm, Chris Hillman, Garth Hudson, Ferlin Huskey, David Johansen (aka Buster Poindexter)*, Jorma Kaukonen, Jeannie Kendall, Alison Krauss*, Malachy McCourt, Roger McGuinn, Steve Martin*, John Medeski, Natalie Merchant*, Edgar Meyer, Jane Monheit, Bill Monroe, National Radio Orchestra of Korea, Mark O'Connor*, Odetta, Charles Osgood*, Van Dyke Parks*, Tom Paxton, Robert Randolph, The Roche Sisters*, Peter Rowan*, Earl Scruggs*, Mike Seeger*, Pete Seeger*, Ricky Skaggs, Phoebe Snow, Bruce Springsteen, Ralph Stanley*, Tanya Tucker, Jay Ungar and Molly Mason*, Violent Femmes*, Loudon Wainwright*, Doc Watson, Waverly Consort*, The Whites*, Wichita Percussion Ensemble, Tom Wopat.



COMING UP IN March!

PBHS and Valley BG Society Schedules

- Sun Mar 2nd VBMS features a **Regular Jam/Directors Meeting** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Mar 3rd PBHS features a **Slow Pitch Jam** at the ANZA Club, 3 W. 8th Ave., 7:30 till late.
- Sun Mar 9th VBMS features a **Bass Workshop with John Roberts** – Regular Jam to follow 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Mar 10th PBHS features a **Regular Jam** at the ANZA Club, 3 W. 8th Ave., 7:30 till late.
- Sun Mar 16th VBMS features a **Regular Jam** 7 – 11 pm at the Aldergrove Elks Hall.
- Mon Mar 17th PBHS features a **Flatpicking Workshop with Steve Alexander** at the ANZA Club, 3 W. 8th Ave., 7:30 till late.
- Sun Mar 23rd VBMS **closed for Easter.**
- Mon Mar 24th PBHS features **Chris Jones and the Night Drivers** at the ANZA Club, 3 W. 8th Ave., Doors at 7:30
- Sun Mar 30rd VBMS features an **Open Stage** 7 – 11 pm at the Aldergrove Elks Hall.



The Rogue Folk Club Monthly Schedule

- Saturday, Mar 1st 8pm
Contra Dance with the Sybarites
St. James Hall, 3214 W. 10th Avenue
- Sunday, Mar 2nd 8pm
Malinky
St. James Hall, 3214 W. 10th Avenue
- Saturday, Mar 8th 8pm
Tracy Grammer with special guests August
St. James Hall, 3214 W. 10th Avenue
- Sunday, Mar 9th 8pm
Rani Arbo and Daisy Mahem
St. James Hall, 3214 W. 10th Avenue
- Sunday Mar 23rd 8pm
Stephen Fearing
St. James Hall, 3214 W. 10th Ave
- Friday Mar 28th 8pm
Alison Brown Quartet
Capilano College Theatre, 2055 Purcell Way, North Vancouver

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
 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

Breedlove Revival Series DM
Loud mahogany dreadnought with 1 3/4 inch nut, built to pre-war specs in a small shop. Excellent condition \$1,250. Erik 604-605-2079.

Rayco Dobro (mahogany)
As new with hard shell case \$2,200 Call Fred 604-943-0522

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. shannonsaunders@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).

Learn beginner mandolin or guitar at home. Available 24 hrs! **Bob Underhill** 604-872-2452.

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

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Mountain Bluebirds

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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
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Story House

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