

# The Black Rose

*The publication of the Black Rose Acoustic Society, dedicated to traditional music in the Black Forest and Colorado Springs*

*September/October 2001*

***Tommy Emmanuel  
and  
Stephen Bennett  
Wednesday, September 19***

*Details on page 8*



***Andy M. Stewart  
and  
Gerry O'Beirne  
Saturday, October 20***

*Details on page 9*



***Back to school time. Check out  
the new Fall Class Schedule for  
music lessons on pages 4 & 5.***

## The Black Rose

is the euphuistically official publication of  
The Black Rose Acoustic Society  
Charlie Vervalin, Editor  
Dennis & Karen Atkinson, Layout Editors

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The Black Rose Acoustic Society is a not-for-profit organization dedicated to education, performance, enjoyment, and preservation of all types of traditional acoustic music. Financial statements are available for membership review upon request.

The Society holds an open stage event at 7:30 p.m. (Mountain Time) every 2nd and 4th Friday of the month at the Black Forest Community Center, corner of Shoup and Black Forest Roads in Black Forest, Colorado. A \$4.00 contribution is requested at the door, \$2.00 for members and kids under 12 are admitted free. From 7:30-10:00 p.m., we feature live performances, followed by an open jam. Anyone wanting to perform should call Jim MacWilliams at 719-578-0254.

Send postal correspondence to P.O. Box 165, Colorado Springs, CO 80901-0165 or email to [feedback@blackroseacoustic.org](mailto:feedback@blackroseacoustic.org)

All Black Rose Acoustic Society members are welcome to attend the board meetings. Call 719-578-0254 for meeting times and location.

Cover logo by Ginni Francis.

## From the Editor

In this column, July/August issue, I recounted a story about how violinist Itzhak Perlman once continued to perform a concert even after a string broke. And how Spider Murphy similarly finished playing a song beautifully on the Black Rose Acoustic Society (BRAS) stage after popping a string. The column ended with the statement, "Spider is no Itzhak, but he knew what he was doing." So I get a phone call from Spider. In that typical, wry, Spider humor, he says the line should have read, "Itzhak is no Spider." Funny.

Well, another funny thing happened on the way to writing this column. Master guitarist Richard Smith, who is in the same league with Tommy Emmanuel and the late Chet Atkins, also had a string break during his blockbuster BRAS performance on August 10. And, like Spider and Itzhak, he kept right on playing flawlessly. There must be a message in all this, one that BRAS folks are supposed to learn. I believe it is that no matter what, Never Quit. And that credo applies not only to hanging tough during the playing of a song. It also applies to learning a musical instrument. Never Quit is in the same spirit as "The Show Must Go On." Moreover, learning is forever.

I am on the forever track, continuously learning to play guitar and mandolin. And oh, my, how many times have I wanted to use my instruments for firewood, out of frustration from lack of progress? What does one do in this situation? Keep on playing! Never Quit! If you are a picker, do you remember how you awkwardly struggled with those first chords? Do you recall the agony of blisters on the ends of your fingers; the cramps in your hand and forearm? You wanted to give up. But you kept on. You were driven by the love of playing music—love that was burned into your soul. And now your fingertips are toughened and callused, just like your resolve to keep playing, to keep learning. Even when it seemed that progress was out of reach, you suddenly found yourself at the next level of skill, because you refused to give up. You became a Never Quit musician.

A bit of sage advice comes from one of my music heroes, Charlie Hall. Charlie is a great and widely celebrated guitarist, and plays most of the other stringed instruments very well indeed. Charlie advises us to never abandon a lick too soon. He says we should not move to the next one until we have mastered the one we're working on. That is another way of saying that success builds on success. Like the baby who learns to crawl before it walks, a musician builds his or her skills step by step. That involves living by the Never Quit credo. Itzhak, Spider, Richard and many others live by it. And it shows.

*Charlie Vervalin*

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## From the President

Recent events in the local live music scene cause me to consider what it means to be dedicated to the preservation, education, and performance of traditional acoustic music. I'm referring to the debate over whether or not house concerts are commercial events and as such are banned from taking place in locations zoned as residential – that is, private homes.

In broad terms, a house concert is a musical benefit for an artist or ensemble and put on by a private individual in his or her home. A suggested donation is collected at the door, the sum going to the performer who offers up an hour or two of their music for those attending. House concerts are offered in the Colorado Springs area and across the nation to benefit musicians from all musical genres.

The house concert plays an important role in the arts by making it possible for relatively unknown musicians to present their art to a wide audience. They also help these artists participate in festivals and shows at locations around the country by providing a means for them to make up travel expenses along the way. This can mean the ability to pursue their art full time versus being tied to a second job due to economic necessity. House concerts help ensure the vitality of musical art that falls outside the bounds of the commercial music industry.

With more and more of us living in dense urban communities, social events on a small scale in private homes offer an opportunity to regain a sense of community and common ground. Whether it's a black tie affair to benefit a classical quartet or a low-key get together to help a single—songwriter make it to the next town, it brings folks together for a pleasant social experience and a worthy cause. Seeing the Nashville-based duo of Richard Smith on guitar and Julie Adams on cello in a living room in my town was a remarkable and moving experience. Knowing that my donation helped make it possible for them to bring their art here makes me proud of my participation and thankful to the individual that opened their home to us for the evening.

My recommendation to anyone that may form an opinion regarding the nature of house concerts is to attend some and then decide. As for me, I'm dedicated.

For upcoming house concerts sponsored by the Black Rose Acoustic Society, see page 12.

*Jim MacWilliams*

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## Education, Entertainment & Everything Else

As you read in these very pages of the September/October 2000 issue of *The Black Rose*, growth of this organization is inevitable. BRAS has seen more sold-out concerts in the past year than ever before. While providing new and additional event venues is in our master plan, as a non-profit organization we must also look at other creative ways of managing our growth. According to our official sounding Articles of Incorporation, BRAS is "...organized exclusively for one or more of the purposes as specified in Section 501(c) (3) of the Internal Revenue Code..."—which is to say here's our to-do list:

- The promotion and preservation of traditional acoustic music.
- To encourage the development and performance of traditional acoustic music in the community.
- To provide education as to the history of traditional acoustic music.
- To provide a centralized source of information regarding learning resources, instructors, performers, and events related to traditional acoustic music.

What better way to increase the quantity and quality of acoustic music in our area than to educate players and listeners. Starting with this issue of *The Black Rose*, as well as on our web site ([www.blackroseacoustic.org](http://www.blackroseacoustic.org)), you will see an increase in our focus on the *education* of traditional acoustic music: classes, clinics, workshops, instructors and lessons. This will in no way diminish from our ability to continue bringing you the latest on *entertainment* in the local area: special features, house concerts, open stage events, recent BRAS progeny (check out the Cañon Rose story on page 17) or just good old-fashioned jams. And, of course, we will maintain in the highest regard your basic need for *the source* for *everything else* musically related.

As you will read several times in this issue of *The Black Rose*, this is your organization and your input is welcomed and encouraged—recommended, even. Let us know what we can do for you and how you would like to see BRAS grow. Better yet, volunteer and help drive the growth (see Fish on page 14.) Once again, our thanks to you for your ongoing support; we could not do it without you.

Dennis Atkinson

### Group Music Lessons

The Black Rose Acoustic Society's group music lessons provide an introduction to acoustic instruments in a fun, supportive, and challenging environment. The lessons are offered in three six-week sessions throughout the year: February-March, May-June and October-November.

The classes provide practical, hands-on knowledge of the instruments taught by experienced instructors. Class size is limited to ensure personal attention. All ages are welcome.

**Location:** Classes are held at Meeker Music, 113 East Bijou Street, Colorado Springs.

**Cost:** A six week class session is \$69 for Black Rose Acoustic Society members, and \$79 for the general public. Payment is due at time of registration to hold your spot. Cash, check or credit (Visa, M/C, Discover, AmEx).

BRAS reserves the right to cancel a course in case of insufficient enrollment.

For information and to register for this fall's classes, call 719-578-0254 or visit our online mercantile ([www.blackroseacoustic.org](http://www.blackroseacoustic.org)) before September 24.

Hope Grietzer

### Fall Class Schedule

The October-November Group Music Lessons will offer the following classes at the day & time shown. **Class schedule starts October 1:**

#### GUITAR

**Beginning Acoustic Guitar I:** Wednesdays, 7:30-8:30 p.m.

**Bluegrass Guitar:** Thursdays, 7:00-8:00 p.m.

**Advanced Guitar:** Wednesdays, 5:30-6:30 p.m.

#### DULCIMER

**Beginning / Intermediate Hammered Dulcimer:** Mondays, 6:00-7:00 p.m.

**Beginning/Intermediate Mountain Dulcimer:** Mondays, 7:00-8:00 p.m.

#### BANJO

**Intermediate Banjo:** Thursdays, 6:00-7:00 p.m.

#### MANDOLIN

**Beginning Mandolin:** Thursdays, 7:00-8:00 p.m.

**Intermediate Mandolin:** Thursdays, 8:00-9:00 p.m.

#### FIDDLE

**Beginning Fiddle 1:** Wednesdays, 6:30 - 7:30 p.m.

Hope Grietzer

## Fall Class Descriptions

**Beginning Acoustic Guitar I:** This class is targeted at the beginning adult guitar student. The course will introduce basic guitar techniques in finger-style and flatpick, including chords, simple scales, and songs at an easy pace. Acoustic or classical six string guitars only. Instructor **Jim MacWilliams** is an accomplished guitarist who specializes in teaching beginning students.

**Bluegrass Guitar:** This class is targeted at the student wishing to learn solid bluegrass guitar technique. The course will include the basic bluegrass strum, picking, and basic theory. Instructor **Keith Reed** has diverse college degrees in both bluegrass banjo and classical guitar performance. Along with extensive teaching experience, he has performed for over 25 years with a variety of bluegrass bands playing banjo and lead/rhythm guitar.

**Advanced Guitar:** This class is targeted at the advanced guitar student that would like to understand chord theory, be able to play with more fluency and play scales and tunes up the neck. The course will cover two jazz tunes up the neck with full-scale chord and lead embellishment (For Fall 2001: "Bie Meir Bist Du Shane" and "All Of Me"). Instructor **Dan Kirchner** is known for his fluency in many styles of guitar music. Dan has over 10 years experience teaching guitar and has been performing in various groups and as a soloist for over 40 years.

**Beginning/Intermediate Hammered Dulcimer:** This class is targeted at students who have a basic knowledge of how to play the hammered dulcimer. The course will cover chording and various hammering techniques. Instructor **Randy Zombola** is a former National Hammered Dulcimer Champion. He has been playing and teaching the dulcimer for over 20 years and is fluent in a wide variety of styles.

**Beginning/Intermediate Mountain Dulcimer:** This class is targeted at the beginning mountain dulcimer student and those with some rudimentary knowledge of the instrument. The course will cover tuning, chords, melodies and basic strum techniques. Instructor **Malacha Hall** is an experienced player and has taught mountain dulcimer lessons to groups in both Topeka, Kansas and here in Colorado Springs. She is a co-founder of the Colorado Springs Mountain Dulcimer Club.

**Intermediate Banjo:** This class is targeted at the student already possessing basic banjo knowledge. The course will cover intermediate songs, back up technique, and basic theory. Instructor **Keith Reed** has college degrees in both bluegrass banjo and classical guitar performance. Along with extensive teaching experience, he has performed for over 25 years with a variety of bluegrass bands playing banjo and lead/rhythm guitar.

**Beginning Mandolin:** This class is targeted at the beginning mandolin student. The course will cover both right and left hand techniques for chords and melodies, basic care of the instrument, and simple songs in a variety of styles. Instructor **Ray DeMers** is the founder and director of Colorado's Mandolin Orchestra. He has been performing professionally for over 40 years, and has over 24 years teaching experience.

**Intermediate Mandolin:** This class is targeted at the intermediate mandolin student. The course will cover advanced chord progressions, up the neck breaks, and chord melody playing. Instructor **Ray DeMers** is the founder and director of Colorado's Mandolin Orchestra. He has been performing professionally for over 40 years, and has over 24 years teaching experience.

**Beginning Fiddle I:** This class is targeted at the beginning student with little or no knowledge of the instrument. The course will cover basic position, how to produce a good tone, the standard shuffle, and simple fiddle songs. Instructor **Hope Grietzer** has been performing on and teaching the fiddle for 18 years. She is a former Rocky Mountain Fiddler of the Year and currently performs in the group Black Rose.

*Hope Grietzer*



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## Hammered Dulcimer Means 'Sweet Melody'

This fall, the Black Rose Acoustic Society will be offering hammered dulcimer lessons under the guidance of former National Hammered Dulcimer Champion **Randy Zombola** as part of our group lesson program at Meeker Music. We're pleased to have the opportunity to help spread the magical sounds of this vibrant and historical instrument. See pages 4 and 5 for lesson details.

So just what is this odd looking instrument? It's been lovingly called an "industrial cheese slicer," "the poor man's piano," and "the world's largest dust collector." The Latin translation of the word dulcimer is "sweet melody." A century ago the hammered dulcimer was nearly as commonplace in the musical community as the guitar is today. But today most people could not identify the dulcimer either by sight or sound.

The hammered dulcimer is trapezoidal in shape, with strings arranged in groups of two to six each. The strings of each group, or *course*, are tuned to the same pitch. The dulcimer is played with small wooden hammers or mallets. The heads of the hammers are usually spherical or hemispherical in shape, and can be covered with different materials to create different sounds: felt or yarn produces a soft sound, while leather gives a loud bright tone.

The dulcimer can be both a lead and backing instrument. Chords are produced by sequentially striking a series of arpeggios or by simultaneously striking two harmonic notes in the chord. A *roll* can be produced by the rapid, controlled bouncing of a hammer on a string, kind of the same effect you get when you trap a ping-pong ball between a paddle and the ping-pong table.

The hammered dulcimer was originally brought to North America by early colonists from Europe, and migrated west as the country was settled. The areas composing the American frontier from 1810 to 1840 were western New York, Ohio, West Virginia, western Pennsylvania, Indiana, Illinois, Michigan, Wisconsin, and Minnesota. For families preparing to make the perilous journey west in the early 1800s, every inch of space was needed

for the necessities of the trip and for survival on the new frontier. So, as families sorted through their belongings to pack for the trip, the piano was often left behind.

In this new frontier, the role that the piano had played in social gatherings was filled by its much more portable cousin, the hammered dulcimer. It's no coincidence that these frontier locations were the areas that the dulcimer had its greatest popularity, and where the strongest remnants of its use survive today. Records exist of the dulcimer being used not only at dances and parties, but in church services as well. Thousands were produced in homes, small wood-working shops, and factories. In the latter part of the century

they could even be obtained mail-order through Sears, Roebuck, and Co. and Montgomery Ward catalogs.

The dulcimer was most commonly used for playing reels, jigs, hornpipes, schottisches and waltzes, usually with the accompaniment of a fiddle and guitar

or bass. As the instrument gained in popularity throughout rural and small-town America, the upper classes of society became interested in it, and a parlor version of the instrument, complete with a veneered rectangular body, carved wooden legs, and a hinged cover, was developed. With the cover closed, the instrument appeared almost as an oddly-shaped piano.

The dulcimer remained most popular with the common people, and never quite reached the same level of social prestige as the piano. With the construction of the railroads in the mid 1800's, transportation concerns were no longer an issue, and the piano once again began to be accessible in even the remotest regions of the country. Music educators at the time believed that studies of European classical music would be the best way to promote taste and refinement on the new frontier, so studies of the violin and piano were encouraged, while indigenous folk music was frowned upon. All of these factors contributed to the decline in popularity of the dulcimer. Skills were not passed down to

***A century ago the hammered dulcimer was nearly as commonplace in the musical community as the guitar is today.***



(Continued on page 7)



(Continued from page 6)

succeeding generations, and the instrument survived only in isolated pockets.

In the 1920s and 1930s there was a brief resurgence of the hammered dulcimer, fueled (pardon the pun) by automobile producer Henry Ford. Ford believed that old-fashioned music and dancing promoted old-fashioned morality, and formed the Henry Ford Early American Orchestra in 1924. Among other instruments, the group contained a fiddle, double bass, and hammered dulcimer. They played on several radio shows and regularly performed at square dances at the company's headquarters. The band was active until Ford's death in 1947.

Today the hammered dulcimer is once again gaining in popularity. Many artists are experimenting with expanding the repertoire of the instrument to explore the potential of its unique shimmering yet percussive sound. The National Hammered Dulcimer competition at the Walnut Valley Festival in Winfield, Kansas attracts competitors from across the nation and showcases the wide variety of musical forms that this instrument can encompass.

**Bibliography:**

Groce, Nancy. The Hammered Dulcimer in America," Smithsonian Institution Press, 1993.

Pickow, Peter. Hammered Dulcimer. Oak Publications, 1979.

The New Grove Dictionary of Musical Instruments, Vol. 1, ed. Stanley Sadie, Macmillan Press, NY, 1984.

*Hope Grietzer*

## Opportunity is Knocking

Pop! Zap! Ding! Kaboom! Remember? I told you earlier to listen for these sounds. They are your cue that things are poppin' on the Black Rose Acoustic Society (BRAS) scholarship front. Applications are now being accepted for the 2001 BRAS scholarships and the 2001 Lyn Akers scholarship. When you apply you automatically become eligible for both scholarships using our BRAS scholarships application form. The form is available for download at [www.blackroseacoustic.org](http://www.blackroseacoustic.org). Also, applications are available at the open stages or you may contact Al Blado at 719-598-3719 to have one mailed to you. Hurry, though. The deadline is September 30. Come fall, we want you to be skipping along happily singing "poppity zappity kaboomdity doodah" because you have just won a 2001 BRAS music scholarship. It's a great opportunity.

*Phyllis Stark*

## Songwriting Sessions

Our Summer Songwriting Sessions were so successful that we'll be continuing them in September, the third Monday of the month (September 17) at Meeker Music, 113 East Bijou Street, Colorado Springs, 7:30 p.m. to 9:30 p.m.

The first half of the session will be used for different types of songwriting instruction, exercises, or sharing music industry information. Members of the group will take turns setting the agenda. The second half of the session will consist of song critiques. Each attendee can share a song, either played live or on tape/CD. Or just listen and learn. Members of the group will offer constructive critique based on song craft and commercial potential.

The session will be held in the large back room at Meeker Music. As the store front will be closed at that time, please knock at the Music Studio entrance to the right of the main door, or the red back door off of the parking lot. If you didn't get a chance to join us over the summer, please drop in during September. For more information on the sessions, call 719-578-0254.

*Hope Grietzer*

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## Tommy Emmanuel Concert, September 19

Tommy Emmanuel is a household name in his homeland of Australia. His music and his life have become part of Australian legend. He has earned a success unequaled by any other instrumental artist ever in Australia, including four platinum and three gold albums.

Tommy's presence was first felt in the USA when his album *Midnight Drive* was in the Jazz Top Five for sixteen weeks, and in 1999, Tommy became the third person to receive the Certified Guitar Picker award from his mentor, Chet Atkins, who called Tommy "one of the greatest players on the planet."

Besides playing last year at the closing ceremonies of the Olympic Games in Sydney, he's performed at venues such as the Sydney Opera House, the Grand Ole Opry, numerous international jazz festivals, and before heads of state.

He's toured and worked with Eric Clapton, Michael Bolton, Olivia Newton-John, Bill Wyman, Chet Atkins, Jerry Reed, James Burton, Leo Kottke, Joe Walsh, Roberta Flack, Albert Lee, and many others.

Some of Tommy's awards include:

- 1984-1990, named Best Guitarist by *Juke* magazine.
- 1990, named Best Guitarist by *Rolling Stone* magazine.
- 1989-1990, named Ambassador Of Music in Australia.
- 1992, received three platinum awards for album sales in Australia.



- 1996, received a gold award for his live album with the Australian Philharmonic.
- 1998, album named "Best Country Instrumental Album" at the Nashville Music Awards.

OK, enough credentials. Here's our honest take on him: he's amazing. We first heard of Tommy here when Stephen Bennett played for us in 1998. He told us that the first time he heard Tommy play, he "had to go lie down." Finally, we saw him last year at Winfield, and it's all true. Not only is he an astounding guitarist, he's a funny, charming and engaging entertainer.

What style does he play? Merle Travis to The Beatles, country to jazz, and this amazing Aboriginal percussion thing. All I know is that once word got out at Winfield, you couldn't get near the stage where he was playing. You'll love him.

And our old buddy Stephen Bennett will be here with him. Stephen is a former National Flatpicking Champion, but that barely describes him as a musician. He's one of the finest fingerstyle players anywhere on his 6-string and National Steel resonator guitars, and he is the finest harp guitarist in the world, period. With these instruments and playing blues to bluegrass, Cole Porter to The Beatles, military marches to his own beautiful compositions, he's one of a kind.

Join us Wednesday, September 19 at the Fine Arts Center for a fantastic show.

*Charlie Hall*

**What:** Tommy Emmanuel in concert with Stephen Bennett

**Where:** Colorado Springs Fine Arts Center, 30 West Dale St., Colorado Springs.

**When:** Wednesday, September 19, 2001, 7:30 p.m.; doors open at 7:00 p.m.

**Cost:** \$10 BRAS members; \$15 general public

**Tickets:** Can be purchased from the Fine Arts Center Box Office, online, at the door, by phone, by mail & at all BRAS events. Details at [www.blackroseacoustic.org](http://www.blackroseacoustic.org). Pick up prepaid tickets at the Will Call table the night of the concert.

**For more info:** Call 719-495-9654

**How many cheap tickets can you buy?** Individual members may buy one ticket at the reduced price; Family members may buy tickets for all members of their immediate household; Performer members may buy tickets for each member of their group; Donor members may buy 6 tickets & Patron members are entitled to 10 discount tickets.



## Andy M. Stewart & Gerry O'Beirne Concert, October 20

Andy M. Stewart and Gerry O'Beirne will be performing in a special concert presented by the Black Rose Acoustic Society on Saturday, October 20 at 7:30 p.m. at the Black Forest Community Center.

Sometimes I think that melody must have been invented by the Celts. When you listen to Andy M. Stewart and Gerry O'Beirne, you hear all the things that make songs great: love won and lost, heroes and heroines, the best and the worst of human nature, and ample doses of humor to keep us coming back. But the melodies are so pure and perfect, they are like a beautiful crystal pulled from the cold waters of a highland stream.

Andy M. Stewart grew up in a musical family noted for its traditional singing. He was the lead singer with the internationally noted band Silly Wizard. Stewart is known for his exceptional interpretations of traditional tunes, but also for writing such instant classics as "Where Are You Tonight, I Wonder," "Queen of Argyle" and "The Ramblin' Rover."



*Andy Stewart and Gerry O'Beirne*

Gerry O'Beirne is also noted as a songwriter. Many of his songs ("Isle of Malachy," "Shades of Gloria," "Western Highway," "The Holy Ground") are best known as sung by others. But Gerry's guitar playing is a thing of wonder, and the gentle intensity of his performance mixed with the vivid images of his lyrics will highlight his uniqueness and originality.

Andy and Gerry are two of the best interpreters of the Celtic tradition, as well as being two of the most brilliant contributors to this increasingly popular and recognized musical form. We have lots of concerts that provide dazzling skill, great showmanship, humor, touching musical storytelling, and lots more. We will get all that with this concert by Andy and Gerry, but above all, this concert will celebrate the beauty of their melodies.

*Walt Bonnett*

**What:** Andy M. Stewart and Gerry O'Beirne in concert

**Where:** Black Forest Community Center, corner of Shoup and Black Forest Roads in Black Forest, Colorado.

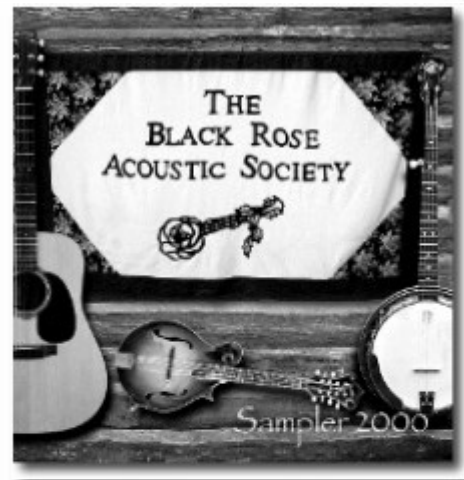
**When:** Saturday, October 20, 2001, 7:30 p.m.; doors open at 7:00 p.m.

**Cost:** \$10 BRAS members; \$15 general public

**Tickets:** Can be purchased online, at the door, by phone, by mail & at all BRAS events. Details at [www.blackroseacoustic.org](http://www.blackroseacoustic.org). Pick up prepaid tickets at the Will Call table the night of the concert.

**For more info:** Call 719-573-7439

**How many cheap tickets can you buy?** Individual members may buy one ticket at the reduced price; Family members may buy tickets for all members of their immediate household; Performer members may buy tickets for each member of their group; Donor members may buy 6 tickets & Patron members are entitled to 10 discount tickets.



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[www.blackroseacoustic.org/sampler.htm](http://www.blackroseacoustic.org/sampler.htm)

## Upcoming Features

### Southern Exposure, September 14

Five friends who shared a zest for bluegrass music formed Southern Exposure in 1981. Twenty years of perfecting their pickin' has led them to become a first-rate band. Indeed, they have cut a trail to concert halls and festivals all over the Rocky Mountain region and several states. Southern Exposure is comprised of Hereford Percy (banjo), Jerry Mills (mandolin), Gordon Burt (fiddle), Jerry "Logan" Magnetti (guitar) and Butch Hause (bass). This talented fivesome plays contemporary and traditional bluegrass. But no restraints on these guys. They also venture into western swing, Cajun favorites, and even modern gems such as "Carolina in the Pines" and "City of New Orleans."

Southern Exposure has opened for Alabama and Restless Heart, and they have also shared a stage with The Nitty Gritty Dirt Band, Emmylou Harris, Charlie Daniels, The New Grass Revival, and Nanci Griffith. They have performed at the Telluride Bluegrass Festival, the Black Hills Bluegrass Festival and numerous other venues. When you come to hear 'em on September 14, pick up their new CD, *Sawing on the Strings* and their cassettes, *Just Like the Big Time* and *One More Breakdown*. One reviewer characterized this sought-after band as one with "drive and musical sparkle." That says it all for me. My calendar shows September 14 as sparkle night.

Charlie Vervalin



### Higher Ground, September 28

This widely celebrated bluegrass band took first place at the Santa Fe Bluegrass Festival in 1996 and 1998. That's a clear indication that we can all be ready for entertainment-plus when we hear Jeff Forbes (fiddle), Mark Smith (bass), Dave Devlin (mandolin and Dobro), Fred Bolton (guitar),

Duke Weddington (banjo) and Diane Lujan (lead and harmony vocals). Out of these fantastic folks flows a variety of bluegrass music. Some of it traditional, some contemporary, and it features quality songs written by band members and others as well. Their hallmark is interesting arrangements.



One review notes that Higher Ground embodies "an eclectic blend of truly accomplished musicians who enjoy watching all the pieces of a tune fall naturally into place." And do these folks sing, big time? Oh, yeah! Four of the band members can flat belt it out, each one swapping lead and harmonies, depending on the song. They offer something new and appealing for each selection in their repertoire. Higher Ground plans to deliver bluegrass that ranges from hard driving to slow and mellow; from standard to diverse, both vocally and instrumentally. Don't be inundated by a flood of TV trash on September 28. Move to higher ground.

Charlie Vervalin

### Joe Uveges, October 12

Singer/songwriter Joe Uveges performs primarily original folk music along the Front Range. His material is poignant, personal and humorous. And this guy can squeeze some sensational sound out of a guitar, using both fingerstyle and flatpicking techniques. One reviewer describes Joe's songs as "eclectic/acoustic song poetry." It figures. He has often played along with folk-music great Phil Volan, and recorded a popular CD with Phil—*Dancing on Thin Air*. The late Lyn Akers, of radio station KRCC, said that "Joe's songwriting, vocals and performing are pure quality."

Uveges has shared the stage with national acts, including Jonatha Brooke (The Story), David Bromberg, Wind-Machine and Bryan Bowers. He has opened for Peter Mayer and Don Conoscenti. And of course he has also appeared on the Black Rose Acoustic Society (BRAS) stage as well—in September 1996 and August 1997—completing both performances with encores in response to foot-stomping rolls of Black Rose Thunder. No less than former BRAS president Charlie Hall says, "It is Joe's warm, powerful, expressive singing that really sets him apart. . . . As I heard him sing 'When I Listen Deep,' I got chills—something that happens

to me about once a year. He's that good." Good enough for me, Charlie. See you there on October 12.

*Charlie Vervalin*

*Photograph by Jane McBee*



and also enchantingly funny. Sometimes called the "Zen Cowboy," this great songwriter has seen his tunes recorded by many artists: John Denver, Jerry Jeff Walker, The Nitty Gritty Dirt Band, Suzy Bogguss, Tish Hinojosa and Chris LeDoux. His song "The Other Side of the Hill" has been recorded by twenty different artists.

You'll enjoy Pyle's super singing and his "Rocky Mountain slam picking," which mixes rhythm guitar and finger picking in a unique way—making him a kinda one-man band. He has five albums to his credit and is working on a sixth. A poetically inclined reviewer had this to say about Chuck: "He is a tall drink of cool water with a voice to touch the heart and a beat to swing it. From the land of cactus, sand and sage comes a tall and lanky tunester ruthlessly driving a herd of songs into your happily ever after." Well, what can I add to that?

*Charlie Vervalin*

**Chuck Pyle, October 26**

He's back and a lot of folks are happy about it. Chuck Pyle last graced the Black Rose Acoustic Society stage on December 12, 1997. For those who like his unique and special style, that long wait for him to return has been hard on the musical soul. His music mixes western themes, folk, rock, cowboy poetry and new-age humor into a special southwestern acoustic sound. Chuck's songs can be complex




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## House Concerts—Eleni Kelakos, September 29

Singer/songwriter Eleni Kelakos will be giving a house concert on Saturday, September 29 at 7:30 p.m. at the Bonnett's house.

Eleni Kelakos has been described as six feet of presence, power and passion. She brings a warm and comfortable intimacy to her live shows, spinning her musical stories with humor, insight and truthfulness. Eleni's stories are full of rich details of the human experience and her performances are infused with an engaging personal presence honed by years as an actress on stage and screen. But perhaps most memorable of all is her voice, powerful, dynamic and perfectly matched to the richness of her songwriting.

Enjoying success on both coasts, Eleni Kelakos plays regularly on college campuses, at clubs and coffeehouses, and has been selected as a showcase performer for the 2000 South West Regional Folk Alliance. Eleni was also a winner in the 2000 KRCL Singer/Songwriter competition at Park City, Utah.

Eleni's concert is the latest in the BRAS House Concert series. If you'd like to learn more about them and share the personal experience of the performers' music, or just want reservations and location information, contact Walt Bonnett at 719-573-7439 or [waltbonnett@home.com](mailto:waltbonnett@home.com). There is a suggested donation of \$10 at the door.

Walt Bonnett



Photograph courtesy of EEKI Records

## Open Stage Performers: July & August, 2001

An acoustic "hats off" to these performers at recent Black Rose Acoustic Society (BRAS) open stages. They have given us some mighty fine pickin' and singin' The BRAS official Stomp of Approval is hereby awarded.

Jim MacWilliams

### July 13, 2001

High Atmosphere

Cari Dell

CountyLine Ramblers

### July 27, 2001

Muddy Creek

John Swayne

Brian Gray

### August 10, 2001

Slade Dingman

Lyn Ellen

Blue Velvet String Band

### August 24, 2001

Patricia Parish

Christy Wessler

Dick Schinke & Friends



## Acoustic Spotlight—Bob Testerman

Bob Testerman is a cowboy at heart. Nope. He's got no range to ride, no horse to "giddyup," and no little dogies to "git along." However, he does feel completely connected to the spirit of the west and he literally loves cowboy music. His dream is to sing and play cowboy music. He would like to form a group with musicians of like mind so they could sing and play cowboy music to their heart's content. To that end he has taken six years of guitar lessons, some voice lessons and a yodeling class. "Cowboy music has filled a void. It is a nice way to relax. Without this music, life is not as interesting, exciting and fulfilling for me. The heart of the west comes through in cowboy music. You start feeling like you are part of the culture when listening to it."

You might wonder how this guy, born in Asheville, North Carolina could become a dyed-in-the-wool westerner. Bob's father owned a hospital supply store in Asheville and his mother was in retail. He has one sister. Bob started on his journey west when he went to college, graduating from the University of Nebraska with a degree in business in 1973. There he met his wife, Madonna, through friends at church. After graduation he came here to enter Air Force officer's training. Except for a couple of years away, he has been out here soaking up the culture of the west ever since. "People here are caretakers of the land. East of the Mississippi people live on the land. Out west people settled and became part of the land. That is the heart of the west." He sometimes gets up early and drives out east of town to watch the sun rise over the wide-open prairies. This special time taken to appreciate the land in the quiet of the early morning light is an uplifting experience for him. I could picture the scene as he so vividly described it and began to understand his love for the west. That is why I say Bob is a cowboy at heart. He calls himself a "cowboy without a horse."

Negative musical experiences

growing up may have actually kept Bob from getting more into music at an earlier age. Neither of his parents was musical but his mother did want Bob to have the opportunity to play an instrument. She insisted he play trombone and join the band in junior high school. She chose trombone for him because a friend of hers played it. She thought it would be good for him too. It was torture for Bob. He did not like the instru-



Photograph by Phyllis Stark

ment at all. During his youth and early adult years, due to the bad experience with trombone, he did not consider playing any other instrument and his first public singing experience left him shaking from fright when his singing partner balked and Bob had to go on stage alone. There was always an interest in cowboy music, however. He always liked the little bit of it he did hear. As a kid he could hardly wait until Saturday morning to go to the cowboy movies showing at the downtown theater. He even "had a pair of those cowboy gloves with the fringe on them."

Throughout his youth Bob listened mainly to country music by default since his real preference was not often played on radio. You are likely to see Bob with a smile on his face now

that there are more options to hear cowboy music on radio and more tapes and CDs available. He seeks out as many cowboy music venues as possible. For example he always attends Michael Martin Murphey's Westfest and any other cowboy gatherings he can find. Some favorite singers are Don Williams, Willie Nelson, Jim Watson and John Denver. Marty Robbins and Johnny Cash rate high with him as well. "In cowboy music you listen to what the artist is singing more than how he sings it. It is the message that is important. In cowboy songs you listen to the words and can visualize the scene with all of its emotion."

Bob is a software engineer for General Dynamics at Lockheed Martin. In the Air Force he "had the foresight to think computers are the thing of the future and asked to be trained in them." Later he earned a master's degree in computer science from Colorado Technical University by taking evening classes. He continues to take courses at night to keep abreast of the latest developments. "There is always something new going on in my field." Pastimes include spending time with his three children and eight grandchildren, traveling and listening to cowboy music on the old cowboy shows that run on cable television. His son and one daughter live in the area. The second daughter lives in Phoenix.

Of course, the Black Rose Acoustic Society (BRAS) is one of Bob's major interests. If you have been to a BRAS open stage, Bob was there. A friend from work told him about BRAS seven years ago. He has been coming to performances ever since. He has served as a BRAS board member and was in charge of the BRAS library. Bob and Madonna have only missed about ten shows in the years since they joined. They must have about the best attendance record of anyone in BRAS. "We saw what a great organization BRAS is and wanted to help." So they just

*(Continued on page 18)*

## What Type of Fish Are You?

In 1984, I had my first snorkeling experience seven miles off of Key West. I took a deep breath, dove off the side of the boat and was immediately overwhelmed with the sights of a brand new world just below the surface. There were Red fish. Blue fish. Green fish. Yellow fish. Little fish. Big fish. Skinny fish. Wide fish. Fish in schools. Fish all alone. Fish with tools. Fish without bones. Fish with teeth. Fish with gums. Fish who had money. Fish who had none. I was suddenly awakened to the amazing world of FISH!

Seventeen years later, I had a similar experience. I had been attending the Friday night Black Rose Acoustic Society (BRAS) open stages for two years, enjoying the music, the people, the snacks – the BRAS experience. I would arrive early, get a good seat, enjoy the show and then drive home, full of cookies, coffee and sounds of talented artists reverberating in my mind. But over time, I began to wonder how all of this happened. Who made the coffee? Who ran the sound? Who set up chairs? Who took the stage down? Who edited the newsletter? Who worked the door? Who booked the acts? Who swept the floor? Who printed tickets? Who were the cooks? Who taught music? Who kept the books? Who kept the member list? Who ran the web site? Who sold CDs? Who turned out the lights?

Sure, I paid my two bucks to get in and wrote a check for my annual membership fee. I always picked up my chair at the end of the show and put it in the rack. I did MY part – or so I thought. But then one Friday night at the end of the BRAS show, I took a deep breath, dove off the side of the boat and was immediately overwhelmed with the sights of a brand new world just below the surface. There were Red fish. Blue fish. Green fish. Yellow fish. Little fish. Big fish. Skinny fish. Wide fish. Fish in schools. Fish all alone. Fish with tools. Fish without bones. Fish with teeth. Fish with gums. Fish who had money. Fish who had none. I was suddenly

awakened to the amazing world of VOLUNTEERS!

BRAS works because the volunteers work. Some volunteers work every show. Others work just one night a year. Some like to do the same job over and over. Others prefer to mix it up. Some use skills they already have. Others learn new skills and put them to work. Some volunteer as a family. Others swim solo. Some members volunteer at home. Others work during events. The good news is that you can volunteer as little or as much as you like – there's no minimum commitment required. All we ask is that you help out in some way. After all, it's YOUR organization.

Some of the fish have been swimming for a long time. They've put in long hours for many years and could use a rest every now and then. Spreading the workload over a larger number of members will help give BRAS a better – and fairer balance. We have many volunteers, but we need more. Why not lend a hand and join the ranks of the BRAS volunteers?

To get started, pick up the phone and call me at 719-577-4000 or drop me an email at [speakoutp@aol.com](mailto:speakoutp@aol.com) or stop by our web site and provide the details online ([www.blackroseacoustic.org/volunteer.htm](http://www.blackroseacoustic.org/volunteer.htm)). If you have a specific job you'd like to do, tell me about it. If you don't know what fits you best, but still want to help out, that's okay too. We'll work together to find a match that fits your skills and your schedule. We're not slave drivers. Just fishermen.

What type of fish are you? I invite you to take the plunge. The water's fine.

*Brad Hartman*

*Brad is the new volunteer coordinator for BRAS. See "Who's Who," page 15. -Ed.*

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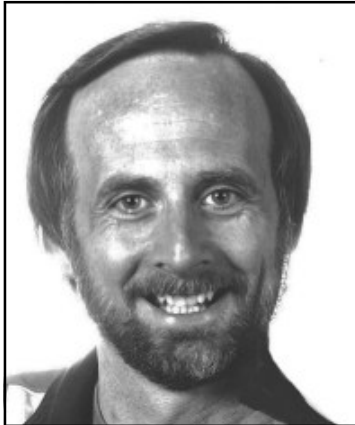
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## Who's Who - Brad Hartman

Meet Brad Hartman, the new Volunteer Coordinator (his title choice is Volunterrorist) for the Black Rose Acoustic Society (BRAS). He is now in charge of the BRAS volunteer brigade. Brad came to Colorado from Texas 21 years ago. He has been a member of BRAS for two years. Brad spent eight years doing standup comedy and "discovered that more and more of my stage time involved me playing the guitar. I decided to look for a music venue. My wife, Mary Ann, took me to BRAS for my birthday in 1999. Mary Ann sends her



apologies to the organization." Brad began playing ukulele at the age of 11 and moved on to guitar at 13. "After 35 years of intense study, I can now tune my guitar. I am currently advancing to being able to properly place my guitar into the case and then shut the latches. I frequently do this for dinner guests when I want to make a big impression." Brad interrupted his studies in electrical engineering

to play in a rock band in the early 70s but then decided "starving to death was somewhat career limiting. I went back to school and finished my degree and entered the semiconductor world." He does not play with a group at the moment. "I currently know of no musical group that would have me as a member."

After his first night at BRAS, Brad wondered how all of these different people could get along and what they had in common. "At first I thought it was the music but later realized it was the brownies and cookies. BRAS provides a release. It lets me finish a stressful week then enter a place of peace and solitude only to become stressed again trying to find a good seat toward the front. I highly recommend BRAS to anyone who has worn out their Grand Funk Railroad albums and is finally ready to sit back, relax and enjoy acoustic music at its finest."

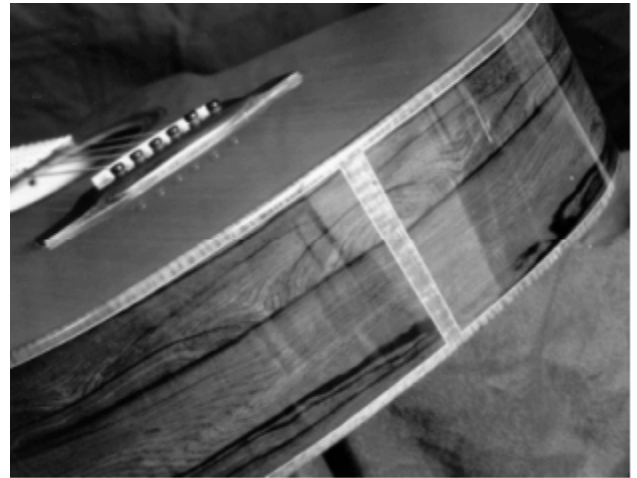
What can I say, folks? It is obvious from Brad's comments here that this rather wacky fellow really needs lots of help, and so does BRAS. Brad will gladly sign you up for any of the numerous volunteer jobs. You'll be involved in the continued success of a great organization.

*Phyllis Stark*



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## Stew's Reviews

Omaha, home of the Dick Carlson fan club. What better place to sit in your hotel room and listen to a batch of hot summer releases?

### **Doc Watson At Gerdes Folk City** Sugar Hill SUG-CD-3934

In my senior year of high school I spent about a month as an exchange student in Salt Lake City. The son of my host family was into folk music as was I. We secretly tried to outplay each other on guitar and I felt I had gained the upper hand with some of my finger picking. He then blazed his way through "Little Sadie" using only a flatpick. Upon inquiring as to the origins of the song, he put on a **Doc Watson** record, my first exposure to this phenomenal guitar icon. Being presented through the First Time North Project, Sugar Hill brings us the early recordings of **Doc Watson** live at Gerdes Folk City. Not yet 40 years old and performing solo for the first time we hear Doc amaze the audience with his pre-legendary guitar playing. The audience, hearing this form of folk music for the first time, warmly embraces their new folk hero. Soliciting help on several occasions from the **Greenbriar Boys, John Herald** and **Bob Yellin**, Doc clearly is enjoying his newly found, if unexpected popularity. There's a lot of repeat material here for those who have extensive collections of Doc. Cuts include "Little Sadie," "St. Louis Blues," "The Dream of the Miner's Child," "Cannonball Rag" and a host of others. First Time North Project has done an excellent job of mastering these recordings and has included a fine little booklet of pictures, interviews and notes about the early days of the great American folk revival.

### **Bluegrass Alliance – Re-Alliance** Copper Creek – CCCD 0187

The thought that crossed my mind when listening to the re-alliance of **Bluegrass Alliance** is that this is bluegrass the way The **Kingston Trio** is bluegrass. Choosing a selection of songs that range from the **Grateful Dead's** "Friend of the Devil," the traditional "Wayfaring Stranger" to the **Johnny Cash** song "I Still Miss Someone" and **Crystal Gayle's** hit "Ready For the Times." This approach is not unlike other bluegrass bands. The instrumental work is adequate but doesn't quite gel as a unit. The vocals each stand out and don't often blend into that perfect thing we call harmony. Bass player **LaRita Buchanan** who has a classically trained voice especially sounds out of place tackling this form of music. The **Bluegrass Alliance** has had some stalwart musicians in the past which have included **Sam Bush, Dan Crary, Vince Gill** and **Tony Rice**, all who have gone on to forge formidable careers of their own. This incarnation of the group has a long way to go before achieving the sound or talent of its former members but, perhaps, we'll see that over time.

### **Josh Williams – Now That You're Gone** Pinecastle – PRC-CD-1115

With a command over the music that surpasses his 20 years, **Josh Williams** delivers a package of crisp bluegrass supported by a cadre of fine pickers that include **Randy Kohrs, Scott Vestal, Don Rigsby, Sammy Shelor, Aubrey Haynie, Chris Thile, J.D. Crowe** and **Ron Stewart** among others. His low tenor is mature and a perfect match for the style of bluegrass that he sings. "If You Were Mine" laments to the woman of his dreams of all the things that he'd do if she'd just be his. "An Eye For An Eye" tells the sad story of a father who seeks revenge for the murder of his son only to shoot and kill the wrong person. There is some fine Weissenborn slide work out of **Randy Kohrs** on this cut lending a haunting feel to the tale. Playing both mandolin and banjo throughout, Josh can sound as traditional as he needs as on "You Can Keep Your Nine Pound Hammer" or swing with the best of them on "All of You." A particular favorite of mine is the **Carl Jackson** song "If It Were Anyone But You" a song about the difficulties of breaking away from the one he loves. **Josh Williams** has a great future in bluegrass ahead of him should this outing be an indication of what lies ahead of us as this boy matures.

### **Ron Block – Faraway Land** Rounder – 71661-0477-2

**Ron Block** wears many hats. Not only banjo player for **Alison Krauss and Union Station**, he's also equally at home on acoustic and electric guitar. His talents as a songwriter are probably less well known but once you hear what he's putting down you'll understand where much of the AKUS sound comes from. With fellow bandmates providing the nucleus of the background instrumentals, there are also appearances by **Nickel Creek's Sean** and **Sara Watkins, Chris Thile, Stuart Duncan, the Forbes Family, Viktor Krauss, Larry Atamanuik** and **Pat Bergeson**. Whether the opening track, "Faraway Land" was written with **Nickel Creek** in mind, the song is a perfect vehicle for the ensemble. Singing of spiritual matters throughout the twelve tracks, this CD offers fast paced bluegrass, moving ballads and an instrumental tribute "In Memory of Steve," to his cousin who took his life. The sadness of losing someone, who despite all their demons, just wants to be a good person, is played out lovingly featuring **Viktor Krauss** on bass, **Jerry Douglas** on lap steel and Ron playing guitar and E-bow, a guitar device, which simulates a violin. A recording he should be proud of, perhaps this release will put a smile on Ron Block's face.

### **Round the House – Keep This Coupon** No Label

All the way from the boggy marshes of Tucson, Arizona comes a CD for all you Celtic junkies. This foursome includes **Sharon Goldwasser** on fiddle, **Mike Smith** on

(Continued on page 18)



## A Rose Grows in Cañon

How do you grow a new rose? Take a cutting from a thriving rosebush, root it in fertile soil, and give it water, nutrition and tender loving care. In this case, the thriving rosebush is the Black Rose Acoustic Society (BRAS), the fertile soil is Fremont County, the care will come from a great collection of volunteers, and much of the nutrition will in the form of a generous contribution from BRAS.

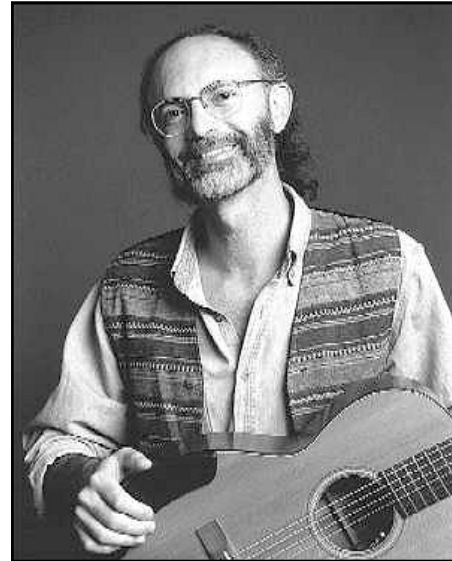


*Black Rose performs September 22*  
 Photograph by Alana Eager

Just as a new rose is much like its predecessor, so will the new Cañon Rose Acoustic Society (CRAS) be modeled after BRAS. We'll feature three five-song open stage acts, followed by a featured act, and yes, we'll have the requisite

kitchen goodies as well. Even the setting will be much the same; shows will be at our historic Four Mile Community Club in Cañon City (see below for directions).

During 2001, CRAS will be putting down roots. We'll have one event per month through December and admission of \$2.00 per person for adults. Starting in 2002, we'll have two shows per month (2<sup>nd</sup> and 4<sup>th</sup> Saturdays), as well as memberships and membership pricing.



*Phil Volan performs October 13*  
 Photograph by Jane McBee

Our kickoff event on Saturday, September 22, will feature Black Rose as well as opening performances by Paul Anderson and Friends, cowboy singer and former BRAS feature Gary Knighting, and bluegrass gospel performers The Coffey Family.

For the rest of the 2001, we've got a great lineup as well, with Cañon City favorite Phil Volan on October 13, Eidolon on November 10, and the Sons and Brothers Band on December 8.

Come help make this rose thrive!

*Hazel Hall*

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 🎸 *Lost at Pickin' in the Pines in Elizabeth,* 🎸  
 🎸 *Colorado, on August 18th. One elk hide* 🎸  
 🎸 *pouch containing various capos, finger* 🎸  
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**What:** The Cañon Rose Acoustic Society

**Where:** The Four Mile Community Club Building, corner of Steinmeyer Avenue and East Main Street in Cañon City .

**When:** September 22, 7:30 p.m., with featured act **Black Rose**  
 October 13, 7:30 p.m., with featured act **Phil Volan**

**Cost:** \$2.00, kids under 12 free.

**Directions:**

- In Cañon City, at the traffic light at the corner of US Hwy. 50 and Dozier Avenue (by the Wal-Mart), turn south.
- Make an immediate left on East Main Street (between Hwy 50 and the Ace Hardware).
- Go east a a short distance to the first street, which is Steinmeyer.
- Turn right on Steinmeyer and you'll see a red school house on your right.
- Turn right into the parking lot behind the school house; the Four Mile Community Club building is next door.

**For more info:** Call 719-269-1887 or 719-275-4942

## Stew's Reviews

(Continued from page 16)

guitar, **Claire Jamieson Zucker** on vocals and bodhran (Irish drum) and **Dave Firestine** on mandolin, banjo, bouzouki, bodhran and vocals. I have always wondered at the ability of some to master the intricacies of Celtic music with its subtle nuances, tempo changes, twists and turns. Now add a second instrument to play along in unison with all the same twists and turns and, well, perhaps that's what the Guinness is all about. **Round the House** handles these tasks with ease. The vocals by **Claire Jamieson Zucker** are outstanding with particular beauty brought to "Bunch of Thyme" and "Peata Beag" the latter sung in Gaelic. Singing in Gaelic has to be the vocal equivalent to some of the more difficult fiddling that **Sharon Goldwasser** tackles throughout. The recording quality is good but I would like to have had the guitar and bodhran a bit more prominent in the recording. Also missing from the recording is the calling of tunes by **Dave Firestine**. For those people unfamiliar with Dave, he's the guy who calls the tunes, conducts the group, leads the flock of crazies at the Carp Camp in Winfield each fall. For those unfamiliar with Carp Camp and Winfield, well, never mind. It can't be explained; it has to be experienced. You can order this CD through the web at [www.geocities.com/rthfiddler](http://www.geocities.com/rthfiddler) or by contacting Sharon at 520-298-3014. This ain't no blarney.

Stew Levett

## Spotlight

(Continued from page 13)

pitched in. Madonna is one of the organization's ever-faithful Kitchen Roses. Bob is always there helping out with some job that needs attention. "BRAS has done a good job of bringing good music to the public. The rustic atmosphere enhances it all. That atmosphere is what makes BRAS special."

Nowadays Bob really enjoys his music. He jams with a group of friends from BRAS, but is still searching for folks who want to dedicate some time to playing cowboy music. He even ran an ad in *The Black Rose* seeking others with the same tastes and he once staked claim on a corner of the community center for jamming cowboy music after an open stage. Several folks joined him.

One of these days Bob will find those fellow cowboy singers and will be able to fulfill his dream. Bob will be on the BRAS Open Stage singing the great cowboy classics like "Home on the Range" and "Cool Water." Whoopie ti yi yo.

Phyllis Stark

## Update from MAMA



The Mountain Acoustic Music Association (MAMA) is still cooking up in Woodland Park and we've had quite a summer. The August event was anchored by feature performer Randy Zombola with Frank Barber on guitar. Randy and Frank put on an excellent show. The evening was opened by John Swayne, Lynn Ellen and Victor Smith.

MAMA's young peoples' evening will be held September 16, and our final event of the season will be October 21. The October concert will feature Celtic band County Cork and opened by Rich Currier, and Jody Adams and the Stringdudes.

MAMA is also beginning a regularly scheduled slow jam, every Tuesday evening at 7:00 p.m. The jam-meister / facilitator / mentor is Sam Coffey, a very versatile musician and all around good guy. To participate in the slow jam, contact Linda Wagner at 719-687-9483.

The MAMA concerts are held every third Sunday of the month, May through October, at the Ute Pass Cultural Center in Woodland Park. Starting time is 6:00 p.m. Admission is \$3.00 (dealer prep and handling not included).

Tom Mnich

## Become a BRAS Member

Memberships make it all possible. It's just a small card that fits in your wallet, but it makes you a valued part of something that has been growing in quality and scope for years. Whether you're a new member, or have been with us for years, your support is essential for us to continue the performance, education, enjoyment, and preservation of acoustic music along the Front Range. All levels of membership run for 12 consecutive months, and in addition to receiving our excellent newsletter in your very own mailbox every two months, your membership entitles you to other benefits:

**Individual Member.** \$15 / year entitles you to individual admittance to Open Stage events for \$2, plus the chance to buy one member-price ticket per special concert.

**Family Member.** \$25 / year entitles you and members of your household (living with you on a permanent basis, not visiting) to admittance to Open Stage events for \$2 per person, plus the chance to buy four member-price tickets to special concerts.

(Continued on page 22)

## Letters to the Editor

I bought the *Black Rose Acoustic Society Sampler 2000* CD at a BRAS concert and I love it. What a great compilation of diverse music and great playing and singing. And the production is awesome. Keep up the great work. *Mike Walker, Woodland Park, CO.*

My wife Marlis and I attended all of the Black Rose Acoustic Society open stages that were held at the Fine Arts facility this summer. What a great idea to extend to the downtown area of the Springs what you folks do at the Black Forest community hall two Fridays a month. We hope to again attend BRAS functions at Fine Arts next summer. We have both been so impressed with the BRAS music that we are considering taking up guitar. You have a fine organization. *Brad Cockrell, Security, CO.*

Your July/August issue's "From the Editor" column described a remarkable performance by Itzhak Perlman, when a string broke on his violin. The implication is that an instrument or person is only as good as who's got control of the strings. You described Perlman's performance as that of a genius. But I wonder how much of that genius was forged because of his personal struggle. So it is with all of us. Life has broken us too. In our struggle, we get the opportunity to step up to a higher level. Then the Master says, "May I take over?" What if Itzhak's violin had said "no?"

In the "What is Folk Music?" article, in the same issue, you asked your readers for definitions. I say it is real music by real people about real life and real dreams without the hype of a materialistic age.

And in the "From the President" column, Jim MacWil-  
(Continued on page 23)



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**Beppe Gambetta &  
Dan Crary**  
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**John McCutcheon**  
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## Calendar of Events

Sundays, **SouthWind** at The White Fence Farm restaurant in Lakewood. 5:15 p.m. 303-471-6282 for details.

Sundays, Irish Traditional Music Session at J. Quinn's Irish Alehouse and Pub, 21 S. Tejon, Colorado Springs, 2:30 p.m. to 5:30 p.m. Contact Doug Huggins, email [tradmusic427@cs.com](mailto:tradmusic427@cs.com) or call (719) 260-1389 for details.

Second Sunday of every month, local dulcimer club. Only mountain dulcimer is taught; no hammered dulcimer at this time. Mail Malacha Hall at [malacha@juno.com](mailto:malacha@juno.com) for info.

Sundays. Live music at Woodland Perk Coffee House, Safeway Plaza in Woodland Park, Colorado. 3:00 to 6:00 p.m. Phone 719-686-0850 for info.

Mondays. Open Mike from 7:00 to 9:00 p.m. at Acoustic Coffee Lounge, 5152 Centennial Blvd (30th St. & Centennial, North of Garden of the Gods Road), Colorado Springs. Phone 719-268-9951, or email [acousticcoffee@yahoo.com](mailto:acousticcoffee@yahoo.com) for details

Tuesdays, Folk Music Jam session at Poor Richard's Restaurant, 324 N. Tejon St, Colorado Springs. 7:30 p.m. to 10:00 p.m. Beginners encouraged. 719-632-7721 for info.

Tuesdays in September/October. The Old Country Church. Country and bluegrass gospel worship service followed by a jam session. 7:00 p.m. 4760 Shoshone Street, Denver, CO. (near I-70 and Pecos). 303-423-5858 for info.

Wednesdays. Open Mike night, 6:00 p.m. to 9:00 p.m. at Woodland Perk Coffee House, Safeway Plaza in Woodland Park, Colorado. Phone 719-686-0850 for info.

Wednesdays. Bluegrass Jam session at Poor Richard's Restaurant, 324 N. Tejon St, Colorado Spgs. 7:30-10:00 p.m.

Thursdays, Acoustic Open Stage, hosted by Rick Rodriguez at La Baguette Downtown, 117 East Pikes Peak, Colorado Springs. 7:00 - 10:00 p.m. Call 719-636-5020 for info.

Thursdays, Irish Traditional Music Session at Poor Richard's Restaurant, 324 1/2 N. Tejon, Colorado Springs, 7:30 p.m. to 10:00 p.m. Contact Doug Huggins, email [tradmusic427@cs.com](mailto:tradmusic427@cs.com) or call (719)260-1389 for details..

Every Thursday, Phil Volan at Adam's Mountain Café, 110 Canon Avenue, Manitou Springs. 6:30 p.m. to 8:30 p.m. Call 719-685-1430 for details.

First Friday of every month: Joe Uveges and Friends at The Olive Branch, 23 S. Tejon St., Colorado Springs. 8:00 p.m. Call 719-475-1199 for details.

Saturdays in September / October. Bill Barwick and Roz Brown at Denver's historic Buckhorn Exchange Restaurant, 10th & Osage St., 7:30-11:30 p.m. 303-534-9505 for info.

Saturdays, **SouthWind** at The White Fence Farm restaurant in Lakewood. 5:15 p.m. 303-471-6282 for details.

Saturday, September 8. CBMS Bluegrass Jam at The Colorado Folk Arts Festival. Four Mile Historic Park, 715 S. Forest Street, Denver. 12:00 to 3:00 p.m.

Sunday, September 9. Colorado Bluegrass Music Society (CBMS) monthly jam. 3:00 p.m. to 5:00 p.m. Swallow Hill Music Association, 71 E. Yale, Denver CO. Call 303-777-1003 for information.

Friday, September 14. BRAS Open Stage featuring **Southern Exposure**. Black Forest Community Center, 7:30 p.m. Details on page 10.

Thursday-Sunday, September 13-16. Walnut Valley Festival, Winfield, Kansas. Featuring **Tommy Emmanuel, Laurie Lewis, Nickel Creek, John McCutcheon, Beppe Gambetta, Dan Crary, Stephen Bennett, Small Potatoes, Julie Davis, Mark Schatz, Don Edwards, Pagosa Hot Strings**, and more. Call 316-221-3250 for more information.

Sunday, September 16. **Walker** at Woodland Perk Coffee House, Safeway Plaza in Woodland Park, Colorado. 3:00 to 6:00 p.m. Call 719-687-1881 for details.

Sunday, September 16. **MAMA** young peoples' evening. Woodland Park, Colorado 6:00 p.m. Details on page 18.

Monday, September 17. Songwriter's Session at Meeker Music, 113 Bijou St., Colorado Springs. 7:30 p.m. Call 719-578-0254 for more information.

Wednesday, September 19. **Tommy Emmanuel** and **Stephen Bennett** in concert at the Fine Arts Center, 30 W. Dale Street, Colorado Springs, CO. Details on page 8.

Wednesday, September 19. Bluegrass Gospel Concert and Jam Session featuring **High Atmosphere** and **The Coffee Family**. 7:00 p.m. Heritage Baptist Church, 4808 Palmer Park Blvd., Colorado Springs. 719-596-2176 for info.

Friday, September 21. **Tommy Emmanuel** in concert at Swallow Hill Music Association, 71 E. Yale Ave., Denver, CO. 8:00 p.m. Tickets are \$18 general public, \$17 Swallow Hill members. 303-777-1003 for information.

Friday, September 21. **Walker** at Borders Music and Books, Chapel Hills Mall, Colorado Springs. 7:00 to 9:00 p.m. Call 719-687-1881 for details.

Saturday, September 22. **Johnsmith** at Swallow Hill Music Association, 71 E. Yale Ave., Denver, CO. \$13 general public, \$10 Swallow Hill members. 303-777-1003 for info.

Saturday, September 22. **Black Rose** at the Cañon Rose Acoustic Society, Four Mile Community Club, corner of Steinmeyer Ave. and E. Main St., Canon City, CO. Details on page 17.

Friday, Sept 28. BRAS Open Stage featuring **Higher Ground**. Black Forest Community Ctr, 7:30 p.m. Details on page 10.

(Continued on page 21)

(Continued from page 20)

Friday, September 28. **Jaquie Gipson** at Borders Bookstore, Chapel Hills Mall, Colorado Springs 7:00 p.m.

Friday, September 28. **Beppe Gambetta** and **Dan Crary** at Swallow Hill Music Association, 71 E. Yale Ave., Denver, CO. Tickets are \$19 general public, \$16 Swallow Hill members. 303-777-1003 for information.

Saturday, September 29. House Concert with **Eleni Kelakos** at Bonnett's house. 7:30 p.m. Suggested donation of \$10 at the door. Details on page 12.

Saturday, September 29. **Yonder Mountain String Band**. Boulder Theater, 2032 14<sup>th</sup> St., Boulder, CO. Call 303-786-7030 for more information.

Saturday, September 29. **Michael Smith** at Swallow Hill Music Association, 71 E. Yale Ave., Denver. \$15 general public, \$12 Swallow Hill members. 303-777-1003 for info.

Sunday, September 30. **Michael Smith Songwriting Workshop** at Swallow Hill Music Association, 71 E. Yale Ave., Denver. 1:00 p.m.-3:00 p.m. \$15 general public, \$12 Swallow Hill members. 303-777-1003 for information.

Friday, October 5. **John McCutcheon** at Swallow Hill Music Association, 71 E. Yale Ave., Denver. \$18 general public, \$15 Swallow Hill members. 303-777-1003 for info.

Saturday, October 6. Fais Do-Do with the **Colorado Cajun Dance Band**. Swallow Hill Music Association, 71 E. Yale Ave., Denver. 8:00 p.m. 303-777-1003 for information

Friday, October 12. BRAS Open Stage featuring **Joe Uveges**. Black Forest Community Center, 7:30 p.m. Details on page 10.

Friday, October 12. **Laurie Lewis** at Swallow Hill Music Association, 71 E. Yale Ave., Denver. 303-777-1003 for information.

Saturday, October 13. **Small Potatoes** at Swallow Hill Music Association, 71 E. Yale Ave., Denver, CO. 8:00 p.m. Tickets are \$15 general public, \$12 Swallow Hill members. 303-777-1003 for information.

Saturday, October 13. **Walker** at the Colorado Springs Airport. Part of the Cultural Gateway to the Rockies program. 12:00 to 2:00 p.m. Call 719-687-1881 for details.

Saturday, October 13. **Phil Volan** at the Cañon Rose Acoustic Society, Four Mile Community Club, corner of Steinmeyer Ave. and E. Main St., Canon City, CO. Details on page 17.

Sunday, October 14. **Michael Tomlinson**. 3:00 p.m. Black Forest Community Center. See [www.michaeltomlinson.com](http://www.michaeltomlinson.com) or call 303-791-0189 for details.

Sunday, October 14. Colorado Bluegrass Music Society (CBMS) monthly jam. 3:00 to 5:00 p.m. Swallow Hill Music

Association, 71 E. Yale, Denver. 303-777-1003 for info.

Tuesday, October 16. **Dar Williams** at the Boulder Theater, 2032 14<sup>th</sup> St., Boulder. 303-786-7030 for info.

Saturday, October 20. The Black Rose Acoustic Society presents **Andy M. Stewart & Gerry O'Beirne** in concert. Details on page 9.

Saturday, October 20. **Walker** at Borders Music and Books, Chapel Hills Mall, Colorado Springs. 2:00 to 4:00 p.m. Call 719-687-1881 for details.

Sunday, October 21. **Alex de Grassi** at Swallow Hill Music Association, 71 E. Yale Ave., Denver 8:00 p.m. \$18 general public, \$15 Swallow Hill members. 303-777-1003 for info.

Sunday, October 21. **Walker** at Woodland Perk Coffee House, Safeway Plaza in Woodland Park, Colorado. 3:00 to 6:00 p.m. Call 719-687-1881 for details.

Sunday, September 16. County Cork, Rich Currier, Jody Adams & the Stringdudes at **MAMA** - Woodland Park, Colorado 6:00 p.m. Details on page 18.

Friday, October 26. BRAS Open Stage featuring **Chuck Pyle**. Black Forest Community Ctr, 7:30 p.m. Details on page 11.

Friday, October 26. **Sean Blackburn and Liz Masterson** at Swallow Hill Music Association, 71 E. Yale Ave., Denver, CO. 8:00 p.m. Tickets are \$15 general public, \$12 Swallow Hill members. 303-777-1003 for information.

Friday, October 26. **Walker** at Borders Music and Books, Chapel Hills Mall, Colorado Springs. 7:00 to 9:00 p.m. Call 719-687-1881 for details.

Friday, November 2. **Bill Staines** with special guest **Joe Jencks** at Swallow Hill Music Association, 71 E. Yale Ave., Denver, CO. 8:00 p.m. Tickets are \$15 general public, \$13 Swallow Hill members. 303-777-1003 for information.

Saturday, November 3. **Jaquie Gipson** in concert with **Michael Cortez**. Smokebrush Theater, 235 S. Nevada, Colorado Springs, Colorado.

Nov. 17 The Parker Local Artist Series: **Liz Masterson and Sean Blackburn** with the Wichitones, Jon Chandler and Ernie Martinez Presented by Coronatone Music and the Parker Cultural Commission. For more information, or to order tickets call 303-805-3275.

November 25-December 2. Festival in Paradise. Seven day Caribbean cruise to the Grand Caymans, Cozumel, and New Orleans. Featuring private concerts, workshops, and parties with **Tim O'Brien, Alison Brown Quartet, Nickel Creek, Darrell Scott, and David Grier**. Call 1-877-472-4672 for more information.

*Hope Grietzer*

## Become a BRAS Member

(Continued from page 18)

**Donor Member.** \$50 / year, in addition to our Undying Gratitude, gets you Family Member privileges, plus the chance to buy six member-price tickets to special concerts.

**Patron Member.** \$100 / year gets you our Respect and Undying Gratitude, Family Member privileges, and the chance to buy ten member-price tickets to special concerts.

**Performer Member.** For \$35 / year, this membership is designed for local performers who would like to support BRAS and boost their performing career at the same time. It is for any size act, from solos to bands, and offers Individual Membership privileges for band members, listing in the Performer Stage area of our Newsletter and web site, and space on our web site to promote your group.

Because our members are special people, we want to share a few tips for making your experience at our events more enjoyable for you, your family and guests. Please:

- Arrive by 7:00 p.m. for the best chance of a seat at the open stage events.
- Consider bringing your own folding chair in case all the Center's chairs are taken. In winter, some sort of pad may be handy to separate your anatomy from those cold metal seats.
- Don't talk during performances. We want to show the performers the courtesy we'd like to be shown, and we have a reputation for being the best audience in the area because we're all paying attention.
- Be understanding if the show is sold-out and we have to turn you away.
- Don't stand in front of the kitchen window to watch the performances. The Kitchen Roses would like to see and hear the show too.
- Step outside if you want to talk during the sound check. If you arrive early and the sound guy's equipment is making "whale noises," he's adjusting the levels and balancing the room so we get the best possible sound.
- Make the leap and volunteer for an Open Stage slot. Experience the thrill of the area's best audience.
- Don't wait until the last minute to buy your concert tickets. More and more people are learning that if the Black Rose Acoustic Society puts on a concert, it's a must see event.
- Bring the kids. Children under 12 are free and we are proud that our venue is family—friendly.
- Check out our web site at [www.blackroseacoustic.org](http://www.blackroseacoustic.org). Not only can you get the latest on upcoming events, you can renew your membership, buy concert tickets, check on local artists, and a host of other features.

If you're not already a member, sign up today using the form in the last page or on our web site. You'll find your karma enhanced by participating in one of the finest organizations around.

*Ron Thomas*

## Thank You, Members!

Please join us in thanking the following new or renewing Members of the Black Rose Acoustic Society (BRAS) who have recently signed up for their annual membership. It is because of these people, and the hundreds and hundreds of their fellow BRAS members, that this outstanding community organization has become what it is today. *Thank you!*

*Betsy Grovenburg*

Mike & Molly Ansfield	Sam Mandel
Peter Barry	Mango fan Django
Bill Barwick	Ginny Martin
Bob & Jan Berry	Barry & Phyllis McDonald
Terry & DeeAnn Blevins	Gene & Bonya McGarrity
Carl Block	Tom & Karen McIntosh
Susan Bond	Midland Express
Seth & Christie Bradley	Dwayne Miller
Timothy I. Burke	Michael Mooney
Gerald Burns	Al & Polly Munson
Michael Burns	Dave & Linda Overlin
John Cawood	Mark & Sheri Phelan
Howard & Emmie Chasteen	Kathryn Porter-Smith
Gary & Frieda Clark	Jon, Laurie & Paige Reilly
Gary & Pam Cosel	Phil Russell
Jeff & Pam Crowl	Bill Ryan
Wendy Demandante	Michael O. Ryan
Jim Donelan	Tim Sampsel
Lynne Ellen	Corinne S. Schreier
Steve Flohr	Suzanne Schulze
Four Pete's Sake	Mark Sellers
Peg Green	Jeff & Char Smith
The Harvesters	Bob & Barbara Spiller
Brian Herbert	Stoeker Family
Jon Hodge	Kathy Strubel
Michael Holweger	Pavel Olaf Sturo
Doug & Corie Huggins	C.L. Taylor, Jr.
Bill Hume	Jack & Marilee Thiel
John & Carol Inman	Michael Tomlinson
Michael Kimlicko	Charles & Jeri Vervalin
Jeanne Knudson	Phil Volan
Jackie Kozdras	Craig Wood
Dan Leslie & Kirsten Peterson	Beverly Yenzer

## Performer Members

All Performer Members' Web sites are displayed on the Performers' Stage area of the Black Rose Acoustic Society at [www.blackroseacoustic.org](http://www.blackroseacoustic.org).

**Bill Barwick & the Sons of The Tumbleweed**, contact Bill Barwick, 303-758-4454 or [Barwick1@mindspring.com](mailto:Barwick1@mindspring.com), Cowboy / western. Bill Barwick, guitar; Johnny Neill, fiddle/mandolin; Elec Childers, string bass.

**Black Rose**, contact Mickey Stinnett, 719-488-1698, [mstinnet@mitre.org](mailto:mstinnet@mitre.org), Acoustic quintet, bluegrass / folk / swing / Celtic. Dick Carlson, bass; Hope Grietzer, fiddle; Charlie Hall, guitar; Greg Reed, mandolin; Mickey Stinnett, Dobro.

**CountyLine Ramblers**, contact Grant Grovenburg, 719-481-3931, [bmbg@juno.com](mailto:bmbg@juno.com), Acoustic trio, bluegrass/Gospel/folk. Grant Grovenburg, guitar/banjo; Billy Grovenburg, mandolin/guitar; Betsy Grovenburg, upright bass.

**Creative Recording Studio**, contact Lane Vifinkle, 719-596-3539, Colorado Springs. Studio recording in a variety of formats for acoustic musicians.

**Lynne Ellen, Etc.**, contact Lynne Ellen, 719-685-0574 or [inknote@hotmail.com](mailto:inknote@hotmail.com), Songster, composer, artist. Acoustic original. Bayou folk / blues. Humor included!

**Four Pete's Sake**, contact Peter Conlon, [redgable@fone.net](mailto:redgable@fone.net), eclectic dance music. Pete Conlon, guitar / mandolin; Polly Conlon, vocal / bass; Chrisanne Galvez, vocal. / guitar; Linda Amman Gradisan, vocal / accordion / keyboard.

**Jaquie Gipson**, contact Jaquie Gipson, 719-846-7954, [Tapas-tring@hotmail.com](mailto:Tapas-tring@hotmail.com), Contemporary fingerstyle guitar, performance and instruction.

**The Harvesters**, contact Jack Kerby, 719-475-1178. Bluegrass Gospel. Ken Basye, mandolin; Bob Beam, fiddle; Jack Kerby, guitar; John Moss, banjo; Jerry Rand, bass.

**High Atmosphere Bluegrass Band**, contact Paul Danley, 719-599-9703, [prdanley@aol.com](mailto:prdanley@aol.com), Bluegrass Gospel. Paul Danley, mandolin/guitar; Fred Martin, banjo; Dave Gleason, guitar / mandolin; Stan Campbell, bass.

**Mango fan Django**, contact: Ed Parsons, 719-685-3440. Gypsy Jazz / Swing / Traditional French / Calypso. Ed Parsons, Gerard Rouvenacht, Alain Le Laite, Rick Desko.

**Midland Express**, contact Sue Coulter, 719-685-0953 or 719-578-1516, [lauredan@aol.com](mailto:lauredan@aol.com), Traditional and progressive bluegrass. Sue Coulter, mandolin; Jackie Dunevant, banjo and Dobro; Dick Hall, bass; Robert Hovermale, guitar.

**Nick Moore**, contact Nick Moore, 719-499-8908 or [jmsong@earthlink.net](mailto:jmsong@earthlink.net), Acoustic folk-rock, singer / songwriter / guitarist.

**Muddy Creek**, contact Dan or Lynne Woodhull, 719-676-2446 or 719-320-7078, [danwoodhull@juno.com](mailto:danwoodhull@juno.com), Acoustic bluegrass, traditional Gospel. Phil Woodhull, fiddle / mandolin; Olivia Woodhull, fiddle / mandolin / guitar / bass; Lynne Woodhull, rhythm guitar / mandolin; Dan Woodhull, bass/checkbook.

**John Mumford**, contact John Mumford 303-770-5930 or [john@jazzbanjo.com](mailto:john@jazzbanjo.com), Swing / jazz / ragtime / pop on four & five string banjo.

**Purely Wild**, contact Tom Corona, 303-733-6104 or [\[tone@yahoo.com\]\(mailto:tone@yahoo.com\), Acoustic / folk / blues / bluegrass / country duo. Sandy Redmond, lead/harmony vocals, guitar; Tom Corona, songwriter/lead vocals, resophonic & acoustic guitar, banjo; Bob Gilbert, harmonica, harmony vocals.](mailto:corona-</a></p>
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**Reckless Abandon**, contact Sandy Reay, 719-487-0804. Eclectic acoustic. Bluegrass / blues / country / folk, rock, swing. Vickie Jones, vocals, guitar, mandolin; Jim Jones, guitar, vocals; Dave Schaper, guitar, mandolin, vocals; Sandy Reay, bass.

**Rick Rodriguez**, contact Rick Rodriguez, 719-260-7156, [rick-rodriguez@sprintmail.com](mailto:rick-rodriguez@sprintmail.com), "Songs you know by heart that make you want to sing along."

**Sage & Lace**, contact Larry Mangus, 303-840-8637 or Vickie & Jim Jones, 303-840-0613. Music of the West, trio.

**Sons & Brothers Band**, contact Frank Wolking, 719-783-3351 or fax 719-783-2564. Acoustic quartet. AcousticGospelSwingcoGrass. Mike Wolking, lead guitar; Frank Wolking, guitar/mandolin/fiddle; Aaron Wolking, bass guitar; Joe Wolking, mandolin / fiddle / hand drums.

**Southwind**, contact Suzie Solomon, 303-471-6282 or [suzie@bings.net](mailto:suzie@bings.net), Oldtime and Gospel. Suzie Solomon, fiddle / guitar / mandolin / autoharp / dulcimer; Bing Solomon, banjo/guitar/harmonica; Michael Rudolph, bass.

**John Swayne**, contact John Swayne, 719-630-3495 or [jls@aol.com](mailto:jls@aol.com), Folk / country, singer / songwriter. Guitar.

**Michael Tomlinson**, contact Michael Tomlinson, 303-669-3744 or [desertrainrec@aol.com](mailto:desertrainrec@aol.com), Folk / pop / jazz / acoustic-rock, singer / songwriter. Acoustic guitar.

**Troubadour**, contact Beezy Taylor, 719-633-8688, Acoustic / Celtic / folk duo. Beezy Taylor, vocals / guitar / banjo / recorder, Don Johnson, vocals / guitar / percussion.

**Phil Volan**, contact Phil Volan, 719-635-1680, [volan@earthlink.net](mailto:volan@earthlink.net), Singer / songwriter / guitarist, eclectic acoustic fingerstyle guitar.

**Walker**, contact Mike or Tracy, 719-687-1881, fax 719-687-9408 or [Mokeejoe@aol.com](mailto:Mokeejoe@aol.com), Acoustic / electric pop, singer / songwriter, guitar & harmonica.

**Kip White**, contact Kip White, 303-239-9011, [kwhite@krwconsulting.com](mailto:kwhite@krwconsulting.com), Singer / songwriter, folk to folk-rock, "with songs touching on the eternal." Kip White, 6 and 12-string guitar.

*Betsy Grovenburg*

## Letters

*(Continued from page 19)*

liams puzzles about the commercial music world's lack of interest in folk music. I thought, "Yes, . . . songs and even groups are manufactured and packaged for mass consumption and a fast return on investment. Real music has never been about this. Assembly lines are fine for cars and toasters, but not for expressions of the soul." *Tom James, Upland, CA*

# The Black Rose

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## The Black Rose

### Membership Form

In addition to providing vital financial support to the organization, membership in the Black Rose Acoustic Society entitles you to reduced admission prices for concerts and open stages, lending library privileges, discounts on items for sale, and a chance to participate in a great musical movement. If you'd like to become a member, complete and return this form with your payment to:

**The Black Rose Acoustic Society**  
**P.O. Box 2012, Monument, CO 80132-2012**

*Please do not send concert ticket requests to this address. Your ticket request might not be picked up before the concert.*

Name \_\_\_\_\_ Telephone \_\_\_\_\_ (h) \_\_\_\_\_ (w)

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_ Zip \_\_\_\_\_

E-mail address \_\_\_\_\_ Web Site Address (Performer Members only): \_\_\_\_\_

Membership Type: Individual (\$15) \_\_\_\_ Family (\$25) \_\_\_\_ Donor (\$50) \_\_\_\_ Patron (\$100) \_\_\_\_ Performer (\$35) \_\_\_\_

Membership Status: New Member \_\_\_\_ Renewing Member \_\_\_\_

Method of Payment:

Membership payment enclosed in check or money order: \_\_\_\_\_

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Details regarding the privacy of this information, refunds or additional feedback are available from our web site at <http://www.blackroseacoustic.org> or by contacting The Black Rose Acoustic Society at P.O. Box 165, Colorado Springs, CO 80901-0165, phone (719)278-8108.