

THE
BLACK ROSE
ACOUSTIC SOCIETY




BLACK FOREST, COLORADO

A long time ago...

From an old log cabin...

Deep in the Black Forest...

Came the most beautiful of music!



Ten Great Years

April 2004

On April 8, 1994, about thirty people met at the Black Forest Community Center with the idea of playing and hearing live music; a place where local folk musicians could play their best stuff in front of a listening audience. Sue Coulter brought her PA system, Marcia Hall brought brownies, and everyone paid a buck to get in. Murry Stewart, who, true to his Scots ancestry, rarely parts willingly with money, dipped into his pockets to cover the difference between the gate and the rent. It was informal, amateurish, and so much fun that we did it again two weeks later, and every second and fourth Friday of the month thereafter. We called it the Black Rose Acoustic Society because Murry liked the sound of the name "Black Rose" and the "Acoustic" part would scare away people with electronic keyboards.

That August, at the ripe old age of four months, we heard of Duck Baker and Molly Andrews playing at the Dublin House and convinced them to come play for us for a whole \$75, thus becoming our first featured act. In September, we became a membership organization. On October 7, we held our first special concert, with Tim and Mollie O'Brien; tickets were \$10, members paid \$6. For the show, we bought 20 folding chairs to augment the Community Center's supply, and when stenciling the chairs, we all came to the sudden realization that our acronym was the name of a woman's undergarment.

In January 1995, BRAS incorporated as a non-profit organization and grew slowly but steadily over the next several years. In 1997, KRCC and the Colorado Springs *Independent* bestowed their Community Weaver award on BRAS for its role in creating community. That's when we realized BRAS had become more than a club that put on concerts for the community. It had become a community — a place where friends meet, share their love of music, brownies and bad jokes. Our common thread is our appreciation for music that's not pre-packaged and shrink-wrapped for Wal-Mart, but shaped by hand by real people.

In ten years, we've had 223 Open Stage events with over 650 open stage acts, from rank amateur to seasoned professional, five to eighty-one years of age, and a host of fine featured acts. We've had special concerts with Blue Highway, Jonathan Edwards, Pat Donohue, Mason Williams, John McCutcheon, Bryan Bowers, Colcannon, David Wilcox, Roger McGuinn, Front Range, The Bluegrass Patriots, Laurie Lewis, The Rhythm Brothers, Tommy Emmanuel, Cheryl Wheeler, Phil Volan & Cindy Greene, Stephen Bennett, Karla Bonoff, Robin & Linda Williams, Mike Marshall & Chris Thile, Norman Blake, Small Potatoes, Tim & Mollie O'Brien and the O'Boys, Beppe Gambetta & Carlo Aonzo, Druha Trava, Andy M. Stewart, bohola, Tom Paxton, Tish Hinojosa, The Waybacks, Tom Rush, Steve Gillette & Cindy Mangsen, Northern Lights, and others.

ships, donated over \$2000 and many hours of work to improving the Black Forest Community Center, and our members have volunteered countless hours to such community groups as the Boys and Girls Club, performing at nursing homes and Pikes Peak Hospice. Our 1997 benefit concert raised several thousand dollars for local homeless shelters. We've been the model in the formation of three other acoustic music organizations in the area: the Mountain Acoustic Music Association in Woodland Park, the Cañon Rose Acoustic Society in Cañon City, and the Buffalo Grass Acoustic Society in Peyton.

Some things are different today, some not. Ten years ago, our events had a friendly, welcoming atmosphere, and they still do. Our membership fees have never changed. Our post-show jams — which at one time were so popular that some of us wound up playing in the men's bathroom — faded as shows have run longer, but have new life now at our Benet Hill offices.

Black
Acoustic
Society

It's Our Birthday!

April 1999

April, the Black Rose Acoustic Society (BRAS) is five (yup, count those candles—five) years old and going strong. We've come a long way from that first casual get together way back when. Just a quick trip down memory lane (this is where on those old TV programs the picture would get all swirly, so pause in reading this for just a minute and rotate your newsletter a few times... OK, that's enough) shows BRAS growing from just a handful of local acoustic musicians into the home of acoustic music in the Pikes Peak region, with memberships of over 350 households. Between the open stage events and special projects, BRAS has brought people together in a lot of special ways over the years. We've seen new bands form, friendships created, watched awe-inspiring music together, improved the playing our instruments, raised money to help the homeless, formed partnerships with other local music organizations, created an award-winning newsletter and a music scholarship program, laughed together, sung together, stomped together, and even entered the techno-age with our hip web site.

Please join us at the April 9 Open Stage to celebrate with a big cake and candles and a rousing chorus of a birthday song. And thanks to all of you for making it happen, particularly to all our hard working volunteers and to everyone in our amazing audience for making BRAS known as the place to play acoustic music. Here's to the next five years!

Hope Grietzer

The Black Forest Community Center



The home of many Black Rose Acoustic Society open stages and events is the Black Forest Community Center. In 1924, the thirty families who lived in the greater Black Forest area decided they needed a meeting place. Gertrude Burgess donated the land and over the course of three years they built the cabin with logs from the land and planted the trees that surround it with trees from their own properties. In 1927 the Community Center was completed and celebrated with a dance. In the 1950's an addition was added that included water pipes. In the 1960's, the coal furnace was replaced with a more modern heating system.

Taken from "Keeper of the Forest" by Anna Mae Hawkins

The log cabin has proven to be the ideal location for BRAS events. The first Open Stage was held here on April 8, 1994. The acoustics are wonderful, the kitchen is perfect for hot chocolate and cookies and the down home feeling is cozy and warm. We also always get a good laugh as musicians complain about the temperature difference between the green room and the stage and how it affects their instruments.

The BRAS sign out front of the Community Center was hand carved and painted by Barb and Gayle Christensen in the fall of 2002. BRAS is so proud of our home here and we are dedicated to seeing that it is around for many years. In addition to monetary donations, BRAS members have spent countless hours during community workdays. We love the little log cabin and look forward to many years of cozy nights and hot chocolate!

hope Ormeyer. "Black Forest" and "Music" were switched to "Black Rose" and "Acoustic" after the flyer was printed.



Black Rose

Who's Who



Gayle Christensen with the new perfectly suited, carved Black Rose sign at the Black Forest Community Center. Where is Barb? She's taking the picture.

Barb and Gayle Christensen

Bingo! That's what Brad Hartman, Black Rose Acoustic Society volunteer coordinator, thinks when a new volunteer steps up to the plate. Barb and Gayle Christensen let it be known they wanted to become BRAS volunteers. BRAS needed a new sign for the community center. "Charlie Hall just sort of threw it out there that BRAS needed a nice, carved, painted sign reflecting the rustic environment of the building. Little did he know this was right up our alley. We jumped at the chance to do it." Gayle is a great craftsman and Barb loves to paint. Barb picked the font and traced the lettering. Gayle routed the wood; Barb did the painting.



Elements of an

Open Stage

Full Testerman – With Tape Chairs as an Engineering Marvel

Bob Testerman came up with the Black Forest Community Center chair arrangement in 2000. He says, "It's my best invention!" A design was needed to make the room maneuverable for mercantile, the kitchen, sound and the performers. And we can't forget that the audience actually needs to be able to see! With the curved chair layout, the stage can be seen from any seat in the house and the spaces leaves room to move around. The tape was added later for a special concert and the layout was officially dubbed "The Full Testerman With Tape" by Emcee Extraordinaire Ron Thomas.

Bob's other BRAS claim to fame is that he was the first one to bring his own comfy lawn chair, a necessity for OS comfort!



GWWAS Guys Who Worry About Sound

Where would we be without sound? We've come a long way since the first night in 1994 when Sue Coulter brought her PA. We now need two sound experts. Grant and Joel, our loyal GWWAS keep the music and laughter flowing.

Grant Grovenburg joined BRAS in 1997 and displays his love of music by playing guitar and banjo in his band CountyLine. A family man, Grant is pictured with his wife Betsy and son Billy who have also been sucked into the vortex as frequent volunteer.

Joel Theriault joined BRAS in 2002 and plays mandolin and fiddle. He is pictured with his wife Moira and grandchildren Kelsey and Adam. The biker with big heart is great with the sound system, but his hugs are even better!



Mercantile Of Music and Money

Emcee Extraordinaire Ron Thomas – Man of Steel



How does someone become the BRAS accountant, Open Stage Emcee and then the President of Black Rose? Well, it went something like this:

"Hi. I'm Ron. I'm a guitar player and a woodworker. If you ever need signs made or anything, I'd be happy to help."

"Thanks Ron. Actually what we need is an accountant. Here's the books, thanks."

And Ron was officially sucked into the vortex, possibly deeper anyone else, ever.

Ron's humor and genuine love of music make him a crowd favorite as emcee. Even when he is left with the task of Door Ogre, he is able to turn people away and still make friends. Ron and his wife Tina are fully dedicated to Black Rose and we are so lucky to have them!

Who's Who— Jerry & Kathryn Meinzer

Have you noticed these two new, friendly faces greeting you at the BRAS open stages? They are Kathryn and Jerry Meinzer. The Meinzers first came to BRAS in April of this year. A friend at work told Jerry about



BRAS. Immediately they rolled up their sleeves and began helping out. They do setup and cleanup, work the gate and mercantile and volunteer for many of the same jobs at the Benet Hill concerts. They really like working the gate because it gives them a chance to "greet all of the wonderful people."

Kathryn was born in Nebraska and Jerry in Ohio. They have been in Colorado Springs since 1990. Jerry played trumpet and piano as a kid and now is working on guitar. Recently he took Acoustic Guitar I and II from the BRAS group lessons and is now taking privately from Charlie Hall. Kathryn plays piano and accordion. She is taking fiddle lessons from Hope Grietzer.

Kathryn says, "The few short months at BRAS have been fantastic. We've heard more good music here than in our lives. We've met lots of friendly people and enjoyed pitching in with volunteer activities. The events are a great value monetarily as well as socially. We intend to be with BRAS for as long as we live in Colorado Springs." Jerry agrees. "BRAS has been an incredible experience for Kathryn and me. Every open stage event is better than the last. This includes the open stage acts and the featured performers. I have been looking for a place to volunteer my time for a long time. BRAS is it. Everyone we have met has been fantastic. They all make you feel welcome and appreciate whatever help you can provide."

Kathryn and Jerry, we do appreciate your help. BRAS runs on the volunteer machine and you are an important part of it. Thanks.

September 2003

Phyllis Stark

January 1999



BRAS member and former CBMS prez Sue Coulter works with a young student.

Sue Coulter Ms. Everything

Sue Coulter was there the first night of Black Rose and has played about every part in years since. She is a Board member, jams mistress, teacher, musician, and Pickin' in the Pines coordinator. And she somehow finds time for a full career as a loving veterinarian.

One of her other roles is making sure we all increase our music collections on a regular basis! Sue sits behind the tables and manages the traffic jam during intermission and after the shows selling CD's and helping people get them signed by the musicians. Next time you look in wonder at your amazing and diverse CD collection, make sure thank Sue!

The Kitchen Roses



Acoustic Spotlight - July 1999 Marcia Hall by Phyllis Stark

Many of you know Marcia Hall as the baker of those delectable brownies on the dessert bar at every Black Rose Acoustic Society (BRAS) open stage. They are so popular they vanish almost instantly at break time. However, but for Marcia's insistence, we might never have had those tasty treats at all. While planning the very first BRAS open stage, Marcia mentioned to husband Charlie (one of the BRAS founders, past BRAS President and guitarist in Black Rose) that she planned to bake a cake and some brownies as refreshment. Marcia finds it quite amusing now that the brownies have become favorite BRAS fare, because it seems that Charlie—who does not like chocolate—advised her, "make something else, Marcia. People don't want brownies." Lucky for all of us who enjoy them that Marcia persevered! Marsha is the proud mother of three musical teenagers, Brandon, Katie and Maria. Her own talents as a flutist make her a sought after substitute teacher. We BRAS members have a lot to thank Marcia for, especially her consistent commitment and devotion to making BRAS the wonderful family-oriented place that it is. Thanks, Marcia. And thanks for the brownies!

July 1999

Brownies



Brandon, Katie and Maria Hall:
The Hall children have been helping since they were very little. On the late nights, they would be found curled up asleep on a pile of coats!

Prices have been the same since the first night in 1994:
Coffee and Cookies: 25c
Brownies: 50c

Who's Who—Kitchen Roses

Meet the Black Rose Acoustic Society (BRAS) Kitchen Roses. **Judy von Ahlefeldt, Jeri Vervalin, Fred Kibler, Marcia Hall, Tina Thomas and Madonna Testerman** (not pictured) deserve thanks of the highest order. They are the dedicated volunteers who bake-bake-bake, make coffee, clean up the food concession ("kitchen") and serve us with a smile at all BRAS events. Judy (a brownie baker) lives only a mile from the Black Forest Community Center. Judy was out of music for 25 years. BRAS reeled her back in. She says that she loves BRAS and really likes to jam with others. "It's great!" Jeri finds BRAS "just super and very entertaining." Also, "it keeps my husband, Charlie (editor of *The Black Rose*), busy and out of trouble." Fred bakes those chewy oatmeal cookies each time. "I am a natural cookie baker with a name like Kibler. Those other guys misspell the name." He first came to an open stage alone, then went home and told wife, Louise, "it was great music, but kind of loud." Despite concerns about the loud music, Louise was hooked immediately upon her first visit and they never miss. They always sit at the same spot, on the back bench. Marcia Hall aims to "please our customers." She bakes four huge pans of brownies each time—three with nuts, one without. "BRAS is a great family place. I've reared my kids here. We have a great time back in the kitchen." Tina bakes 80 chocolate chip cookies for BRAS events and fills in with brownies when Marcia can't be there. Tina is tireless. Watch her buzz around that kitchen. She finds BRAS has "lots of good people and I really enjoy it." Madonna has been a BRAS member for five years. She and husband, Bob (a BRAS board member) are very upset when they can't attend. They hardly ever miss. "You meet a lot of really neat people here."
So let's hear it, folks! Let's give a great big Black Forest stomp-stomp for the Kitchen Roses. Get ready, get set, stomp, stomp, stomp, stomp, stomp, stomp, stomp!

January 2001



The Kitchen Roses

Madonna Testerman

Madonna Testerman's face is one of the most familiar at the Black Rose Acoustic Society (BRAS). That is because she volunteers in the kitchen where we all line up for brownies and cookies. Madonna has served faithfully as a BRAS Kitchen Rose for about six years. "Marcia needed someone to help and I volunteered." Madonna is from Council Bluffs, Iowa. She and husband, Bob, moved to Colorado Springs in 1973. A co-worker told them about BRAS about nine years ago and they have missed very few shows since coming the first time. Madonna likes country music, gospel and "a little bit of everything." Madonna plays "only the radio" but she is a good audience for those who pluck strings.

"BRAS is a great family-oriented organization. It is a wonderful place to make lasting friendships." We are really fortunate that Madonna made a lasting friendship with BRAS. We really appreciate her tireless volunteer service. Madonna, thanks. You play a big part in making BRAS what it is today.

Phyllis Stark



Madonna Testerman. Photo by Bob Testerman.

Lemon Bars

September 2004

Judy von Ahlefeldt

Tom Stuart

Rob Taylor AKA Mr. Lemonade

Ken Stiebohr

Jeri Vervalin's Hummingbird Cookies

Fred Kibler's Famous Oatmeal Raisin Cookies

Charlie Vervalin

Bob Testerman

Pat McGloin

Who's Who—Tina Thomas

July 2000

Meet Tina Thomas, Advertising Goddess for The Black Rose Acoustic Society (BRAS) and kitchen helper/chocolate chip cookie baker for the open stages. Tina grew up in an Air Force family and attended ten schools before graduating from high school here in Colorado Springs. She and husband Ron joined BRAS in 1995. Soon she began helping Marcia Hall in the kitchen and then took over advertising duties for the newsletter when Alex Carr moved away. "I was quite surprised when Charlie Hall christened me Advertising Goddess." Tina enjoys good music although she does not play an instrument herself. "BRAS is a community of good people with music as its soul. I really like being a part of BRAS and knowing that everything we do as volunteers enables the whole thing to work."

You'll see Tina week in and week out in the open stage kitchen, and you'll see the results of her advertising efforts in this newsletter. Tina, like our other many dedicated volunteers, is the lifeblood of the Black Rose Acoustic Society. Thanks, Tina!



Cookies

Phyllis Stark

And people still wait in line for Marsha's brownies to arrive!

Talent Is Blooming Everywhere!



"The Blackberry Jammers" resulted from the wonderful kids jams at Black Rose's Benet Hill Center. The young musicians play at Open Stages, festivals and just for fun twice a month. What could be better than spending a Saturday morning with donuts and a jam?





The Blackberry Gardeners

In order for talent to grow, it needs guidance, love and nurturing. Hope Grietzer and Jim MacWilliams have provided love and support and have had the wonderful pleasure of watching the children grow in their skills and confidence. Hope is our Music Schoolmarm, board member and resident joke-teller. Jim is a former BRAS President and Open Stage Booking Dude, and current VolunTear Jerker. Of all their BRAS involvements, working with all these extremely talented kids seems to bring them the most joy!





Who's Who

January 2005

Fourteen-year-old Kelsey Theriault is already a dedicated Black Rose Acoustic Society (BRAS) volunteer. She helps with setup and cleanup and works the mercantile table. Very often when I arrive at BRAS, Kelsey is the first to greet me in the parking lot. Frequently she is the last person to tell me good-bye, too.



Photo by Phyllis S

Kelsey is just the kind of young person we hope will be drawn to BRAS. She comes with her grandparents, Moira and Joel Theriault.

It's fun to watch her develop and grow in the organization. She performed on the BRAS stage for the first time in the band scramble last year. "It's a good experience to be on stage and BRAS gives you that opportunity. You sign up with random people. You get to know the people and perform together. It turned out well."

Kelsey spends most of her time playing flute and pennywhistle. She started on clarinet and now plays flute in the school band. She also fools around with her grandmother's guitar and plays harp a little. "The things BRAS offers are good for young people to hear not the bad stuff that is on the radio. It's a good place to go, too. Every other Friday night it is nice to get away. If you are stressed it is a relaxing way to spend the evening."

Keep your eye on Kelsey. She and others like her are one of the main reasons we all support BRAS. At her young age, she has also decided that she wants to give back to BRAS. We know the BRAS spirit is alive and well when we see young people like Kelsey. Isn't it great? Next time you see K, let her know you appreciate her.

Family Affair

Black Rose is a family affair for the Theriault's. Joel is one of our beloved sound angels and Moira sits on the board and is very active in many aspects of BRAS. They bring their grandchildren along for quality time and quality music. Kelsey assists with mercantile and is our official smiling face and Adam is in charge of making sure the cookies are fresh and the coco is warm! Families are part of what Black Rose about, and we love having this one around!

Who's Who—Joel Theriault

May 2004

You recognize Joel Theriault, don't you? You see him at every BRAS open stage. He's that other "Guy Who Worries About Sound" (GWWAS) at BRAS. He is on stage each week tweaking those mics along with our main GWWAS, Grant. "It is a real thrill to me to be involved with this organization and I am delighted to have the opportunity to help out. Sometimes I get to do it by myself when Grant isn't available. He has taught me an awful lot."



In Colorado for two years now, Joel is originally from Maine and has "lived all over the world." Last year he retired from Lockheed Martin but he has plenty to keep him busy. Currently he is constructing a shop on his property to build custom furniture, a profession he has also engaged in for many years. Joel and wife Moira have been BRAS members since they came here. Moira learned about BRAS from her guitar teacher, Jim MacWilliams. Joel plays fiddle and mandolin. He was recently given a new instrument, a banjo with a mandolin neck. "It is tuned as a mandolin but it requires a lot of work to get it playing right." Joel is not playing with a group at the moment. You never know, though. We may just see him on stage as a performer one of these days.

What does Joel think about BRAS? "BRAS is responsible for the enrichment of so many lives. There aren't many opportunities to be entertained on a Friday night for \$2 or \$4."

Joel, we really appreciate your commitment to BRAS. Your volunteer efforts help make BRAS the great place it is.

May 2004



Acoustic Spotlight November 2000

Stew Levett

by Phyllis Stark

Stew Levett is the person you would want on your team if you were playing Acoustic Music Trivial Pursuit. He is a virtual walking encyclopedia on the subject. He can tell you just about anything you'd care to know from the names of session musicians and their recording history to which artists have recorded on which labels and when. How did he come by all of this knowledge? Well, Stew has a very long-standing interest in acoustic music, an extraordinary ability to recall facts and he puts in the time to research the questions. These qualities are evident in "Stew's Reviews," a regular feature of *The Black Rose* [Newsletter & Website]. If you are like I am, you look forward to his reviews for their educational value as well as for the recommendations he makes. Stew has also launched a series of interviews with renowned artists. The first one was with Bob Ickes, world-class Dobro player for Blue Highway. Stew's columns lend a touch of class to our humble publication, don't you think?

In the fledgling days of the Black Rose Acoustic Society (BRAS) Stew told Charlie Hall, "Ya know, you should contact some of the acoustic labels and offer to do reviews for the newsletter." Charlie jumped on the idea and said, "Great idea, Stew! If you're up to the task, go for it!" That's how "Stew's Reviews" were born. "It took a little work to get it going, making contacts and sending newsletter samples" but, after a few months, tapes and CDs began to arrive from the record companies. Stew now reviews submissions from about five labels. "Only once did it get a bit sticky." A Florida-based performer sent Stew a CD released by a major label and then phoned to ask how he liked it. Fortunately Stew was not at home and the artist did not call again. Stew happened not to like the CD and said as much in the review. However, Stew says "I always try to point out as many good qualities about the album as I can and remind the reader that this is only my opinion."

Born in Chicago, Stew moved to Denver with his family at age three. His family, including five siblings, sang together at times and listened to a lot of folk music. Stew plays Dobro and guitar. He took up guitar during the Beatles era in his early teens and Dobro in his early 20s. In Jr. and Sr. high school he played in a Peter, Paul and Mary-style band. He loved the Beatles, the Kingston Trio and Harry Belafonte. Through the music of the early Bob Dylan and Simon and Garfunkel, "the excitement of fingerstyle guitar grabbed me—something other than banging out 'Louie Louie' chords in a rock band. Later, I first heard the group Buffalo Springfield use a Dobro and fell in love with the sound. While I was trying to find other music that used the Dobro, I became interested in Bluegrass." Stew has performed solo and in groups several times on the BRAS open stage. "BRAS does a great service to both professional and amateur musicians. It has the best acoustic-friendly audience I've ever seen. There's no judgment on a performer's abilities and I've seen many musicians really blossom as a result."

Stew credits Leta with getting him back into playing Dobro after about a 20-year hiatus. A few years ago she gave him a new one for Father's Day. Stew began to search for the "new" Dobro players to listen to and learn from. "Charlie Hall gave me Tim O'Brien's *Odd Man In* CD and Jerry Douglas' playing just knocked me out!" Stew continues to work on Dobro and on improving his fingerstyle skills. Stew and Leta are now regulars at Winfield. Once they finally went, they fell in love with the place. "Words can't describe it. After our first time there we were sold. You can find any style of acoustic music there—jazz, blues, Celtic, old-time, country—all acoustic music. It is an incredible experience." Stew's dream would be to own a place like the Folklore Center. He envies people who get to build and repair instruments.

Talking with Stew, you quickly discover his genuine love of acoustic music and his excitement about the possibilities of learning more. I can say one thing. It sure is great to have Stew on the BRAS team!



The BRAS Logo

THE BLACK ROSE

As official a publication as you're going to get from the Black Rose Acoustic Society,
dedicated to traditional music in the Black Forest and Colorado Springs.

November 1995

The Black Rose

As official a publication as you're going to get from the Black Rose Acoustic Society,
dedicated to traditional music in the Black Forest and Colorado Springs.

July/August, 1997

The Black Rose

Acoustic Society

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January/February 2001



THE BLACK ROSE

November/December 2003

What's Next?



Lyn Akers

1946-2000



Stew's Reviews

"Best Radio Personality"

Tonight is the first night of winter, December 21. It is also the first night of Hanukkah, the "Festival of Lights." I threw a Christmas potluck for my karate students tonight, which I normally do on our last day of training for the year. Then, I needed to rush home and finish these reviews. I always seem to be a bit late with my reviews but the Charlies leave room to drop them in when I'm finished. When I got home at 8:00 p.m. tonight there were two messages waiting for me on the phone. The name on the caller ID was familiar. I listened and learned that my friend Lyn had died a few hours earlier. Finishing these reviews is going to be hard tonight so please indulge me.

I haven't known Lyn as long as many of you but over the past several years we became pretty close. First memories were of her playing her washboard. And she could harmonize with anyone. I would stick around when I could after Black Rose and play some bluegrass with the folks hanging around and would eventually end up singing (or listening) to her and Charlie and Phil and various others that were playing the other room away from the bluegrassers. She seemed to know every song regardless of style and she would hop right in with the vocals. Lyn could, and would, take center stage when given the chance. She had a lot of Chutzpah.

I always heard her talking about Cheryl Wheeler, how good she was and how great her songs were. Prior to the 1999 Walnut Valley Festival, I told Lyn that I was learning some Cheryl Wheeler tunes and maybe we could get together and sing them. She was all for it. First night in Winfield I played for her "But The Days And Nights Are Long." She had me play it again and took the lead vocal. I harmonized. It worked. It worked well. I don't know how many times we sang that song over the next seven or so days but when we left we had that song sounding pretty darn good.

We decided to work up a set for the BRAS open stage and asked Charlie Hall if he would do a few numbers with us. Actually, we wanted him to do the entire set and, thankfully, he said yes. However, between Charlie's schedule and my schedule we were only able to get together a couple of times to rehearse before she fell ill. Lyn was always ready when it came to music. She would send an e-mail or telephone message saying she'd be free to practice if we were available. It didn't happen as often as I would have liked but when it did, we sounded real good. The last time the three of us got together to sing she was already pretty much confined to her bed, but still those harmonies were there. She asked me why did I hide my voice when I sang? Even at this late stage of the game, she encouraged me to make the music better.

Over the past several weeks, we were able to spend a few hours alone talking funny things, intimate things, sad things. We held hands. I asked her if she had listened to any new music lately. She told me that, any more, silence was more important to her. She needed time to think, time to

reflect, time to herself. Music just became clutter. This shocked me because I knew how much music meant to Lyn in her life. The Sunday before Lyn decided to go to Hospice I brought my guitar over to the house and played for her. She wanted to hear "But The Days And Nights Are Long." I told her that I felt that song would always be our song. She agreed. I played the song for her. There were others in the room. I didn't do a very good job. I mean, over the past year she sang the melody and I sang the harmony! Lyn could not sing now but she told me when I got the words wrong! That was Lyn. While alone, she asked me to gather up the many get-well cards she had received and get rid of them. She no longer wanted them around. We checked each envelope once again in case there was any money that had been overlooked. Lyn was astounded at the amount of money she had received from people she didn't even know. She couldn't believe the generosity. I told her she was loved and she smiled. She looked once again at the many cards, the well wishes. Some she read, some not. "It's not the card, it's the thought that is important," she told me. It seemed to me she was getting her things in order and discarding those that were trivial. After all, it is not the body but the spirit that is important.

You struggled mightily but now you are in a better place. We will all miss you. It seems oddly appropriate to quote the first verse of "But The Days And Nights Are Long" for you one last time.

*Life is short, but the days and nights are long
Time will heal all these wounds
Someday soon, I'll be rising, I'll be strong
But now I'm losing all my battles
Now I'm down and dropping still
And this snow's blowing through
Like some ghost with this blue I know too well.*



Writer

Fundraiser

You're going to read plenty about Lyn Akers in the following pages, so much that I probably could have used this space more productively. But I don't want to. I want to have my say about her.

She saw a need and filled it; never for money, but simply because it needed doing. When it was time to raise funds for the American Cancer Society, she put on concerts and auctions, raising thousands of dollars. When there was a dearth of folk and acoustic music on the radio in Colorado Springs, she started her radio show, "A Mountain Home Companion." When there weren't enough folk concerts, she promoted concerts with Cheryl Wheeler, Jonathan Edwards, Chuck Pyle, L.J. Booth, and many more, taking no money for herself. When Big Money tried to overrun her little, low-income neighborhood, she organized, fought back, and rocked them back on their Bruno Magli heels. And when a friend needed help, encouragement, or just a listening ear, she was always there for them.

For the most part, she only ever drove one car in her life. When she was a kid, she got a blue Volkswagen. When it was stolen, she took the insurance money and bought a blue Volkswagen. After almost thirty years of driving it, when her floorboard went away, she decided to put it out to pasture, and bought a blue Volkswagen. She never locked her house or her car.

Her circle of friends was huge, but she made each friend feel important, and folks didn't mind sharing her. And it wasn't an exclusive group; anyone who treated her as a friend was her friend.

She brought people together. Sometimes it just happened; other times she orchestrated it. At a music festival, she would drag two musicians off, tell them to sit down, and order one to play that song for the other. From folks being around her, many great relationships—probably in the hundreds—have started and flourished.

I need to clarify one thing that was written in Warren Epstein's wonderful article about her in *The Gazette*. In describing her activist work, it was reported that she was at the forefront of the effort to prevent a homeless shelter from being built in her small Mill Street neighborhood. The fact is that Lyn was not opposed in any way to helping the homeless, in fact quite the contrary. What she opposed was a \$5 million mega-mart, one-stop-shopping, home operation whose unstated purpose may well have been to take the homeless away from the commercial district. The shelter, which the city has a planned capacity of 350-500, would have a profound effect on why she fought it.

Today we remembered her in a Shove Chapel. The place was packed with friends, from folk musicians to city council members to Buddhists, itinerant poets to power brokers to Republicans, all who had been touched by Lyn. When we lost her, but we're so rich for her

Storyteller



Lyn Akers tells the story of "The

Angel Among Us

Acoustic Spotlight - Lyn Akers

July 1997



Folk and acoustic music in Colorado Springs owes a bunch to Lyn Akers.

Whether it's promoting concerts, performing, advocating, or encouraging fellow musicians, there are few people in town, if any, who've had the impact she has. She's been at the hub of folk and acoustic music in Colorado Springs since the late 60s, and is still making it happen.

"My first memory of music was hearing 'How Much Is That Doggie In the Window?' while sitting in a baby swing," she says, but it was a much more bittersweet experience that really got her turned onto music.

Her mother was "a dear, sweet person who was also an alcoholic." By the time Lyn - as in "Carolyn" - was 11, she was making regular trips to bars and supper clubs with her mother, who drank late into the night.

"I just disassociated from the whole thing and had fun," which meant hanging around the piano player, learning all the old standards, and singing. Later, she was active in chorus and madrigals through high school, first in Wichita, and later at Colorado Springs' Wasson High, where she finished. After school, she was a fixture of the Springs' folk scene, and performed in several groups around town.

For many years, Lyn worked as a nurse in nursing homes. "I really loved working there," she says. "When you're on the inside of it, it looks very different. Most nursing homes during that time were privately owned; ours was owned by a couple who loved old people."

She loved her work as well: "We'd come in on our days off and take the patients out for pizza; I had a great time and learned a lot." Besides her love for old people, she developed a new respect for them: "I learned that no matter what they looked like on the outside, somebody might be home."

Did I mention she was in radio? Do I need to? Many folks know her voice immediately; she's the morning radio personality on Colorado Springs' National Public Radio affiliate station KRCC, where she's been named "Best Radio Personality" several times by both the *Gazette* and the *Independent*. It seems that while she was singing with the Colorado Swings Band, a popular "swing, folk, and some rock 'n roll" band, she overcame her shyness (Lyn? Shy?) and started speaking on stage. Several people told her that with her speaking voice, she should be in radio, but she didn't take it seriously until John Gilbert of KOAA-TV told her the same thing. At that point, she says, "I thought I better pay attention." She started off as a volunteer with KRCC, and things just clicked.

During the late 80s, she hosted "Mountain Home Companion" on KRCC, which ran for several years; that was when music really took off for her. The show featured live and recorded music, and she hosted the likes of Ti O'Brien, jazz legend Johnny Smith, Cindy Wheeler, P. Donohue, and Michael Smith, as well as many fine local performers. After the show, they headed over to McKenna Pub, where she and Phil Volan - a staple of "Mountain Home Companion" - ran the Folk Night. Since McKenna's closed, she and Phil moved Folk Night to its current standing-room-only location, La Dolce Vita.

She's promoted concerts for years; there isn't room here to list all the musicians she's hosted. Until very recently, she put on the concerts for free, paying the performers the entire door after expenses. Why? "Because I'm in this wonderful position to hear great music and I want other people to hear it." A former BRAS board member, she's put on several wonderful shows for the society, one of which - the Chuck Pyle/L.J. Booth concert of last August - was named "Best Concert of This Past Season in Colorado Springs" by the *Gazette* (see story, page 15).

Since losing a rib and part of a lung to lung cancer, she's been a powerful advocate against smoking and for the American Cancer Society; her benefit concerts have brought in thousands of dollars for ACS.

How does she feel about all this hard work? "I feel very lucky," she says. So are we, Lyn.

Charlie Hall

Friend

Singer



Activist

Lyn Akers Scholarship

The Lyn Akers Scholarship has been established by the Black Rose Acoustic Society (BRAS) in memory of Lyn, who passed away on December 21, 2000 (see page 4). The fund was started with a \$200 gift to BRAS from Lyn's daughters. Additionally, they asked that in lieu of flowers, contributions be made to BRAS and the Mill Street Neighborhood Project.

The music-training scholarship is for worthy applicants, with emphasis on voice. Details for how and when to apply have not yet been decided. For current developments, please refer to the BRAS website, <http://www.blackroseacoustic.org>, and to the February/March 2001 issue of *The Black Rose*. BRAS president Charlie Hall, in announcing the scholarship, said "This is a wonderful way to honor Lyn for her outstanding service to BRAS and the Pikes Peak region music community."

Please send donations, payable to Black Rose Acoustic Society, to Ron Thomas, 3820 Cottage Drive, Colorado Springs, CO 80920.

Ron Thomas

FRED KIBLER

1915 - 2003

Acoustic Spotlight - Fred Kibler

MAY 1997



So, Stacy, our pal from church, calls up. Says her husband Curt wants to start playing an instrument. What? Curt's a doctor; he's already got enough on his plate, and doctors I know are focused enough that they don't take up new interests lightly. So what was the big inspiration? Well, turns out he's got this 82-year-old patient who's much too young for his age, plays the fiddle, and has to check his schedule before making a doctor's appointment because he's got so much going on. Wait--are we talking about Fred Kibler? Oh, OK; that makes sense. You see, Fred's an inspiration to a lot of us. He and his wife Louise are at just about every Black Rose event. He brings his delicious oatmeal-raisin cookies--which Louise points out that HE baked--to just about every show. After the show, he manages the putting away of chairs, and generally helps wherever he can be of most use. In fact, helping is a whole lot of what Fred's about.

He was born November 6, 1915 in Miles City, Montana, and grew up on his parents' cattle ranch near Jordan,

northwest of Miles City. On July 3, 1941, after working his way through college with a Forest Service job, he was drafted into the Army Air Corps. It was to be one year of active duty followed by reserve status, but all that changed the following December 7. In 1962, when he finally retired from the Air Force, he and Louise had been married almost 19 years and were engaged in raising four girls and two boys, ages 0 through 18. They landed in Black Forest, and for the next 25 years, he worked at the Air Force Academy's Seiler Research Lab. His primary job was as a glassblower, creating and repairing chemical test apparatus, some of which even went into space on the shuttle Challenger in 1983.

All this time, he was also working in service to others. While their kids were in school, he and Louise were fixtures of the Parent-Teacher Association wherever they lived. For 23 years, he worked for the Black Forest Sheriff's Posse, an all-volunteer position with regular hours and real work. Putting aside the serious nature of the job, he tells a funny story about helping subdue a belligerent drunk; "when he fell down, his leg stuck out sideways; we thought we'd broken it. Then we saw he had a wooden leg and it had just come loose." He was a Scoutmaster, and Louise taught Sunday School at the Black Forest Community Church, where they've been members for 34 years. He's always been helping wherever he could make a difference. These days he volunteers for Silver Key Senior Services, traveling as far as Palmer Lake and south Colorado Springs, fixing whatever needs fixing at seniors' homes. Sometimes Louise goes with him when "some old lady will tell me 'bring your wife along this time'."

How did Fred get started on the fiddle? A lady had given it to him and his brother when they were teenagers. Where they lived, they had no way to learn to play or even tune it, so nothing came of it. Sixty years later, while cleaning out his mother's attic, he found it again. "I figured I might give it another try then..." he says.

There's only room here for a few of the many stories. You'll have to ask him yourself about growing up in a little log cabin with his parents, some of the early settlers of Montana; marrying the cute waitress in Pocatello (that would be Louise) because he didn't have money for a tip; the close calls over Europe as a navigator in a B-24; the Berlin Airlift; the old barn dances at the Black Forest Community Center; their six children, ten grandchildren, and great-grandson. But it all adds up to a life well lived, and still being lived, and always with a smile. What's his secret for keeping young? "Keep busy, and trust in the Lord."

Charlie Hall

Thanks, Folks



Twelve Black Rose Acoustic Society (BRAS) members were honored at the December 11 Open Stage and Christmas party. In the picture, BRAS regulars Fred and Louise Kibler receive Life Membership Certificates from president Hope Grietzer. Hazel Hall (mother of Charlie Hall and widow of the late Charles Brandon Hall, who was subject of the Nov/Dec issue's Acoustic Spotlight) also received a life membership. The "Kitchen Roses," those lovely, hard working gals who run BRAS's food concession, each received a Certificate of Appreciation. They are: Marcia Hall, Katie Hall, Maria Hall, Tina Thomas, Madonna Testerman and Jeri Vervalin. Dennis Atkinson was honored for his creation and outstanding management of BRAS's wonderful Web site. Nancy Harley was recognized for managing the organization's data base and mailing list. And Phyllis Stark was thanked for designing and creating the new BRAS promotional brochure and for her work on the scholarship committee. Congratulations, and thanks again for your service.

Charlie Hall

JANUARY 1999



Acoustic Spotlight—Fred Kibler

On December 13, our lifetime member and dear friend, Fred Kibler, passed away. He lived 41 years in Black Forest and had attended BRAS events almost from our very beginning. Here is reprinted an Acoustic Spotlight, originally published in the May 1997 issue of The Black Rose.

So, Stacy, our pal from church, calls up. Says her husband Curt wants to start playing an instrument. What? Curt's a doctor; he's already got enough on his plate, and doctors I know are focused enough that they don't mess lightly. So what was the big in-
turns out he's got this 82-year-old pa-
too young for his age, plays the fid-
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alking about Fred Kibler? Oh, OK;
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Louise and Fred Kibler

JANUARY 2004

WHEN I FIRST CAME TO THE OPEN STAGE AT BLACK ROSE, FRED KIBLER WAS THE FIRST PERSON I WAS INTRODUCED TO. FRED WAS AT EVERY OPEN STAGE GOING WAY BACK, WITH HIS DELICIOUS HOMEMADE OATMEAL COOKIES IN HAND READY TO HELP WITH CHAIRS. HE WAS SUCH AN INSTITUTION THAT HE HAD HIS OWN CHAIR WITH HIS OWN PILLOW AND HE SAT IN THE SAME PLACE EVERY WEEK. EVERYONE KNEW FRED AND HE WAS THE MOST POPULAR PERSON AROUND.

THE LAST OPEN STAGE HE WAS AT, WE WERE TRYING TO SELL THE PILES OF BRAS 2000 CD'S STILL ON HAND. RON AND I INSISTED HE TAKE ONE. AS A PRIVILEGE OF A LIFETIME MEMBER. THAT NIGHT HE QUIETLY SLIPPED OUT THE BACK DOOR AFTER HELPING TO PUT AWAY ALL THE CHAIRS. HE HAD SAID HE WAS PLANNING ON GOING TO NORTH DAKOTA TO VISIT HIS FAMILY SO WE DIDN'T WORRY WHEN HE MISSED THE NEXT OPEN STAGE. THEN CHARLIE GOT AN EMAIL THAT HE WAS IN THE HOSPITAL WITH PNEUMONIA. AT THE CHRISTMAS PARTY I CALLED THE HOSPITAL AND SPOKE TO HIS SON, WHO LET US KNOW FRED WAS PROBABLY NOT GOING TO PULL THROUGH. THE CROWD THAT NIGHT FILLED A CARD WITH WELL WISHES, BUT HE WAS GONE WHEN I DELIVERED IT THE NEXT DAY.

HIS MEMORIAL WAS OVERFLOWING WITH PEOPLE. HOPE AND CHARLIE PLAYED AND THE MOST WONDERFUL STORIES WERE TOLD: STORIES ABOUT HIS DAYS IN THE WAR, HIS WORK IN THE POSSE, ABOUT RAISING HIS KIDS, AND ABOUT BEING A VOLUNTEER WITH SILVER KEY HELPING ELDERLY WHO WERE USUALLY YOUNGER THAN HIMSELF. HE WAS A WONDERFUL MAN WITH HUMOR, ENERGY AND LOVE TO GIVE TO ALL THOSE AROUND HIM.

WE ARE ALL SO BLESSED TO HAVE FRED AS AN EXAMPLE OF WHAT WE CAN ALL BE AND TO HAVE SHARED HIS SMILE AND HIS OATMEAL COOKIES. I HAVE INCLUDED HIS RECIPE AS PRINTED IN THE NEWSLETTER IN 1997 IN THE HOPES THAT MANY PEOPLE WILL MAKE THESE COOKIES AND REMEMBER HOW WONDERFUL HE WAS AND HOW MUCH HE SHARED WITH US ALL.

JESSIE NELSON

6, 1915 in Miles City, Montana, and
cattle ranch near Jordan, northwest
3, 1941, after working his way
Forest Service job, he was drafted
It was to be one year of active duty
but all that changed the following
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four girls and two boys, ages 0
Black Forest, and for the past 26
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ears. He's always been helping wherever
he could make a difference. These days he volunteers for
Silver Key Senior Services, traveling as far as Palmer Lake
and south Colorado Springs, fixing whatever needs fixing at
seniors' homes. Sometimes Louise goes with him when
"some old lady will tell me 'bring your wife along this
time'."

How did Fred get started on the fiddle? A lady had given it
to him and his brother when they were teenagers. Where

Fred Kibler's Too-Good Oatmeal Raisin Cookies

For those of you who can't wait for every second and fourth Friday of the month to get 'em, here's Fred's oatmeal-and-raisin cookie recipe:

- 4 cups oatmeal
- 2 cups sugar
- 2 cups corn oil
- 1/2 teaspoon salt
- 1 teaspoon cinnamon
- 1 teaspoon cloves
- 1 teaspoon vanilla
- 2 cups chopped raisins (one 15 ounce box of Sunmaid raisins)
- 4 eggs
- 2 teaspoons soda dissolved in 1/2 cup hot water
- 3 cups flour

Stir all ingredients together; it should make a very stiff dough (add more flour or water as necessary). Spoon onto a cookie sheet, then press each cookie down. Bake 20 minutes at 350 degrees.



Black Rose

Black Rose plays whatever suits trio

Bluegrass hardly band's only style

By Katie Johnston
The Gazette

Start with a couple of computer people, add an engineer, and what do you get?

A funny, talented acoustic trio of fiddle, guitar and bass musicians who go by the name Black Rose.

Charlie Hall, a network management consultant for Digital Equipment Corp., plays guitar and sings. Fiddler and vocalist Hope Grietzer is a business analyst for MCI. And the bass player is Dick Carlson, an engineer for El Paso County.

The trio performs Saturday at Folk Night, the first Folk Night performance at the new Club House location.

Black Rose

Home again, home again.... That's right, folks. Our own Black Rose is coming home to perform as the featured act at our October 8 Open Stage. I can't wait! While they've appeared on the open stage at the Black Rose Acoustic Society (BRAS) a couple of times over the past year, they have mainly taken their eclectic, traditionally-based music on the road, playing around the state, Kansas and New Mexico. I, for one, have been waiting a very long time for an extended, full-featured Black Rose performance.

Two outstanding musicians joined the trio this year. Greg Reed on mandolin, guitar and vocals and Mickey Stinnett, Dobro, banjo, guitar, mandolin and vocals join the driving, resonant bass of Dick Carlson, Charlie Hall's outstanding fingerstyle guitar and Hope Grietzer's flawless fiddle.

Black Rose's reputation among acoustic music lovers is well-deserved. The group and its various members have won numerous competitions and have captured the hearts of all who hear them. Phil Volan said: "To me, they are the soul of acoustic music in this region." The Gazette praised "the emphasis on the traditional... with songs that sound weathered and warm." Their performance on October 8 is likely to include folk, bluegrass, swing, gospel and perhaps a touch of blues and country—they play it all. But for sure, it will be the unique Black Rose style that we all love.

Come hear them on October 8. Welcome home, Black Rose!

Phyllis Stark

IF YOU GO

WHAT: Folk Night, with guest Black Rose

WHEN: 7:30 p.m. Saturday

WHERE: The Club House, 130 E. Kiowa St.

ADMISSION: \$4 at the door; call 633-0590

string-band course and performing in the community, she fell in love with acoustic folk music. It's easier to put folk musicians together than a whole symphony, she says, and as a folk musician, you can go anywhere in the country and jam with complete strangers.

Grietzer's happy stage presence adds a lot to the band, Hall says, although he can't resist a light-hearted jab. "Everybody loves her fiddle playing and her singing," he says. "It just gets real old."

Fashion is another of Grietzer's contributions to the band. The guys just don't think about clothes, she says. So she tries to point them in at least similar stylistic directions.

Carlson, who has been known to wear overalls with a tie, is all modesty when it comes to describing his role in the band. "I'm just a bass player," he says. The sole member without classical training, he describes his experience as a "tavern background."

He's the best bass player in the state, his cohorts add

September 1999

The Gazette

We all live in the Black Forest in a little Northeast of Colorado Springs, and we all play together on dirt roads. Every other Friday night, we get to go to the Black Rose Acoustic Society (from which we took our name) at the community center and hear fine music. We're surrounded by family and friends who support and play traditional music. And now, making this album with the help of these great friends and musicians is more than we dreamed of a couple of years ago.

We come from different places, geographically and musically. Hope got started playing traditional music in her native upstate New York. After years of training in classical violin, she started a long battle to overcome its effects and discovered old-time string band music. Charlie, a Floridian, was a French hornist in a prior life. He started playing bluegrass in 1991 after a cathartic experience involving a chainsaw, a broccoli hunting the blues of Bill Monroe, and the Kenny Rogers Big Noise Edition of "Rocky Top". Dick grew up in Nebraska, and was the bassist for the renowned Omaha swing band Sore Mash. He must have been a pretty good basketball player, too; his high school coach was quoted as saying, "Dick almost never shoots when he doesn't have the ball."

We keep thinking of ourselves as a bluegrass band, but we don't have a banjo or a mandolin, and we don't do a lot of bluegrass songs, and we don't even really sound like bluegrass, so, well, that's a bit of a stretch. Here about this a lot of our influences come from going together with bluegrass players, who are, by and large, the best jammers anywhere.

What style do we do? We don't know, but everybody brings a little to the table. Dick likes swing and cry-in-your-beer hardy-rock music, Charlie likes traditional mandolin and fiddle stuff, and we haven't figured out what Hope likes besides



It is usually bluegrass, but we do a lot of other things. We're mostly bluegrass, but we do a lot of other things. We're mostly bluegrass, but we do a lot of other things. We're mostly bluegrass, but we do a lot of other things.

successful folk music. Black Rose is busy about every performance, no matter how small. They say.

Black Rose, comprised of fiddler Hope Grietzer, guitarist Charlie Hall and bassist Dick Carlson. The folk trio, which plays "whatever we like" — folk, gospel, cowboy, Irish, swing and jazz — will perform Saturday night at The Club House.

January 16, 1998
Gazette Telegraph "GO"

January 1998

Black Rose

Hey, listen, these three (Charlie Hall, Hope Grietzer and Dick Carlson) are so good they're winning kudos in categories outside the scope of their usual stuff. Yep, Black Rose has been voted "most promising new bluegrass band," by Colorado Bluegrass Music Society (CBMS). Go figure. Sure, they do bluegrass just fine. Even more than fine. But this diverse, talented band is equally handy with folk, swing, gospel, country and Celtic. Indeed, they have a style all their own. They're, well, eclectic. I looked that word up and yeah, that's what they offer, first-

rate eclecticism, not to speak of a wonderful, unique, sensational sound. A fantastic finger-style guitar, a flawless fiddle, and an unbeatable bass combine with good chemistry on the vocals. Result: an award-winning musical product. For example, the band won first place last year in the Rocky Mountain Bluegrass Festival's best-band contest, sponsored by CBMS.

Individual "bests" are on Black Rose's resume too. For example, fiddler/singer Hope Grietzer was named Rocky Mountain region fiddler of the year in 1997 by CBMS. No wonder that Black Rose

Upcoming Feature
has played just about every festival around-more than 15 of 'em. They have a great CD out--The Road Before Me--another's on the way. For more on this talented band, see the review of their December 12 open-stage performance on page 10.

You don't have your strings in the right order if you don't come out on January 9 to hear these folks, who would be at home on any acoustic-music stage, anywhere, any time.

Charlie Verval



January 26
Rose makes a welcome variety of beautifully performed music, ranging from folk to bluegrass to traditional ballads to blues. You'll hear Charlie Hall on fiddle-to-die-for. That guitar helped Charlie to place among the five fingerstyle-contest finalists at Winfield's year-2000 Walnut Valley Music Festival. Hope Grietzer's fantastic fiddle got her named Rocky Mountain Fiddler of the Year in 1996 by Colorado Bluegrass Music Society. Mickey Stinnett will bring his world-class Dobro playing to the performance, as will Greg Reed or his terrific bass. Dick Carlson rounds out the fivesome on

These fine musicians appear on great CDs. When Black Rose was a trio comprised of Charlie, Hope and Dick, they produced the popular *The Road Before Me*. Greg helped to cut *Blue Skies* as a member of the band *White Lightning*. Dick and Charlie are "showcased," as Phil Volan puts it, on Phil's new CD, *Changing Channels*. And we don't wanna forget the wonderful new release, *Black Rose Sampler 2000*. So, yeah, the Black Rose folks know their way around the acoustic music world, and their world-class music shows it. In fact, if you're foolish enough to miss them on January 26, you'd better snap up all of the aforementioned CDs. They'll be your consolation prize -- well worth a listen.

Charlie Vervalin

January 2001



Black Rose, Sept. 8

by Christina Ortega

What can we say about the Black Rose band (right)? We can say if their music was food, it would be a combo platter of bluegrass biscuits, floatin' in some Texas swing gravy, a side order of folkie granola (a small side order), chased down by a shot of Bushmill's Irish whiskey (burp!).

Then again, some would liken their music to Jell-O. Jello Surprise (of Lutheran Pot Luck Supper). Some of the comments Black Rose/LJS elicited were "What's in this thing?", "How does it hold its shape?", "Does it ever go bad?", and "What's the fat calorie count for this (90's question)?"

But I digress. Black Rose, winner of the 1995 Rocky Mountain Bluegrass Festival band competition, features the talents of the lovely Hope Kressner on fiddle/lead vocals/jokes, Charlie "Is this the room where Republicans can jam?" Hall on guitar, and lovable Dick Carlson on upright bass.

This musical pot luck will be our featured act at our Friday, September 8 open stage. Now have a seat and pass it on.



THE BLACK ROSE ACOUSTIC SOCIETY



Black Rose in their final show.

May 2004

September 1995

Hope and Charlie chattin' it up!

LOCAL FOLK

Charlie Hall & Hope Grietzer

"When we started this, we were thinking about music, but the community thing came along with it," says musician Charlie Hall, who co-founded the Black Rose Acoustic Society with champion fiddle player Hope Grietzer. The grassroots organization, based at the Black Forest Community Center, has become a gathering and connecting place for performers and music lovers all over the Pikes Peak region.

Hope: We have a wide range of people from infants to 82. At jam sessions, people connect with others at their own level, forming weekly jams, improving their musical skills and making friends.

Charlie: The only thing that brings them together is their love of music. That first time, there were less than 40 people. In the beginning, we had to kick in to pay the rent. My wife, Marcia, coordinates the kitchen activities, and a lot of times it makes the difference between breaking even and making a few bucks.

Hope: The board members set up the chairs, crank up the heat and stand around while the coffee's brewing. We have three amateur acts doing 20-minute sets, and the audience is incredibly sup-

portive; they'll clap even harder if the performer seems nervous. After a break to let people eat Marcia's brownies, we flip the lights, and the feature band comes on, performing for 45 minutes. On a perfect evening, we have one singer/songwriter, who could be folk, Celtic, swing or blues. When you leave the Black Rose, you feel good, like there are good people in the world.



Open stage second and fourth Fridays. Information: 495-9654 and 495-0858, or e-mail: Charlie.Hall@juno.com! Web page: <http://www.blackroseacoustic.org>

Catch this interview almost live on KRCC 91.5 FM at 11:55 a.m. or 7 p.m., Wednesday and Thursday, April 2 and 3.

by
Jane
Mc
Bee

The Independent

April 2-8th 1997

Making Jam



Singer-songwriter C. Lee Clarke belts out a tune on a recent Friday night.



From left, George Douthit, Bob Testerman, Jim Eberhart and Mike Koenigsnecht join a jam session in the kitchen.

The Black Rose Acoustic Society mixes good tunes and good times

By **Dave Curtin**
Gazette Telegraph

Things are heating up in the men's room at the Black Rose Acoustic Society on a sweltering Friday night.

Musicians with fiddles, banjos, mandolins, Dobros, guitars and stand-up basses congregate in every corner, inside and out, at the Black Forest Community Center: the kitchen, the Boy Scout room, the parking lot — and the men's room.

"The men's room has great acoustics. It's where I like to play," says Hope Kressner, a computer programmer for Digital Equipment Corp. by day and a fiddle player by night.

"It's good for singing and vocal harmonies. We can get six or seven in there — it's not a real big

restroom. If someone has to use the bathroom, we'll either break for a minute — or they can go outside."

The atmosphere is loose at the Black Rose Acoustic Society. This is a place where you let down your hair and stomp your feet on the wood-plank floor to everything from gospel to bluegrass, acoustic blues to Celtic, swing to a cappella.

The barnlike log building at Shoup and Black Forest roads is also the site of weekly dance lessons, seasonal arts and crafts sales, Boy Scout meetings and an occasional wedding.

But on the second and fourth Friday of the month, the roof comes down when the community center is transformed into a good ol'-fashioned hoedown.

For many, the spontaneous jams that follow a trio of stage acts are the highlight of the night.

See **BLACK ROSE**/Page 13

Photos by **Bob Jackson**



Six-year-old Dustin Reed plays his mandolin with the grown-ups.



Donna Reed plays fiddle with the White Lightning String Band of Golden.

Black Rose/Having fun

From Page 12

Out-of-town performers are put up for the night and receive gas money from the society.

"I really like the community atmosphere," says Lyn Akers, production director at radio station KRCC who plays the washboard after sundown. "There's everything from grandmas with their walkers to babies to little kids dancing to teen-agers being teen-agers — all in the same room. It's a positive way for kids to see adults having fun."

"And I like the jams afterward."

"We're celebrating humans making all kinds of music without electronic devices," says Charlie Hall, a computer programmer who plays guitar and is the club president.

The Black Rose has blossomed from two dozen acoustic enthusiasts to a regular turnout of 90-plus die-hards since its inception in April 1994.

Since adopting a membership format a year ago, 185 people have signed up, including folks from Texas, Kansas and Alaska; the monthly newsletter has 600 subscribers.

"We never envisioned it would grow like this," says Kressner, one of the founders. "I'm astounded by the community support."

For example, when the well shaft at the community center collapsed last winter, Black Rose members and performers donated \$400 toward the cost of redrilling the well. Without running water for three months, members hauled in 5-gallon buckets of water so the show could go on.

Another time, a special benefit concert organized by the

society raised \$310 for a Colorado Springs soup kitchen.

After the stage acts — which have included national recording artists such as Tim and Mollie O'Brien, Front Range and Bryan Bowers — members fold up the chairs, break down the stage, break out their instruments and jam until the wee hours of the morning.

They play everything from "Little Cabin Home on the Hill," to "Lonesome Fiddle Blues," and "Blackberry Blossom."

In the center's kitchen, an impromptu trio of bluegrass novices have their eyes glued to sheet music. One of them is Hwei Yin, a classically trained violinist making the transition to bluegrass fiddler. Instead of playing Beethoven's Symphony No. 5, he's playing "Whiskey Before Breakfast."

"Have you ever had whiskey before breakfast?" he asks, shaking his head. "I guess I don't know anything about this culture. But I'm trying to make myself better rounded musically. Bluegrass is much more improvisational. I thought it would give me a wider perspective on music."

Newly inspired musicians have dug out their dusty instruments from the closet, while others are just learning.

"Having the opportunity to perform has encouraged people to pick up their instruments again and practice," Kressner says. "We've watched people get a lot better on their instruments."

Tonight's performances feature the Tube Radio Orchestra, Lost Creek, Alex Carr and her Spineless Minions, Dave Galupe and friends.



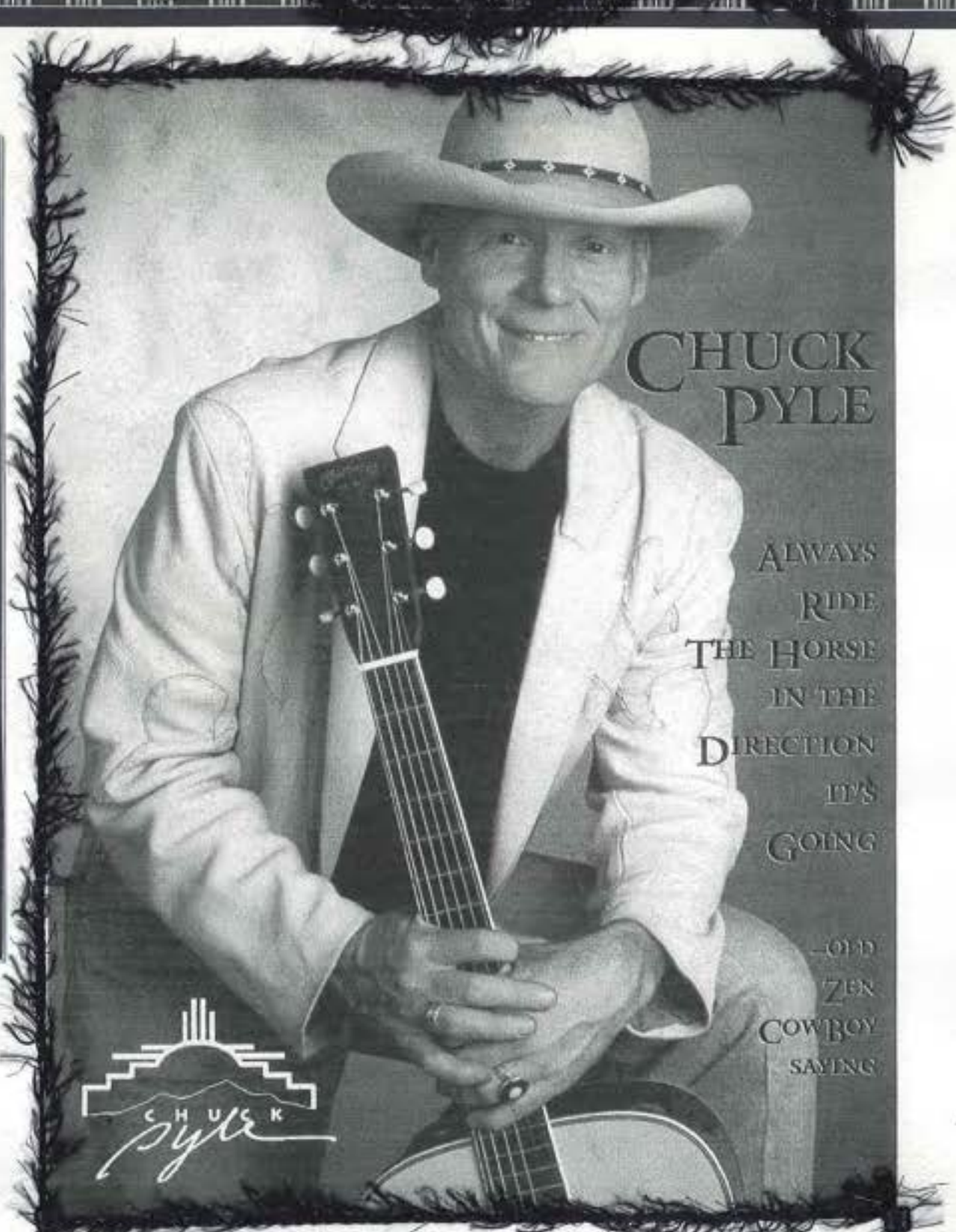
Chuck Pyle
January 10

January 2003

He has produced seven successful CDs, which speaks volumes about the quality of Chuck Pyle's music. The "Zen Cowboy," as he is known, is the kind of performer who inspires metaphors, as James Leva does. James, who appeared on the

Black Rose Acoustic Society (BRAS) stage in September, was said by Charlie Hall to make music that "scratches an itch we didn't know we had." Similarly, Kaya Finkenberg said that "Chuck's music makes me lonesome for places I've never been." And, like the "high lonesome sound" that characterizes some bluegrass singers, Pyle's music has a special quality of its own. That's why this superb performer has appeared as a BRAS feature act several times.

Now he's back, which is enough to make you sing. But if you want to sing with Pyle, plan to be diverse. He does western, folk, rock, cowboy humor and new age, all to the sound of a special, unique guitar technique that wonderfully complements his sensational songs. Some of the songs are complex and, at the same time, enchantingly funny. Chuck compresses a story to its very essence, quoting bumper stickers, proverbs, world leaders and old cowboys—than mixing in his own blend of, yep, that's right—Cowboy Zen.



**CHUCK
PYLE**

ALWAYS
RIDE
THE HORSE
IN THE
DIRECTION
IT'S
GOING

—OLD
ZEN
COWBOY
SAYING



The Chuck Pyle Writers Round-Up

W/ Chuck Pyle, LJ Booth & Dan Sheridan

Wednesday February 18, 2004, 7:30 p.m.

The Black Rose Acoustic Society – Benet Hill Lecture Hall

2577 N. Chelton Rd.

\$10 tickets/ \$12 nonmembers

Chuck Pyle's Writers Roundups were great events! Chuck would saunter in, usually late enough to make us nervous, in his cowboy hat and boots and settle in like he was sitting around a campfire. He would bring two other songwriter friends to join him. The old friends would sit around, sing songs and tell stories for hours. It was like being a fly on the wall in a secret club. The program developed a loyal following and endeared Chuck even further into the hearts of BRAS.

Chuck Pyle and L.J. Booth in concert, August 17

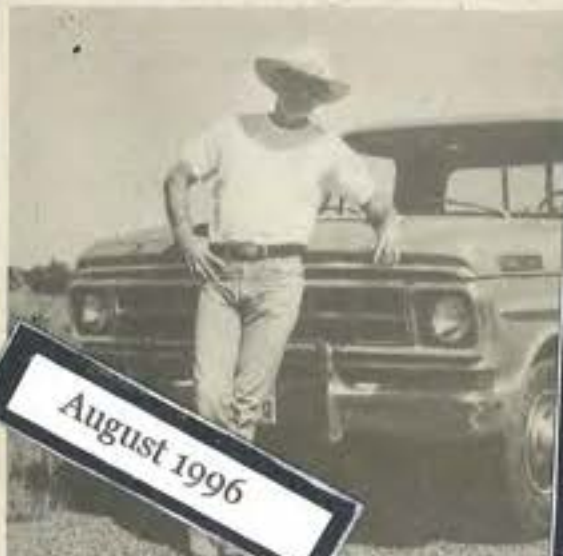
By Lyn Akers

When folks filled out our questionnaire recently, they listed folk music as the one they most wanted to hear at events. Well...

On Saturday, August 17, at 7:30 PM, our stage will be graced with two of the best SSWG's (Singer-Songwriters With Guitar) in the Rocky Mountain region. Chuck Pyle (below) and L.J. Booth (probably somewhere else on this page) will be in concert TOGETHER at the Black Forest Community Center. I emphasize "together" because although they are not a duo, they will be on stage at the same time swapping songs and stories and occasionally joining talents and harmonies on songs.

Chuck's warm voice and Southwestern-flavored style are punctuated by a distinctive rhythm guitar that is clear, strong and pretty. His lyrics include the gentle and heart-touching, as in "Lay This Old Guitar Down", "Keepers of the Earth", and "Rio Grande", which you may also have heard covered locally by Phil Volan. Chuck's appearances always include a well-told story or two, and he also has a funny side: my favorite humorous song by him is "Keep it Simple". He also covers songs by a few others, including David Wilcox, Pat Donohue, and L.J. Booth.

What a segue!! Some of you may know L.J. Booth as the man who opened for David Wilcox



August 1996



Join local favorite and internationally acclaimed singer songwriter Chuck Pyle as he hosts Maggie Simpson and Joe Uveges for an evening of original music in a small venue setting. Chuck and his guests will take turns performing their tunes and sharing their experiences and perspectives as writers.



November 2003

Chuck explains, "In 1981, in the Texas Hill Country, I won the songwriting competition at the Kerrville Folk Festival. It was there I stumbled upon my first Song-Circle. The Song-Circle—sitting around a campfire with other songwriters, each playing a song, one after another—is a magical setting where writers get to admire each other's skills, cheer one another on, join in with each other when possible, and perform all the better for the listeners gathered around, outside the circle. These Kerrville nights usually lasted well into the morning until we either had to call it a night or figure out what we were doing for breakfast.

"From that Kerrville tradition evolved the 'writers-in-the-round' format which has become so popular around the country. 'In-the-round' just means where three or four writers sit in a row, on a stage, each doing a song, one after another, until, before you know it, the evening is over too soon. It's stuff that feeds the soul."

When you meet Chuck Pyle, either in person or in performance, you get the whole package every time — integrity, warmth, wit, honesty, gentleness, determination, strength, humility, and a hard-won wisdom. If you happen to meet him in performance, you might also notice that he's a gifted songwriter, an engaging singer and storyteller, and one heck of a guitar player.

that comes music because ed him who to go out little-known y much the n Ronk and and John nd of Paul r part, and if sh yourself,

well, Jackson 's and 80's om them.

Here's a guy who's been listening to and playing the same music as everybody else, and who one day decides he needs to write some songs so he'll have something to talk to the audience about. The fifth song he writes, which isn't anything like what he's been listening to, is recorded by a popular artist and becomes commercially successful. We'd be seriously tempted to call that genius, but Chuck just smiles and says, "Well, half the time, with me, if I knew it was going to be as much work as it turns out to be, I never would have started. The truth of it is that most of my songs have been painstakingly long in their crafting. But then some of them were gifts — they just jumped out of my head, like automatic writing. And I've been lucky, too."

And so, we think, have those fortunate artists like Jerry Jeff, Suzy Bogguss, and Tish Hinojosa, who've had the opportunity to record such thoughtful and meticulously written material.

And so will you be, if you get your tickets for Chuck's December 12 Black Rose Acoustic Society concert. More on that, and Chuck's new CD, in our next issue.

Gary Knighting



One Night
Only

Small Potatoes

We Love Small Potatoes!

What:

Where: Black Forest Community Center
12530 Black Forest Rd

When: Friday, March 5, 2004
Doors open at 7:00 PM
Concert begins at 7:30 PM

Cost: \$10 Black Rose members
\$15 general public



Buy Tickets

www.bl

Special Concert with Small Potatoes, October 7

They're back! Since last December's Small Potatoes special concert went from Sold Out to Snowed Out, we've been anxiously awaiting their return. The wait ends on October 7, 7:30 p.m., when the "eclecto-maniacs" bring their wonderful mix of styles back to our stage.

Every year at the Walnut Valley Festival in Winfield, Kansas, there always seems to be one act that steals the show. In 1997 that act was Small Potatoes, and they've been back every year since, with a huge following of "Taterheads." They are eclectic, polished, entertaining, funny, inventive, and just plain great singers, instrumentalists, and songwriters. Jacquie Manning and Rich Prezioso of Chicago have taken "years of indecision" to finally arrive at their amazing mix of styles, from Celtic to cowboy, swing to country, and blues to simple, beautiful heartfelt folk songs.

The *extra* good news: this time around, they'll have their new, and long-awaited, CD *Waltz of the Wallflowers* with them. The title cut won Jacquie the 1998 Kerrville New Folk Songwriting Contest, and that one song is reason enough to come out and hear them. Then, of course, there are the other reasons: their amazing Les-Paul-and-Mary-Ford-screaming-swing thing, Rich's "A Thousand Candles," which tells the story of years of wartime sorrow giving way to peacetime healing and reconciliation. And "I Will Pass This Way Again." And so *much* laughter and good music and great singing and playing.

Instrumentation? Guitar—Rich is one of the hottest players *anywhere* in a multitude of styles—pennywhistle, bodhran, concertina, percussion, mountain dulcimer. And incredible vocals. *Dirty Linen Magazine* has called them "one of the most polished, inventive, and entertaining shows on the circuit." *Sing Out! Magazine* called their album *Time Flies* a "wonderful, wonderfully eclectic album," and said "Small Potatoes might well be leading mainstays on the folk scene for years to come."

ADMIT ONE
The
BLACK ROSE ACOUSTIC SOCIETY
presents
Small Potatoes
Friday, March 5, 2004, 7:30 PM
Black Forest Community Center
12530 Black Forest Rd, Black Fst
\$15 General Public
\$10 Black Rose Society Members
No. 200



No. 200

The
Small
Potato
Cookbook!





ADMIT ONE
 The Black Rose Acoustic Society
 presents
Small Potatoes
 Friday, December 3, 7:30 PM
 Black Forest Community Center
 \$12 General Public
 \$8 Black Rose Society Members



SMALL POTATOES

Jacquie Manning and Rich Prezioso

Sat, April 6, 2002 7:30 PM

Small Potatoes, Friday, March 5

The Black Rose Acoustic Society welcomes back the eclectic duo of Jacquie Manning and Rich Prezioso, better known as Small Potatoes. The Chicago-based duo has been touring on the folk circuit since 1993, and in that time they've become sought-after regulars at many clubs and coffeehouses across the U.S. They have made repeat appearances at major folk festivals, including the Kerrville Folk Festival, the Walnut Valley Festival, and Philadelphia Folk Festival. Jacquie is a winner of the New Folk Songwriting Contest at Kerrville.

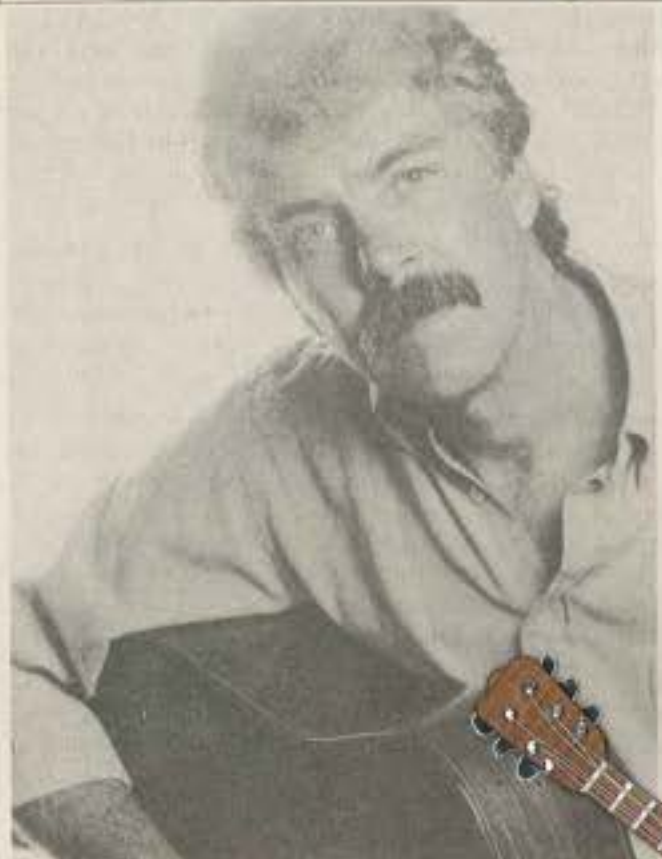
They say it has taken them "years of careful indecision" to come up with a mix of music that ranges from country, blues, and swing to Irish, with songwriting that touches on all of those styles and more. When you see Small Potatoes perform, you hear two great voices, masterful guitar playing, and a touch of tin whistle, flute, mandolin, bodhran, and other percussion toys. Together they present a rare blend of vocal and instrumental abilities, award-winning songwriting, and arranging talents. Put this one on your calendar and treat yourself to an evening of good fun and great music.

Ron Thomas

THE
BLACK ROSE
 ACOUSTIC SOCIETY

Soc
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Special Concert



Tom Rush
Saturday, April 26

Tom Rush is a gifted musician and performer whose shows offer a musical celebration; a journey into the tradition and spectrum of what music has been, can be, and will become. His distinctive guitar style, wry humor and warm, expressive voice have made him both a legend and a lure to audiences around the world. His shows are filled with the rib-aching laughter of terrific storytelling, the sweet melancholy of ballads and the passion of gritty blues.

Rush's impact on the American music scene has been profound. He helped shape the folk revival in the '60s and the renaissance of the '80s and '90s, his music having left its stamp on generations of artists. James Taylor told *Rolling Stone*, "Tom was not only one of my early heroes, but also one of my main influences." Country music star Garth Brooks has credited Rush with being one of his top five musical influences.

Rush has long championed emerging artists. His early recordings introduced the world to the work of Joni Mitchell, Jackson Browne and James Taylor, and in more recent years his concerts brought artists such as Nanci Griffith and Shawn Colvin to wider audiences when they were just

beginning to build their own reputations.

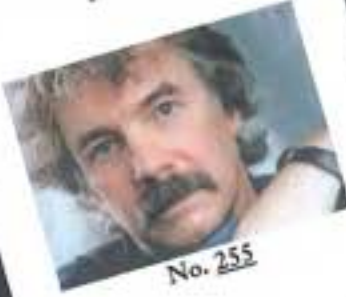
Tom Rush began his musical career in the early '60s playing the Boston-area clubs while a Harvard student. The Club 47 (now Passim) was the flagship of the coffee house fleet, and he was soon holding down a weekly spot there, learning from the legendary artists who came to play, honing his skills and growing into his talent. He had released two albums by the time he graduated.

Tom's 16th album is a retrospective from Columbia/Legacy, covering his recorded history from 1962 to the present, including tracks recorded for Columbia, Elektra, Prestige and his independent years. Entitled *The Very Best of Tom Rush: No Regrets*, the 17-track compilation includes his new composition, "River Song," with guests Shawn Colvin and Marc Cohn.

In 1982, Tom Rush tried an experiment that has become an institution, his Club 47 concert series. The list of performers is a Who's Who of folk and roots musicians, and from then to the present day, his Club 47 events have filled the nation's finest halls to rave reviews, and have been broadcast as national specials on PBS and NPR.

Come join us on April 26 to hear the man the Chicago Tribune called "the only man alive who should be allowed to sing Joni Mitchell songs."

ADMIT ONE
 The
 BLACK ROSE ACOUSTIC SOCIETY
 presents
TOM RUSH
 Saturday, April 26, 2003, 7:30 PM
 First United Methodist Church
 420 N. Nevada, Colo. Spgs.
 \$20 General Public
 \$15 Black Rose Society Members
 No. 255




FRAGMENT



Fragment
August 22

International flair with a down home flair; what could be better than that? Yet another booking coup from Charlie Hall's annual talent scouting trips to the Walnut Valley Festival, you don't want to miss this group! Founded in 1983, Fragment has gone through many changes in the past 20 years. Their first album, *Sunday Afternoon*, won 1994 Recording of the Year honors on their home bluegrass scene.

Their first big break, it resulted in the opportunity to play the 1995 IBMA Showcase in Owensboro, KY. Another success came in 1998, when Fragment placed first in a field of twenty at the European Bluegrass Band Championship in Vienna, Austria.

The band members are a talented lot, including Czech guitarist Tomas Jurena; mandolin player and lead singer Milan Marek; banjo player Richard Cifersky (Best Slovak Banjo Player 1999 & 2000), Jana Dolakova (Slovak Bluegrass Music Association Vocalist of the Year 1999 & 2000 and Bluegrass Association of Czech Republic Vocalist of the Year 1997, 1998, & 2000), and Dobro player Henrich Novak (John E. Dopyera Dobro Player of the Year 1991 & 1994, and Slovak Bluegrass Music Association Dobro Player of the Year 1999 & 2000). This will be an evening to remember!

Ron Thomas

One of the lesser-known legacies of Ronald Reagan's years in the White House is a band comprising citizens of the Czech and Slovak republics, formerly Czechoslovakia. It's probably fair to say that without Reagan's efforts to end the Cold War, Fragment would not have come together.

As a European band that plays bluegrass, Fragment has helped breathe new life into an American art form. Pence compares Fragment's effect to the measures that saved Europe's wine industry after the disastrous 19th-century blight that nearly wiped out the continent's vineyards. "What saved the European wine industry was that they were able to graft their plants onto American root stock that they imported from the U.S.," he says.

Mark Mathewson, co-host of *Bluegrass Breakdown* on WUIS (91.9 FM), describes Fragment's style as "contemporary" bluegrass. "A lot of their songs have pop influence, and as a result they have a wide-ranging appeal. They do songs by first-generation bluegrass folks, but they'll also kick in something from Gordon Lightfoot," he says.

Portions adapted from The Illinois Times, June 17, 2004



THEY'RE FROM WHERE?

WHO WOULD HAVE THOUGHT A BLUEGRASS BAND HAILING FROM WHAT WAS FORMERLY CZECHOSLOVAKIA WOULD END UP IN A LITTLE CABIN THE WOODS OF COLORADO. ONE OF CHARLIE'S FINDS FROM THE WALNUT VALLEY FESTIVAL, FRAGMENT SHOWED US THAT MUSIC CAN TRANSCEND THE BARRIERS OF NATIONS AND LANGUAGE. APPEARING AT BOTH OUR OPEN STAGE AND THE FOLLOWING NIGHT AT MAMA THEY PUT ON GREAT SHOWS. FROM TRADITIONAL BLUEGRASS FAVORITES TO THEIR OWN TUNES, SOME IN THEIR NATIVE LANGUAGES, FRAGMENT WAS PLAIN FUN.



Svat'á založil Fragment v roce 1983. Za 17 roků se ve skupině vystřídalo mnoho muzikantů a během tohoto období se měnil i hudební styl, který by skupinu charakterizoval - od newgrassu, new acoustic až po bluegrass. První album nahrála skupina po více než 10 letém úsilí. Krátce na to následovala první cesta do Ameriky, další album a vítězství na SPBGMA European Bluegrass Band Championship v roce 1998. Nikdy jsme žádné výročí neoslavovali, ani toto album neveniklo při podobné příležitosti. V lednu 2000 jsme pracovali na repertoáru, vybírali jsem ty nejhezčí skladby, nikla myšlenka nahrát v nové sestavě to nejlepší co v poslední fragment hrál.

ali jsme začátkem léta - jak jinak - na Svat'ové chatě tam, se dobře cítili a kde jsme hudbu brali více jako relaxaci.

že toto všechno i vliv krásného prostředí, lesů a řek v údolí podařilo přenést do písniček. Přejeme si, aby vám toto album při poslechu stejnou radost s jakou jsme ho připravovali.

COVER OF FRAGMENT 2000 CD

Tim & Mollie O'Brien and the O'Boys



and
BLUE

Wednesday, June 21,
at the Colorado Springs Fine
30 West Dale Street, Colorado Sp
\$8.00 Black Rose members, \$12.00

PIKES PEAK UNPLUGGED

Metalheads, put on your earplugs. Live music is making a comeback in the Pikes Peak region, and we're not talking Megadeth. We're talking acoustic-guitar-picking family fun.

On the east side of town, a former movie theater was transformed into the Colorado Opry and brings in busloads of country talent each month. Tonight it features pop-turned-country singer B.J. Thomas. In the once-sleepy community of Black Forest, the Black Rose Acoustic Society gives a wake-up call tonight by presenting bluegrass/country heavy hitters Tim and Mollie O'Brien.

I'm impressed. "We're impressed, too," says Black Rose spokesman Charlie Hall. "We're also scared to death."

Acoustic fans, tell him he's got nothing to worry about. Go to the show.

- Warren Epstein (Gil's sidekick)

Bluegrass Music

What's in a Name? Oh Boy!

Tim and Mollie O'Brien



Laura Lyon

Two of the biggest names in traditional bluegrass and country music today are one. That is, brother and sister duo **Tim and Mollie O'Brien** have made a name for themselves together and on their own. (Tim is also well-known for his work with back-up band named **The O'Boys**.) The stellar siblings will stop in and stir up a foot-stomping set with

The mandolin and acoustic guitar-driven show is **Fri., Oct. 7, 7:30 p.m.** at the **Black Forest Community Center** at the **intersection of Black Forest and Shoup roads**, north of Colorado Springs. Tickets for this or any other Black Rose event are on sale at Peak Music, Graner Music and the Colorado Springs Folklore

THE BLACK ROSE ACOUSTIC SOCIETY

and the
The Manitou Springs Mountain Music Festival
present

Renowned folksinger and America's foremost Autoharp virtuoso...

"Bowers is widely regarded as the leading virtuoso on the autoharp... Bowers also has distinct gifts as a singer and songwriter."
- People Magazine

"A brilliant, innovative autoharpist & powerful songwriter - the festival's single most powerful performance."
- The Boston Globe

"He plays the autoharp and when he picks up the instrument, the entire room changes... a very magical world, a music never heard before."
- The Chicago Sun-Times

"This man makes more music from an Autoharp than you can imagine from a 12 string guitar and a harpsichord combined. He has more stage presence and charisma than any stage performer in recent memory"
- The Washington Times



Bryan Bowers

with special guests

Volan & Uvegas

Saturday, May 6, 7:30 PM

at the Manitou Springs City Hall

606 Manitou Avenue, Manitou Springs

\$6.00 Black Rose members, \$10.00 general public

For more information regarding tickets or memberships, call 719-495-9654.

With no exaggeration, Bryan Bowers has been called the Earl Scruggs of the Autoharp. Like the five-string banjo legend, Bryan found a new way of playing a humble folk instrument and caught the attention of every other player of that instrument as well as launched a generation of new players. Part of the process is tuning some of the strings to unison with others to create a richer, more resonant chord sound. More of it has to do with the creative fire to get more music out of one instrument. If masterful playing weren't enough, Bryan also is a fine showman, a clever, dynamic solo artist who pulls his audiences into his performances. It's enough to get anyone to play the Autoharp. Big Muddy fans will remember Ron Wall playing the instrument with Ramona Jones' group and Win Grace playing with her family band. Both of these players have emulated Bryan for years.

Fortunately for us, Bryan found his way into the musical limelight back in his native Virginia in the early 1970s when the Dillardards introduced him at bluegrass clubs and festivals. The bluegrass community has been very supportive of Bryan's music, and his repertoire reflects his appreciation by including some of the classic songs in the style. Bryan also retains some of the music he heard in his boyhood in the 1940s in Virginia, as he often tagged along with field workers and railroad hands. The call-and-response form of the work song is one of Bryan's favorite ways to get an audience to sing.

With his impressive musical and performance skills Bryan helps keep bluegrass audiences more open to variations in the style, and he has been a favorite at festivals in the midwest for a long time. Frets Magazine included them in their "Gallery of Greats" after he won several readers polls, and in 1993 he was inducted into the Autoharp Hall of Fame. -From Bryan Bowers.com



Fingerstyle Blues & Ragtime Basics

Guitar Workshop with Mary Flower

Saturday February 28, 2004, 1:00 p.m. to 3:30 p.m.

The Black Rose Acoustic Society – Benet Hill Center Rm 111

2577 N. Chelton Rd.
Colorado Springs, CO

\$25 BRAS members/ \$30 general public
719-578-0254 / www.blackroseacoustic.org

Mary Flower Guitar Workshop

Those of you who were lucky enough to see Mary Flower and Rich Moore in concert at Benet Hill last November know that the chance of an up-close and personal guitar workshop with Mary Flower is not to be missed. Mary has been one of the finest blues and roots music performers in America for over thirty years. She teaches and performs regularly at blues festivals throughout the nation and abroad. In addition, she has been a prizewinner at both the 2000 and 2003 National Fingerpicking Guitar Championships – the second woman in 27 years to place in the top three.



This special workshop is designed for the intermediate player who has had some fingerpicking experience. Mary will explore the Piedmont or East Coast style of blues and ragtime best known by the playing of Gary Davis, Blind Boy Fuller and Blind Blake. The exercises and tunes provided will demonstrate the techniques that give this music a bounce: melodic syncopation, alternating bass and moveable chords that will strengthen solo playing. Mary will show the I-VI-II-V progression in 5 keys and how to connect the chords with bass runs.

Mary will also teach a variety of blues styles in this class to provide an overview of blues techniques. Boogie woogie, Delta blues, 8 and 12 bar formats with turnarounds, and some open tuning arrangements are just a few of the necessary foundations that Mary will cover. "How to improvise and keep it all fresh" will be the goal of this class!

Fingerpicks are optional, tab reading will be extremely helpful and recording the class is strongly encouraged.

Hope Grietzer

THE BLACK ROSE ACOUSTIC

presents

One of the world's greatest fingerstyle guitarists.

"Donohue is a natural entertainer who possesses bundles of charm and wit...his excellent guitar chops offer a balance of gentle, sensuous strumming and a deeper, bluesier touch." - San Francisco Chronicle

"Donohue's steel-string solos swing and boogie like good barroom piano playing. The complexity of his arrangements is obscured by effortless chops." - Acoustic Guitar magazine

"It's about as much harmonious sound as can be produced by two hands, wood, and strings." - Los Angeles Times

"Best blues from a guy who's not blind." - The Black Rose



Pat Donohue

Friday, September 29, 7:30 PM

at the Black Forest Community Center

intersection of Black Forest and Shoup Roads, north of Colorado Springs

\$6.00 Black Rose members, \$10.00 general public

For more information regarding tickets or memberships, call 719-495-9654.



THE BLACK ROSE

As official a publication as you're going to get from the Black Rose Acoustic Society
dedicated to traditional music in the Black Forest and Colorado Springs.

September 1995

Pat Donohue, September 29

by Christina Ortega

When a man like Pat Donohue comes to town, all you can say is "we're not worthy!". That's right, all you fingerstyle guitar fans. Have your burnt offerings ready, 'cuz one of the masters is coming to town.

What do we like best about Pat Donohue? It could be his prize-winning digits that won him a National Fingerpicking Guitar Championship. Or it could be his original songs that have been recorded by the likes of Chet Atkins and Suzy Boggus. Or it could be his voice, warm and engaging and as flexible as his fingers. Or it could be his hair (I'm a sucker for good personal grooming). Or it could be his homemade mix of country-blues tossed up with jazz piano rags. Greg Brown said it best when he compared his music to "...cool well water when you're thirsty, a fire when the stars come out...". And he gets our vote for "Best Blues From A Guy Who's Not Blind".

[continued on page 4...]

Pat Donohue (con't)

The Black Rose acoustic society is pleased to present this performer who has graced the stages of Winfield, Telluride, the Newport Folk Festival, A Prairie Home Companion, and will soon fill the Black Forest Community Center with some of the sweetest sounds ever to come out of a guitar, songs straight from the heart, and a voice that melds it all together.

The destination for your pilgrimage will be the Black Forest Community Center on Friday, Sept. 29th, 7:30 PM. Tickets are \$6/members and \$10/guests.

THE BLACK ROSE ACOUSTIC SOCIETY presents

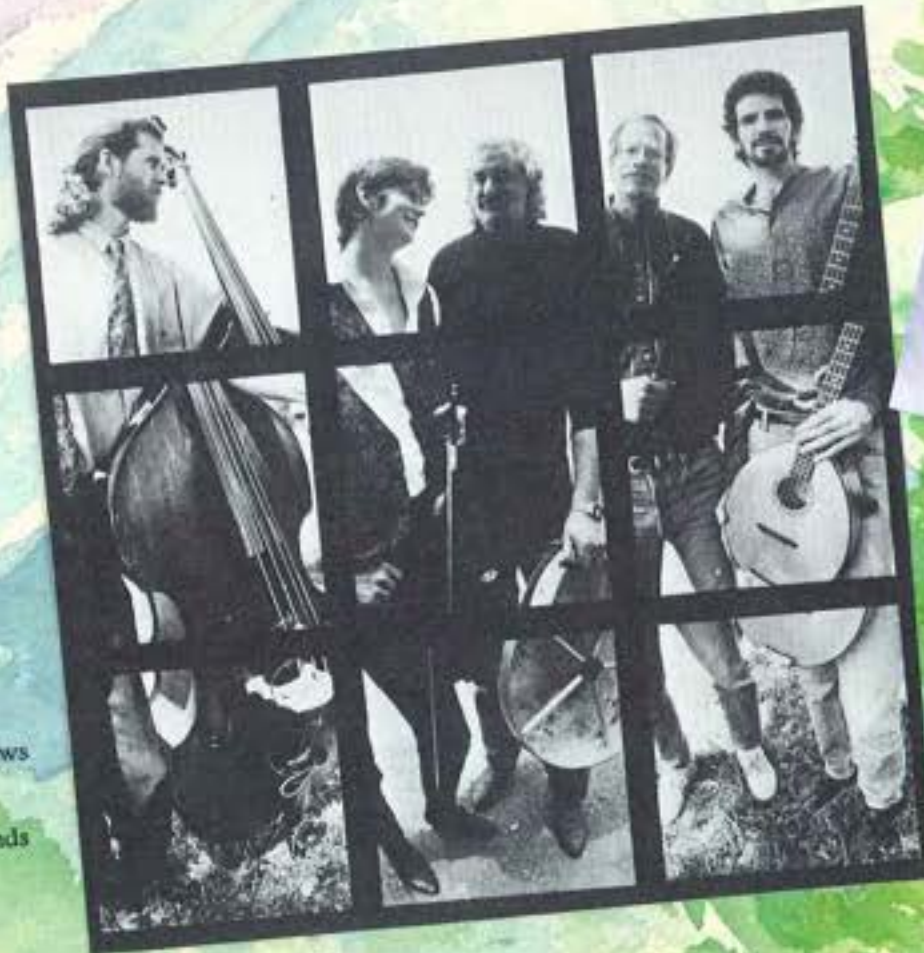
Colorado's premier Celtic ensemble

"One of the country's
most impressive acts
working in the Celtic
tradition"
- Michael Roberts,
Westword

"Some of the most
exciting and enter-
taining Celtic sounds
being heard today."
- Art Menius

"Colcannon plays
powerful, original
music that embraces
tradition and makes
it meaningful to a
new generation of
listeners."
- John Lehdorff,
Knight-Ridder News

"One of the best
traditional Irish bands
I've heard."
- Doc Watson



More than just another band playing music from the Irish tradition, Colcannon is one of the few groups performing today that has developed their own unique, recognizable and contemporary style while still keeping in firm touch with the heart and essence of traditional Celtic music. A concert with Colcannon includes traditional as well as original songs and instrumentals performed with all-acoustic instrumentation and presented with warmth, virtuosity and wit. Folk music, and the Celtic musical tradition in particular, has always spoken eloquently of the human condition, and the music of Colcannon speaks to the audience with laughter and longing, despair and hope, frustration and joy; the common threads of human experience. A concert with Colcannon weaves these threads together in a way that is intriguing, very funny, and always honest.

COLCANNON

Friday, April 21, 7:30 PM

at the Black Forest Community Center
intersection of Black Forest and Shoup Roads, north of Colorado Spr

\$6.00 Black Rose members, \$10.00 general public
For more information regarding tickets or memberships, call 719-481-9654.





A professional career that's spanned four decades has taken Mike Dowling from sideman, session player and band leader to solo performer and composer of amazing versatility. Possessed of a musical soul as old as the vintage instruments he favors, Mike draws inspiration from deep in the musical bag of American roots guitar styles.

Early in his career, Mike caught the attention of mandolinist Jethro Burns, jazz violin great Joe Venuti, and master fiddler Vassar Clements. In the 1970s, he worked and recorded with Burns and Venuti in Chicago and joined Vassar's first touring band for a stint on the road. Clements calls him simply, "One of the finest guitar players there is, anywhere." Long respected among his peers as a truly tasteful player, Mike can be heard on dozens of recordings including Clements' 1979 Grammy-nominated *Nashville Jam*.

With an engaging voice and an arsenal of elegant interpretations of old blues, swing, ragtime, and original tunes, it didn't take long for Mike to capture the hearts of acoustic music fans throughout the world. He's been a frequent guest on Minnesota Public Radio's *A Prairie Home Companion*, which brings us to...

Pat Donohue, whom Chet Atkins called "one of the greatest finger pickers in the world today." From ragtime to jazz to tenor neck blues to folk, Pat brings us to... Irish guitar artistry and melodic inspiration.

Though he considers himself foremost a folk guitarist, Pat's influences are rooted in bluesmen Blind Blake, Robert Johnson, Muddy Waters, and jazz pioneers Charlie Parker, Duke Ellington, and Miles Davis. He manages to seamlessly blend old blues with folk, and over the years he has captivated

DONOHUE

ADMIT ONE
The
BLACK ROSE ACOUSTIC SOCIETY
presents
Pat Donohue
Friday, Feb. 1, 2002, 7:30 PM
Black Forest Community Center
\$15 General Public
\$10 Black Rose Society Members
No. 150



No. 150

audiences with his unique original compositions, dazzling instrumentals and hilarious parodies.

As guitarist for the Guy's All-Star Shoe Band of *A Prairie Home Companion*, Pat is one of the most listened-to finger pickers in the world, and he frequently plays with some of the finest roots musicians in the world, which brings us back to Mike Dowling, which brings us to...

The new Pat Donohue & Mike Dowling album, *Two of a Kind*, and a musical collaboration so artful, so musical that if they were dancers, they'd be Fred and Ginger. No, wait; if Fred and Ginger had played guitar, this is how they would have done it. Or, well, you get the idea.

Join us at the Business of Art Center on Thursday, February 26 and be dazzled along with the rest of us.

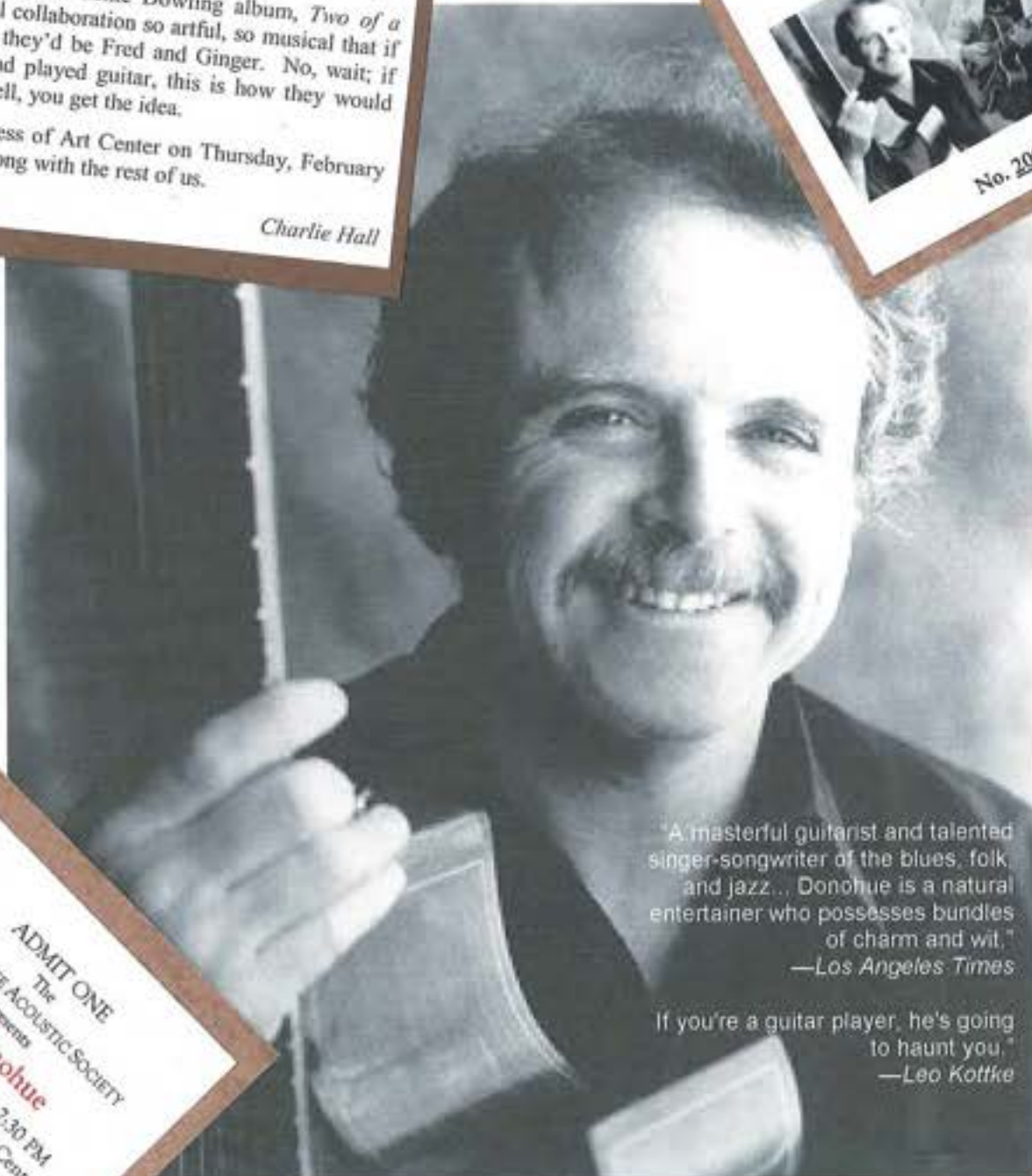
Charlie Hall

ADMIT ONE
The BLACK ROSE ACOUSTIC SOCIETY
presents

Pat Donohue & Mike Dowling
Thursday, February 26, 2004, 7:30 PM
Business of Art Center
513 Manitowish Avenue, Manitowish Springs
\$18 General Public
\$13 Black Rose Society Members
No. 200



No. 200



"A masterful guitarist and talented singer-songwriter of the blues, folk, and jazz... Donohue is a natural entertainer who possesses bundles of charm and wit."
—Los Angeles Times

If you're a guitar player, he's going to haunt you."
—Leo Kottke

PRESENTED BY

THE BLACK ROSE ACOUSTIC SOCIETY

FRIDAY, FEBRUARY 1, 2002, 7:30 P.M.

AT THE BLACK FOREST COMMUNITY CENTER
CORNER OF SHUPEL AND BLACK FOREST ROADS IN BLACK FOREST

TICKETS: \$15 GEN. PUBLIC ♦ \$10 BLACK ROSE ACOUSTIC SOCIETY MEMBERS

AVAILABLE AT: ALL BLACK ROSE EVENTS ♦ ONLINE AT WWW.BLACKROSEACOUSTIC.ORG

FOR MORE INFO: CALL 719-495-9654 OR SEE WWW.BLACKROSEACOUSTIC.ORG

bohola

Friday, November 28

Every Thanksgiving, it's also time for us to thank you, our members, with a very special concert. This year we're proud to present one of Irish music's premier groups, bohola, in their Christmas show, Nollaig.

This will be the very first time BRAS has hosted the same per-



our stage in February will understand why. You'll also notice that they're now a quartet, as Irish music's accordion virtuoso Jimmy Keane, fiddler extraordinaire Sean Cleland and remarkable vocalist/dordan player Pat Broaders are joined by stunning guitarist and vocalist Kat Eggleston.

Nollaig (the Irish word for Christmas, pronounced "null-ig") explores both the Christian and Pagan traditions surrounding the Winter Solstice in a mixture of song, spoken word, and instrumental pieces from Ireland, America, Scotland, Wales, England, Brittany and the other Celtic nations. The songs extend from the ancient Kilmore carols of Ireland to the humorous songs of the Irish-American vaudeville stage. The joyous words of poets and writers such as Patrick Kavanagh, Dylan Thomas, and John B. Keane whisk the audience back to a childhood Christmas while the holiday reels, jigs, marches, hornpipes, and polkas fill the air and set the feet to moving.

The Irish Voice calls bohola "an acoustic power trio for the new century, a group whose instrumental virtuosity, strong vocals and stunning arrangements place them at the leading edge of today's traditional music scene."

celebrating a rich Irish heritage, both here and abroad.

Accordionist Jimmy Keane was born in London of Irish-speaking parents. He's the son of a sean nos (old style) singer, and has been All-Ireland accordion champion five times over. Keane composes and arranges Irish music and has produced and recorded numerous albums. Many regard Keane as the premier exponent of Irish music on the piano accordion. Noted University of Limerick professor, composer, and musician Micheál Ó Súilleabháin praised Keane as the "savior of the piano accordion." *Emusic* described him as "one of the true giants of Irish traditional music of the past 50 years."

Keane has performed and recorded with some of the best musicians in Irish music over the years, including Liz Carroll, Michael Flatley, Mick Moloney, Eileen Ivers, Seamus Egan, and Dennis Cahill. However, it wasn't until he started playing with Sean Cleland and Pat Broaders that his style of Irish music "really started to jell and this big, huge, raw and powerful sound came out of nowhere," he said. "We were like a three-handed glove - instinctively darting in and out of the music as if we were 'as-one' playing the same big instrument."

Fiddler Sean Cleland was born in Milwaukee and raised by his Irish-American parents in Chicago. He began playing Irish music during the 1970s. Over the years he has won numerous Midwest and North American Fleadh Cheoil (Irish music competition) titles. In the 1980s, he ventured out from playing straight traditional music and founded the alternative Irish/Celtic rock group The Drovers. While with The Drovers, he recorded three critically-acclaimed albums and toured extensively. He also appeared in two major motion pictures: "Backdraft" (1991) and "Blink" (1994). "What is really magical about Sean's melodic style of fiddle playing," said Keane, "is his stealth way of blending in with my accordion playing. It is truly amazing—at times, it is like listening to a mirror image. He is the ultimate duet partner."

Irishman Pat Broaders plays the dordan (a larger version of an Irish-style bouzouki) and lends his brilliant vocals to bohola's sound. Broaders arrived in Chicago from Ireland in the 1990s. "Pat is a real veteran of the Irish music scene both here and abroad, playing, recording, and performing with many artists and bands over the years," said Keane. "Pat has this acute sense of music and rhythm that enables him to 'lock in' his dordan playing to whatever I might do musically and rhythmically. The synergy that results spurs on bohola and draws in the audience." Broaders has performed and recorded with Liz Carroll, Martin Hayes, Larry O'Connell, John Williams and The Drovers.

... carries forward the traditional Irish music art form while giving their special touch to the music—and creating a sound that won't let you sit still.

bohola

Saturday, February 22

Comedian Robert Klein once complained, "I can't stop my leg." The most reasonable explanation for this unusual condition is that Klein had prolonged exposure to bohola, a traditional Irish power trio with a knack for getting all those limbs bouncing around uncontrollably.

Chicago-based bohola (the name comes from a jig from the town of Bohola, County Mayo) is made up of Jimmy Keane, Sean Cleland and Pat Broaders, three masterful musicians who play driving, yet emotive Celtic music with roots in the "pure drop" tradition. Mix that up with the raw and gritty nature of the Irish-American experience, and you get bohola's powerful, rich, energetic and distinctive sound.

They'll bring their infectious sound to the Black Forest Community Center at 7:30 p.m. on February 22. Concertgoers can count on hearing lively jigs, reels and hornpipes—both old and new, as well as the classical-influenced works of Irish composers, traditional songs and words

82700
NOLLAIG - A CELTIC CELEBRATION OF CHRISTMAS WITH BOHOLA
Nov. 28, 2003
Black Forest Community Center
\$8 BRAS members
\$15 general public

The Black Rose Acoustic Society presents
NOLLAIG - A CELTIC CELEBRATION OF CHRISTMAS WITH BOHOLA
Friday, Nov 28, 2003 7:30 pm
Black Forest Community Ctr.
\$8.00 BRAS members
\$15.00 general public

ADMIT ONE
The BLACK ROSE ACOUSTIC SOCIETY presents
bohola
Saturday, Feb. 22, 2003, 7:30 PM
at the Black Forest Community Club
12530 Black Forest Road at Shoup
\$15 General Public
\$10 Black Rose Society Members
No. 200



82700

No. 200

THE BLACK ROSE ACOUSTIC SOCIETY

presents

In a special album release concert

FRONT RANGE



Front Range, Jan. 27th!

On Friday, January 27 at 8:00 PM, The Black Rose Acoustic Society will present Front Range in a special concert to celebrate the release of their third CD on Sugar Hill, *One Beautiful Day*. These guys went from Colorado favorites to national act a few years ago, propelled by strong, tight harmonies, dazzling picking, Bob Amos' original songwriting, and their unique sound, contemporary but rooted in traditional bluegrass; *Bluegrass Unlimited* calls it "soulful, thoughtful bluegrass with a liberating Western approach." With Bob Amos on guitar and lead vocals, Mike Lantz on mandolin and vocals, Bob Dick on bass and vocals, and Ron Lynam on banjo, fiddle, and vocals, it's notable that all four members were banjo players at one time, according to *Bluegrass Now*, "until they got help".

Tickets for the show are \$10/general public, \$6/members, and you can buy them at the door, at the Colorado Springs Folklore Center downtown, and at Peak Music on the west side. This is one of the finest bluegrass bands in the country today, and you get to see them where there ain't a bad seat in the house, for a price that can't be beat.

Bluegrass Music

One Beautiful Day Along the Front Range

Colorado darlings **Front Range** have gone from local troubadours to nationally known would-be megastars in the past few years. Strong, tight harmonies, dazzling picking and **Bob Amos'** original songwriting have taken Front Range to the forefront of Western bluegrass music.

The band (of whom all four members confess to being banjo players at one time or another) is celebrating the release of its new CD, *One Beautiful Day*, with a show sponsored by the Black Rose Acoustic Society at the **Black Forest Community Center**, the corner of Shoup and Black Forest roads, Fri., Jan. 27, 8 p.m. \$10, 495-9654.

Bob Amos, Mike Lantz, Ron Lyman
and Bob Dick are Front Range.

Friday, January 27, 8:00 PM

at the Black Forest Community Center

intersection of Black Forest and Shoup Roads, north of Colorado Springs

\$6.00 Black Rose members, \$10.00 general public

Tickets available through Peak Music and the Colorado Springs Folklore Center.
For more information regarding tickets or memberships, call 495-9654.

Thanks to Our Members Concert



The Waybacks
November 22

We may have to install seatbelts and toeholds for our Annual Thanks to Our Members concert featuring The Waybacks. This San Francisco-based string quintet has been burning up the festival circuit and gleaming rave reviews. At Kerrville, organizers said The Waybacks are "excellent musicians and delightful human beings. They brought the house 'up' and kept it there through three encores at the Kerrville Folk Festival. We can't wait to have them back."

The Waybacks take their listeners on a wild ride of Newgrass, Celtic, old jazz, folk and Grappelli-esque swing, all fueled by virtuosic flatpicking, fingerstyle, fiddle and mandolin. They've been compared to the earlier versions of David Grisman Quintet. Their style? It's been called "acoustic mayhem."

Concert-goers are likely to hear everything from covers of Blind Blake, John Fahey, Charlie Parker and The Juggernauts' King Louie, to a host of rousing originals, all interspersed with The Waybacks' trademark wacky sense of humor and "no respect whatsoever for standard operating procedure."

Their debut CD, *Wayback*, released in 2000, made a name for them. The Waybacks play live, as the name suggests, and in a variety of settings and instruments.

James Nashvill...
alternativ...
lin, to writ...
with Bay A...
guitar, Hum...

ADMIT ONE
The
BLACK ROSE ACOUSTIC SOCIETY
presents its
Thanks to Our Members
Concert



Friday, Nov. 22, 2002, 7:30 p.m.
Black Forest Community Center
12530 Black Forest Rd.
Black Forest, Colorado
\$17 General Public
\$7 Black Rose Members
No. 225

way Band, he...
recently has perform...
Elliot, Johnny Pay...
Hearts on Fire and...
bands. Stevie Coyle...
vocals, learned how to play the guitar by listening to old Ventures albums. His bio leaves one wondering if it's truth or fiction, as it includes stints with The Royal Lichenstein Circus, gigs emceeing killer-whale shows, acting in national television commercials and performing stand-up comedy as one of The Reagan Brothers at The Improv and The Comedy Store in Los Angeles. Coyle is a former member of The Foremen as well as The Frontmen. Joe Kyle Jr., on standup bass and vocals, was drawn to the bass through his father's extensive collection of jazz records. He bought his first double bass in 1990, and has since become known for his agility, adaptability and his propensity for slap bass and tragi-comic asides. His tendency to destroy instruments makes him a favorite among luthiers and repairmen. Chuck Hamilton, on drums & percussion, is a native Montanan who has played everything from sacred orchestral music in Norwegian cathedrals to honky-tonk blues in Butte. He played with the Lost Highway Band, has gigged with swing, jazz and blues groups. Over the years, he's performed with Clarence "Gatemouth" Brown, Norton Buffalo and Lawrence Welk.

Hang on, The Waybacks promise an unforgettable acoustic ride. Don't miss this special Thanks to Our Members concert!

Jane Turnis

The Waybacks



Special Concert at The Hill



The Waybacks
Saturday, October 4

including professional associations with a host figure. Fleet-fingered and muddy-booted, they The success of the group's approach is evident enraptured, stand drop-jawed at breathtaking sense of the term, one whose ardent fan base s

ADMIT ONE
The
BLACK ROSE ACOUSTIC SOCIETY
presents
The Waybacks
Saturday, October 4, 2003, 7:30 PM
Benet Hill Center Auditorium
2577 N. Chelton Rd, Colo. Spgs.
\$18 General Public
\$13 Black Rose Society Members
No. 200



No. 200

st year will tell you, The Waybacks Possessed of dazzling instrumental acoustic musical styles, they took North

approach. They embrace multiple gen- not, rendering them all with character- newgrass and western swing to jug- sic to improvisational excursions that is wild, energetic and unpredictable. mate sense of adventure, they stand in the forefront of New American acous-

a, The Waybacks are Wayne Jacques, amilton and Joe Kyle Jr. Nearly a cen- steps onstage with them at every gig- blin' Jack Elliot to Lawrence Welk. Go

ages, shapes and tastes, whether they sit dance. This is a populist band in the best

Acoustic Spotlight—Joe Uveges

Those who do it well provide the rest of us with hours of pleasure. Joe Uveges is such a man. At first hearing his songs are simple and clear and draw you in. On subsequent listen you discover new meanings and music you didn't know was there before.

Joe's start is in songwriting. I like to tell a story. I am a folk musician in the non-traditional sense. I like story songs that are evocative poetry and the emotions evoke a response in you. I like a strong lyric and the music to be accessible lyrically, melodically and harmonically. I just love great songs. I love harmonies. My favorite song I have written is 'Little Bird'. It is an engaging, true story with a message and a sweet message. The event actually happened near Butte, Montana. I like songs with hope."

Joe is a student of songwriting, too. He studies and enjoys the work of a variety of songwriters. "Peter Mayer is the best songwriter I've ever heard. He has four fantastic CDs. Also, Dave Carter and Tracy Grammer were a fantastic songwriting duo. They were songwriter/poets who produce amazing lyrics and melodies." Many of Joe's favorite songs are on his five favorite albums of all times: Cat Stevens' *Tea for the Tillerman*, Crosby, Stills and Nash's *Deja Vu*, Peter Mayer's *Million Year Mind*, Bruce Cockburn's *Dancing in the Dragon's Jaw*, and David Gray's *A Century Ends*.

"For me, music is a mixture of two things. I am an inherent performer and I am completely taken with the music. Music is a creative outlet for me. Next to prayer it is the only thing I do every day. Music is what I use to see myself. It gives me a sense of worth and at the same time allows me to look deeper into myself and see how I measure up. Every day I am thinking about songs. I play with the intention of singing a song." When you see Joe perform you are struck by the joy he gets from the music. He is having a good time and, believe me, it is contagious. Some performers play the music *for* you. Joe enjoys it *with* you.

He was born in New Jersey and grew up in Delanson, New York just outside of Albany. His parents were teachers although his mother was a stay-at-home mom most of his life. His three younger brothers still live in upstate New York. Joe's parents were very musical. "Both of my parents sang to us. My mom sang to us every single night of my childhood. That is not an exaggeration. My dad sang to us, too. He sang 'Salve Regina' and Gregorian chant. Maybe that is why I am drawn to songs with one chord." Joe was enthralled with rhythms early on. "My dad put up a swing for us in the basement. It had a unique creaking sound and I remember singing Harry Chapin's 'Taxi' and James Taylor's 'Carolina In My

Mind' in rhythm to the swing."

Piano was his first instrument. He studied it from the age of seven to seventeen and is a "good classical pianist. I fooled around with guitar at the age of twelve but quit and did not pick it up again until my neighbor at college got me interested in Neil Young and Jackson Brown." He still did not really get into playing well until later and for a long time was content to be a rhythm player.



Fourteen years ago Joe came to Colorado to visit a friend. His buddy was a great singer and they spent two weeks playing and writing songs. It was a life-changing two weeks. Joe found his spot here and decided to stay. "When I first came to Colorado I had a lousy guitar. One day I was in Rice Music and they told me they were giving away a guitar. I instantly knew I would win it. I entered the drawing a couple of times and, sure enough, they phoned and said I won. It was a much better guitar. It changes the way you play and write to have a better instrument. As I got better I found guitars that seemed to do more with certain instruments. I began lessons with Phil Volan and started working at it."

Joe met wife Kristen in massachusetts Springs. They have been married in office space on So. and Andrew, two very musical years and a very nice voice in the living room enough good supportive spouse believes in an

The great success of his released in 2002, has allowed music and less time in the and recently he has been taking Smith. "I play with it every hands. It improves my musicians poems to accompany it." He prefers else. You will often see him with Jim Sokol or Jennifer Griffis, although Northeast in September and October. He a Crosby, Stills and Nash tribute with Phil CD release party I put together a collection performers including Mark Smith on djembe and zer on bass as well as Steve, Phil, Jim and Jenni



Phil Volan, Joe Uveges & Jim Sokol
May 9

Lived in Colorado for years but never gone to Cave of the Winds, been to the top of Pikes Peak, or visited the Pro-Rock and travel miles to see it in someone else's back yard. The May 9 featured act is a combination of local acoustic talent which people would go on extended road trips to see. Although this gifted trio has performed together for years, they have never before graced our stage. Phil Volan has been a strong supporter of Black Rose since its inception. His to move one into a Zen state. Joe Uveges is another long time Friend of the Rose, and someone we see too seldom. Joe's simple, clear songs and flawless performances draw you in and remind you just why you love acoustic music. Jim Sokol, brings strong vocals and artistry that leaves you wanting more. A usually reliable source says Sokol, Uveges & Volan (SUV?) will be doing mostly Crosby, Stills & Nash songs. If we encourage them enough, they may even take the act on the road. Pikes Peak will be there tomorrow; this rare alignment of talent will only be available on May 9 at the Black Forest Community Center. Don't miss it!

Ron Thomas

Joe Uveges
Dancing On Thin Air

March 2003

July 1996

Joe Uveges, August 9

Come out and celebrate the day after Hope's birthday with one of the area's most popular entertainers, Joe Uveges. Joe's music, in the acoustic guitar-based folk/rock genre, is best described as poignant, personal, and heartfelt. Joe is best known for his wonderful work with long time partner Phil Volan. In 1996 they released their first CD entitled "Dancing On Thin Air", which has received airplay on numerous radio stations in the Rocky Mountain region. They have shared the stage with acts including Jonathan Brooke and Gordon Burt. Lynne is currently working on a solo project, due

Rusty Old American Dream

David Wilcox, Friday, January 9

The first time I heard David Wilcox on the radio, I had to pull off the road. The road happened to be I-25, so this was serious.

It was 1989, and KRCC was playing "Leave it Like It Is," Wilcox's offbeat ode to serendipity, explained in an unlikely anecdote about a tipped-over paint jar. The baritone voice had that open warmth reminiscent of James Taylor, the guitar work was pristine. But that simple, direct and witty story – that was something else. It demanded full attention.

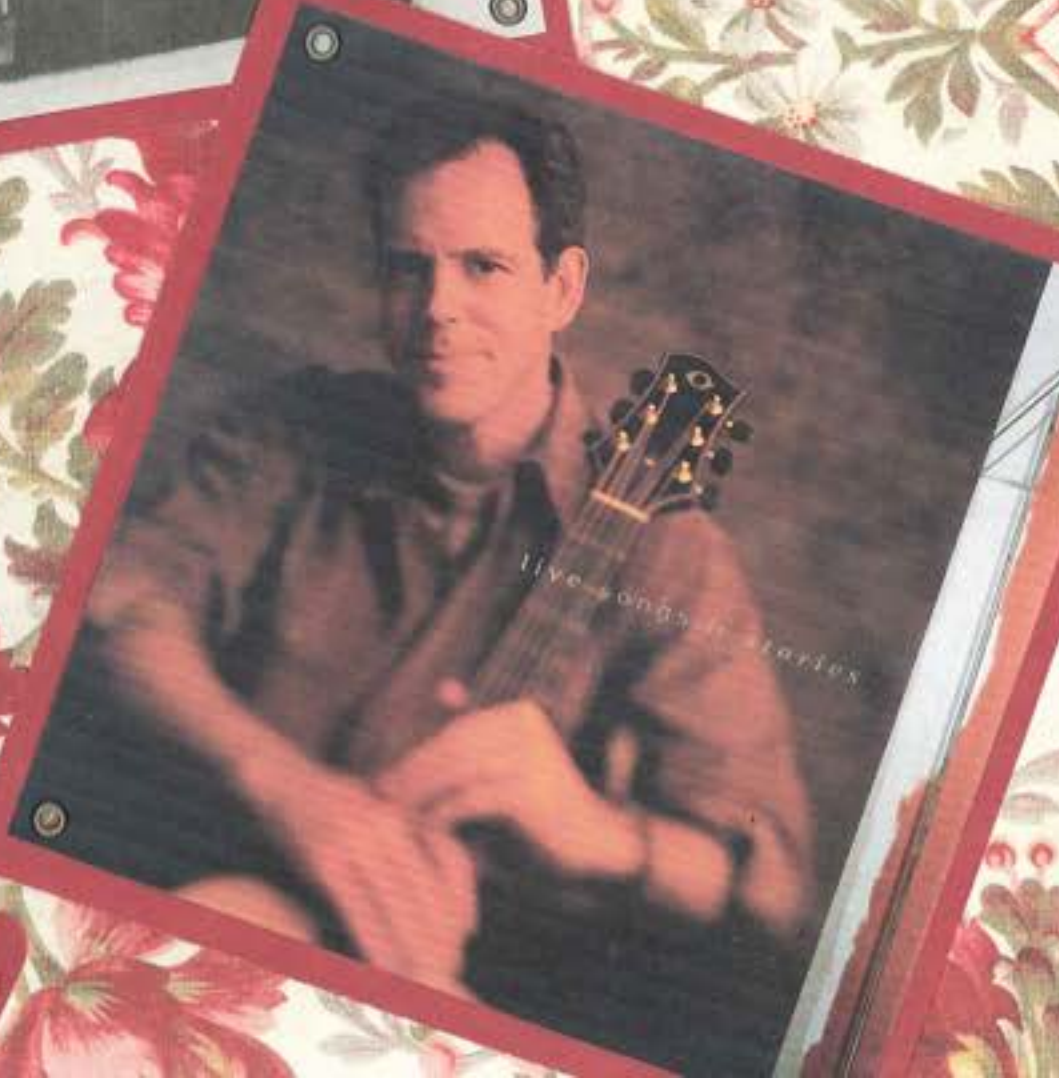
Wilcox has turned heads (and probably a few other cars) since 1987, when he released his first CD, *The Night Watchman*. In the following years, he would become a folk hero, with hits like "Rusty Old American Dream" and "Eye of the Hurricane." His propensity for using open tunings – inspired by Joni Mitchell songs he picked up when first learning to play – keeps fellow guitarists rapt. As if all those alternate tunings weren't enough, he's also responsible for thousands of capo mutilations; Wilcox carves up capos so some of his strings – bass or treble – aren't stopped. The resulting deeper lows, contrasted with the higher capoed strings, make his sound all the richer.

Wilcox first took up the guitar in college after hearing another student play "Buckets of Rain" by Bob Dylan. Within months, he was writing songs, and developing a knack for getting to the personal and emotional side of things, but also balancing that with nostalgia and humor.

His latest CD, *Into the Mystery*, is his 11th. In it, he draws from a range of inspirations – from post-September 11 New York City to his young son's wonder at the voices in the radio. Throughout, as in his live appearances, he tempers the deeper stuff with a characteristic sly humor – the very thing that made me pull off the road.

Wilcox has long been a crowd favorite at Colorado concerts and festivals. Whether you're a fan of the well-turned tale, an admirer of dazzling guitar playing, or a fellow capo mutilator, don't miss seeing this master musician at Benet Hill Center's auditorium on Jan. 9.

Jane Turnis



January 2004

February 2003

Stephen Bennett—What a Show!

May 5 won't be forgotten by people who attended the Stephen Bennett concert, presented by the Black Rose Acoustic Society at the First Congregational Church in downtown Colorado Springs. Forget Cinco de Mayo! Hereafter, May 5 will mark The Day We All Learned How Magnificently a Guitar Can Be Played. Take "Balcony Boogie." Stephen wrote it after hearing Tommy Emmanuel, an Australian, play at a Chet Atkins Invitational guitarist convention. Stephen was also invited to play there, among the world's most elite guitarists. Although it is not easy to imagine a picker as good as Stephen, he swore that Tommy is among the best—maybe THE best. Anyway, Bennett said that after hearing Tommy, he was in his room brooding about a person having such total mastery of the guitar. Depressed about how he compared, Stephen considered jumping off the balcony. But he did not do so "because of indecision over whether to land on the grass or concrete." Thank goodness that he decided not to jump, for lots of reasons. He survived, and we got to hear "Balcony Boogie."

At the break, I told BRAS president Charlie Hall—a fine guitarist in his own right—that we should locate that hotel room and jump. Out of deference to Charlie's playing skill, I said that I'd take the concrete and he could have the grass. We agreed that after the concert we would seek the hotel address. However, by the time the evening was over, we had both decided that leaving this veil of tears would rob us of future opportunities to hear such great music.

Stephen moved easily between a six-string guitar, a harp guitar and a 1930 National steel resonator slide guitar. We got blues, folk, jazz, classical, traditional—you name it. Some of it was Bennett's original stuff, and some was a mix of great oldies that spanned the guitar gamut, from country music to movie sound tracks. There was "Blackberry Blossom," which he once played with a symphony orchestra near Washington, D.C. Then "Jonathon Rag," and "Amazing Grace," played on the metal slide guitar. Maybelle Carter would have been proud of Stephen's rendition of "Wildwood Flower," the lead song in a wonderful medley that included "America." And the old campground favorite, "Whiskey Before Breakfast." Another medley later in the set led off with "American Patrol." The harp guitar work was especially wonderful. I can still hear "Walking in the Air," from the animated movie, *The Snowman*, and "If I Only Had a Brain," from *The Wizard of Oz*. We were transported back to *Casablanca* with "As Time Goes By." And more oldie pleasure arrived in Cole Porter's "What is This Thing Called Love." In a flawless 27-song set, Stephen played just about everything except "Thanks for the Memories." We'll play that one, for him. Thanks for the memories, Stephen. Please bring 'em back to us again in a return performance.

Charlie Vervalin

Three Special Concerts



Stephen Bennett

Saturday, February 1

Many of you remember Stephen's amazing playing from his 2001 BRAS show with Tommy Emmanuel, or from his two prior concerts with us. This will make his fourth time here, and it seems like some kind of record that he's not yet made it to the Black Forest Community Center.

His breadth of style reaches from from Scott Joplin to George Gershwin to Merle Travis, bluegrass to blues to rock & roll. Some know him as the 1987 National Flatpicking Champion, but that kind of technique is not what sets him apart. It's his music, not the notes; when he plays "Sea Rose Beach," his beautiful tone painting of the Oregon Coast, you feel the beauty of the sea in his rich harmonies, steel-string resonance and delicate touch. When he plays "Balcony Boogie," he digs a groove so deep you can't get out. He has blistering speed, but uses it judiciously, and only when the *music* calls

Whether playing his great-grandfather's Dyer Brothers harp guitar, his 1930 National Steel or a standard 6-string, Stephen Bennett is one of the great guitarists of our time, both in live performance and on record. His diverse musical influences join with incredible technique and a three-decade love affair with the sound of guitar strings to make music that will make you smile, make you boogie in your seat, and make you wish you'd practiced more.

for it. One of his finest pieces is his harp guitar arrangement of Herman Hupfeld's "As Time Goes By."

Stephen is a perennial favorite at the Walnut Valley Festival in Winfield, KS, and has performed there almost every year since 1988. He's performed on "A Prairie Home Companion" and is a regular performer and teacher at "Chetfest," the annual convention of the Chet Atkins Appreciation Society. He tours regularly in the U.S. and Europe, and for the past few years has been America's musical ambassador at prestigious guitar festivals in France and Italy. This year, he'll be doing his first tour of New Zealand and Australia with Tommy Emmanuel.

Stephen's newest album, *Ten*, named for his ten fingers, also happens to be his tenth album, not counting collections that feature his playing. His music has received a huge amount of critical praise over the years, and his *Guitar Town* album was included in *Acoustic Guitar* magazine's "Hit List." Three of his harp guitar compositions have been included in Narada's compilations of the best contemporary acoustic guitar music. His arrangement and performance of Tchaikovsky's Nutcracker Suite has been played on radio stations around the United States and is regarded in some quarters as *the* alternative version.

He's a master of styles, composition and the guitar, and sings pretty well, too. Join us on Saturday, February

May 2000



ADMISSION
FREE
The
BLACK ROSE ACOUSTIC SOCIETY
presents
Stephen Bennett
Saturday, Feb. 1, 2003, 7:30 PM
at the
Business of Art Center
513 Manitou Ave.
Manitou Springs
\$15 General Public
\$10 Black Rose Society Members
No. 225



No. 225

TICKETS HERE

JOHN McCUTCHEON

Frid
Feb
Be

February 2003



ADMIT ONE
The
BLACK ROSE ACOUSTIC SOCIETY
presents
John McCutcheon
Friday, February 6, 2004, 7:30 PM
Benet Hill Center Auditorium
2577 N. Chelton Rd, Colo. Spgs.
\$15 General Public
\$12 Black Rose Society Members
No. 200



No. 200

John McCutcheon, Nov. 18

by Christina Ortega

Tired of the same old folk concert? Would you rather chew on tin foil than listen to one more boomer interpret Woody Guthrie songs? Can't think of the last time you said, "Gee, honey, I wonder if there are any homemade dulcimer concerts happening in

November 1995

Thanks to Our Members Concert - John McCutcheon

It's been four long years since last he graced our stage. The Black Rose Acoustic Society is proud to welcome John McCutcheon as the special performer for this year's "Thanks to our Members" concert on Friday, November 12, 7:30 PM at the Black Forest Community Center.

John McCutcheon has appeared around the world, delighting audiences of families and adults with exceptional musicianship, mind-boggling versatility, humor, insight, and consummate performance skills. Whether he's playing at Lincoln Center in New York, the Kirov Ballet Palace in Vancouver, with a symphony on the Kansas plains or in a schoolhouse in Virginia, audiences know they are part of something special. With "the charisma of Pete Seeger, the storytelling ability of Garrison Keillor, the virtuosity of an orchestra, and the repertoire of a library" (*Boston Globe*), John McCutcheon weaves a spell that prompted the *Washington Post* to christen his concerts "little feats of magic." With 25 albums, 4 Grammy nominations, a realm of raves from critics around the globe, and a world of wonder in his songs, it's no surprise that John is one of the most respected and loved folksingers in North America.

Raised in Wisconsin, John McCutcheon hitchhiked the Appalachian mountains with a backpack, a banjo, and a healthy measure of youthful curiosity. In the process, he discovered a new home, both musically and geographically. Learning at the feet of some of the great traditional masters, John mastered the banjo, guitar, fiddle, autoharp, mountain dulcimer, and jaw harp. He became a knowledgeable and powerful singer of traditional material, with a wry wit and

Hope Grietzer



September 1999

for a good story. But his real mastery is in his uncanny ability to see the meaning in the mundane, to lay out the horizons in one's own backyard. The praise for his songwriting—rich in detail and still broad in scope—has put him in the forefront of contemporary singer-songwriting.

winning albums he has recorded for the wee folk as well as the older, weary ones they tend to live with.

Irene Young

remember, as we say at the Black Rose Acoustic Society, "Fear no folk music!" Well, okay, I sorta live in mortal fear that I might record a duet with Los Lobos or Los Tigres del Norte or Los Ynglesias and Bob Dylan might record a duet with me someday - but that's different.)

**An Evening of
Guitar Champions**
Richard Smith & Julie Adams
With Special Guest Phil Volan



Cellist Julie Adams and 1st Place National Fingerstyle Guitar Champion Richard Smith



2nd Place National Fingerstyle Guitar Champion Phil Volan

"If you like my playing, you should hear Richard Smith."
- Tommy Emmanuel

"The most amazing guy I know on the guitar. He can play anything I know, only better."
- Chet Atkins

7:30 PM Friday Nov. 1, 2002
Business of Art Center
515 Manitou Ave. Manitou Springs, CO

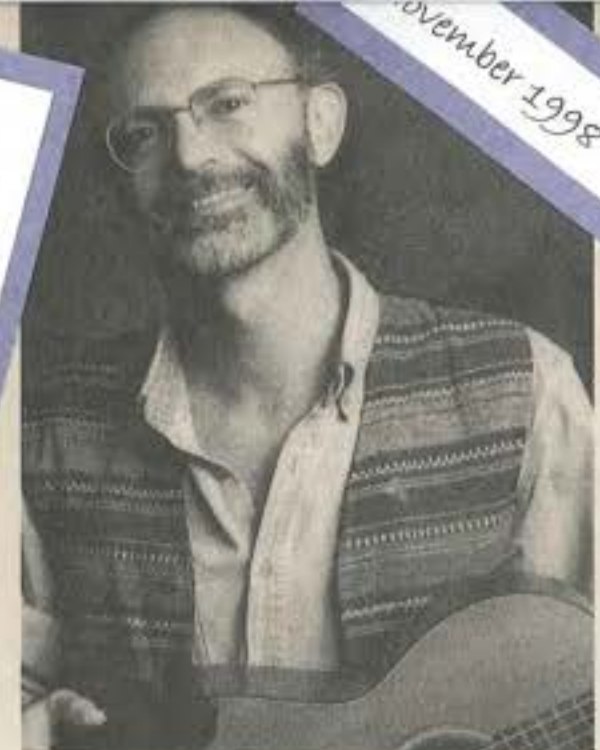
- \$15 General Public
- \$10 Black Rose Members
- Tickets can be purchased at the door
- Via phone (719) 685-1111
- www.blackroseacoustic.org
- At the door, evening doors open at 7:00 PM



ADMIT ONE
The
BLACK ROSE ACOUSTIC SOCIETY
presents
**Richard Smith
& Julie Adams**
with special guest
Phil Volan
Friday, Nov. 1, 2002, 7:30 PM
Business of Art Center
515 Manitou Avenue
Manitou Springs, CO
\$15 General Public
\$10 Black Rose Acoustic Society Member
No. 065



November 1998



Phil Volan, November 13

It's time to welcome back an old friend. On November 13, our only regular open stage of November and December, we'll feature the most popular folk performer of the Pike's Peak region when Phil Volan returns to our stage after a much-too-long absence. Besides being a gifted songwriter and singer, Phil is best known as a cookin' fingerstyle guitarist whose styles range from Rev. Gary Davis blues to Ragtime to Celtic. He's been named the region's "Best Folkie" and "Best Musician" by both the Gazette and the Independent, and is known both for his solo work and his collaborations with other fine performers such as Cindy Greene, Joe Uveges and pianist Steve Barta.

Phil is currently working on his fourth album; his prior work included *Dancing on Thin Air*, a duo album with Joe Uveges; a brilliant solo album entitled *Favorite Colors*; and his latest, a collaboration with pianist Steve Barta entitled *Time to Heal*.

And no, he hasn't forgotten how to do the old stuff. He does a great version of Tom Paxton's "The Last Thing on My Mind." I say we make him do it.

Charlie Hall

October 2003



**Harmony Singing
Workshop with
Volan, Uveges & Sokol**

Saturday,
October 18

Open to anyone who enjoys singing, this workshop will explore the importance of blend between voices, the types of harmonies appropriate to various styles, note options, descants—when where and why, along with examples of harmonies that work and harmonies that don't.

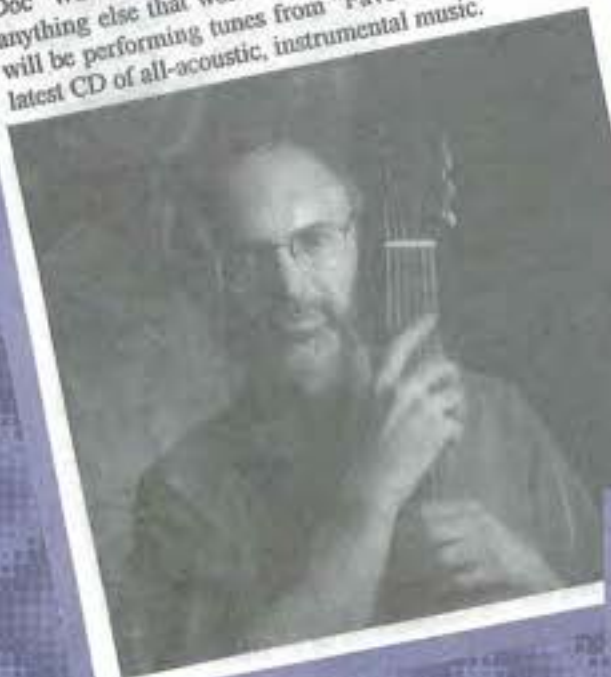
The seamless vocals of Phil Volan, Joe Uveges and Jim Sokol are well known to music lovers along the Front Range. The group's Crosby, Stills and Nash tribute shows have been playing to sell-out crowds all summer. In addition to the group's inspiring vocal harmonies, Phil Volan was first runner up in the 2002 National Fingerstyle Competition, and Joe Uveges' *One Down, One Across* CD was voted Best Local Release of the Year by the Gazette's Go! Reader's Choice Awards. When combined with Jim Sokol's passionate vocals, the music put forth by this trio always creates a memorable, magical event.

Join us for this fun workshop on Saturday, October 18, 10:00 a.m to 12:30, at the Benet Hill Center. See page 8 for directions. Cost is \$25 for Black Rose members; \$30 for the general public. Advance reservations are required. Call 719-578-0254 or visit www.blackroseacoustic.org to register.

Phil Volan, September 22

And the hits just keep on coming... Last year, Colorado Springs Independent readers named Phil Volan (below) "Best Local Folksinger". This year, the Gazette/Telegraph decided he was the "Best Local Folk Musician", and also named him runner-up for the title of "Best Local Musician", behind symphony conductor Christopher Wilkins. Fancy titles or no, we can guarantee you will enjoy him at our Sept. 22 open stage where he'll be our featured act.

Besides his great mix of old swing tunes, New Folk (whatever that is), old folk (whatever that is, too), Doc Watson, country, Brazilian, and just about anything else that works with guitar and voice, Phil will be performing tunes from "Favorite Colors", his latest CD of all-acoustic, instrumental music.



September 1995

The Black Rose Acoustic Society

PRESENTS



Beppe Gambetta & Carlo Aonzo

at

The Business of Art Center

515 Manitou Ave., Manitou Springs, Colorado

Friday June 7, 2002 7:30 p.m.

Doors Open at 7:00 p.m.

Admission: \$20 General Public, \$15 Black Rose Members

Workshops on Saturday June 8 at the B.A.C.

Flatpick Guitar (Beppe) 10:30 to 11:30 a.m., \$20 fee

Mandolin (Carlo) 12:30 to 1:30 p.m., \$20 fee

Tickets and information at all Black Rose Acoustic Society events
web at www.blackroseacoustic.org, or by phone at (719) 584-1111



The Black Rose Acoustic Society presents

Beppe Gambetta

And

Carlo Aonzo

Friday, June 7, 7:30 PM
The Business of Art Center
515 Manitou Ave.
Manitou Springs, CO

\$20 General Public
\$15 BRAS Members
No. 230

WORKSHOPS
with
Beppe Gambetta, Guitar
&
Carlo Aonzo, Mandolin
Where: The Business of Art Center's
Manitou Art Theatre
515 Manitou Ave., Manitou Springs
When: Saturday June 8, 2002