

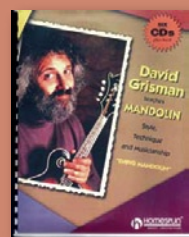
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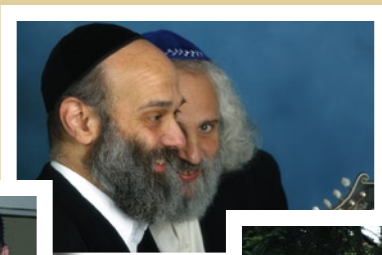
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THE ACOUSTIC NEWS

100% HANDMADE NEWSLETTER

2006

DAWG'S STILL GROOVIN' — DAVID GRISMAN QUINTET AT 30

Some things really do get better with age... "People who follow the acoustic music scene will know that this is some of the finest music out there," said Relix writer Rich Simon after listening to **Dawg's Groove**, the new Acoustic Disc CD marking the 30th Anniversary of the **David Grisman Quintet (DGQ)**. The band, in its various incarnations, has been David's vehicle for his own Dawg Music since the DGQ's first release back in 1976 touched off a revolution in acoustic instrumental music that has influenced several gen-

erations of string players and composers.

Dawg's Groove, "epitomizes the eclectic and adventurous musical spirit of Dawg Music," writes Vintage Guitar in its December, 2006 issue. The new CD welcomes back to the band the masterful drumming of **George Marsh** — "more hard bop than hippie," (Relix) — and also features bassist **Jim Kerwin**, flautist **Matt Eakle**, guitarist **Enrique Coria** and the Dawg himself, the inimitable **David Grisman** on the mandolin.



The ten original composi-



DGBX — AN OLD-FASHIONED BLUEGRASS EXPERIENCE

For the past few years, one of the best-kept secrets in Bluegrass has been a Bay Area band featuring a group of stellar local musicians called the **David Grisman Bluegrass Experience**.

DGBX concerts are usually standing room only, with people lining up for the chance to hear the Dawg himself play Bluegrass, what he describes as "my first big musical thrill."

The **David Grisman Bluegrass Experience** hit the road this past summer—and in tow was the band's inaugural CD, an exuberant, toe-tapping, hard-driving collection of Bluegrass standards now available for the first time outside concert venues. Sure to satisfy the Bluegrass traditionalist, **DGBX** opens with a dynamic version of the Monroe Brothers' "I'm Rolling On" and includes a Carter Family classic, "Engine 143," renditions of "Down the Road" by Flatt & Scruggs, Charlie Poole's "Baltimore Fire" and the Stanley Brothers' "Dream of the Min-

er's Child" and "Are You Afraid to Die".

Rounding out the traditional program are Grisman favorites "Old and In the Way" and "Dawgy Mountain Breakdown," better known

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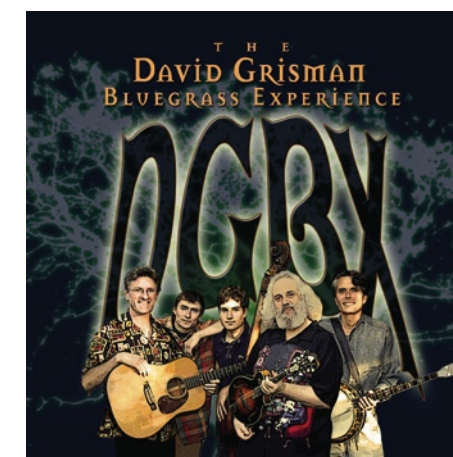
tions on **Dawg's Groove** could make this recording the band's most versatile yet. From the first tune, "Limestones" — a blend of traditional and modern jazz — through the last, "Blues for Vassar," David's homage to the legendary American fiddler and friend, each cut touches

"Both DGBX and Dawg's Groove deliver such fine sound that you have to wonder, 'How much better can it get?'"

— Acoustic Guitar magazine

on another influence in the Dawg's citizen-of-the-world-style. "Ella McDonnell" is Jim Kerwin's Celtic portrait of his Irish grandmother. Check out Matt Eakle's "My Friend Dawg," and "Zambola," a playful Dawg samba for the Latin touch.

Dawg's Groove is a heart-felt musical tribute. In addition to Jim and Matt's compositions, George's "Waltz for Lucy" is a moving melody in memory of his teenage daughter. "Tracy's Tune" is dedicated to David's talented partner who penned the title track. ("It friggin' swings," — Relix.) And, of course, the entire collection is a tribute to 30 years of music outside the mainstream of popular culture. ©



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AND THE BEAT GOES ON — WITH NEW SHABBOS WALTZ

Keep this in your permanent collection of world and acoustic music. Give it to a friend to play on Friday nights. Although no Jewish home should be without **New Shabbos Waltz**, the new Acoustic Disc release featuring **Andy Statman** and **David Grisman**, it will quickly take any music enthusiast to a place that knows no cultural boundary. “These songs are beautiful, and the quality of this recording will move

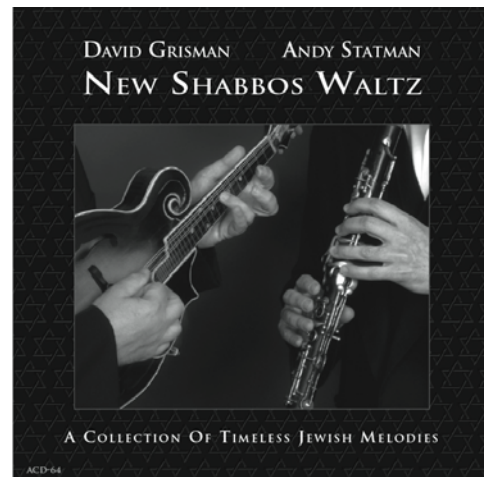


David Grisman and Andy Statman

people,” said **Andy Statman**, whose hypnotic clarinet and spirited mandolin, along with **David Grisman’s**, gives this collaboration universal appeal.

New Shabbos Waltz continues Andy and David’s musical exploration of their shared Jewish heritage. Like the critically acclaimed **Songs of Our Fathers** (released in 1995 by Acoustic Disc). **New Shabbos Waltz** is an instrumental collection of timeless melodies from ancient to modern times. Most of the selections are new versions of songs that are still heard in Hassidic Jewish communities in this country as well as Israel — on Shabbos (the Sabbath), on holidays and other celebrations. “People will know them,” said Andy, “and if they don’t, they will after hearing them once or twice.”

The CD opens with a clarinet/mandolin duet of the High Holy Day hymn, “**Avinu Malkeinu.**” The powerful “**Anim Zemiros,**” is an infectious, centuries-old German-Jewish melody often sung at the conclusion of the Sabbath morning service.



“**Yerusalayim Shel Zahav,**” written during the Six Day War, was an Israeli national hit. “These are tunes that I have played for years and will continue playing for years to come,” said Andy. “Music is limitless and the possibilities are there waiting to be discovered and explored.”

The supporting musicians include the legendary **Hal Blaine** (drums), **Bob Brozman** (steel guitar), **Zacharia Spellman** (tuba), **Samson Grisman** (bass) and DGQ members **Enrique Coria** (classic guitar) and **Jim Kerwin** (bass). The package includes photos with enlightening

COMPTON AND LONG — ‘BLUEGRASS IN REVERSE’

Who would think that in the middle of the first decade of the 21st Century, there would be a resurgence of interest in traditional roots music? But, judging by the success of **Mike Compton** and **David Long’s Stomp**, (ACD-63) it’s happening. A rousing romp through the deep rural south in a time before bluegrass, **Stomp** features 17 traditional and original vocals and instrumentals that conjure up the old-time sounds of the music **Bill Monroe** might have heard before he invented his own.

“It’s hard to imagine two musicians better equipped to tackle such a project,” wrote Newsweek’s music writer Malcolm Jones, who devoted four pages to **Stomp** online. (Google “Newsweek” and “Stomp” to find the article) “There is a lot of virtuoso playing on **Stomp**, but all the songs have the straightforward feel of two people making music for fun, without a lot of studio tricks.”

Stomp, a 2006 IBMA nominee for Recorded Event of the Year, received widespread critical acclaim. “I never tire of hearing Monroe’s originals, and the rest of the material on **Stomp** is just exhilarating,” said **Joe Ross** for Bluegrass Music Profiles. “Presented in raw-boned fashion, these



tunes will help us better understand the roots of bluegrass.”

“The old-time music scene is thriving, and **Stomp** is a vibrant and mandolin-filled journey back to those times,” wrote Bluegrass Unlimited. “The energy and the fullness of sound on this wonderful CD is intriguing and satisfying.”

To read reviews in total, and check out **Mike Compton** and **David Long’s** tour schedule, visit <http://www.mikecompton.net>. ☺

JIM KERWIN’S SIDE TO DAWG’S GROOVE

“Thirty years ago, I walked into San Francisco’s Great American Music Hall and had a life-changing experience. The DGQ was playing, and they were red-hot—amazing everyone with their chops and finesse. But it was the leader of the band that really got to me. I could tell from watching David Grisman that he had a special vision—one that bridged many musical styles. It came from a place I had been looking for—that place we call the “Real Deal.” It pays little attention to fads or technical hype and more to what makes great music—speaking from the soul in the languages of many traditions—and it was fun! That night I told my friends that this was the kind of band I wanted to play in. Careful what you wish for... Ten years later, I was invited to join the DGQ and I haven’t looked back. The vision continues.”

— *Jim Kerwin, bass player for the DGQ since 1985, from Dawg’s Groove liner notes*

DAWG’S STUDIO LOG

Dawg Studios has been staying occupied with acoustic sounds of all sorts. In addition to the two new Dawg CDs, recorded live in May & June, David made time to record a track for the recent CMH Release **Pickin’ on the Devil**, a compilation of acoustic renditions of Van Halen material. Calling on the production and rockin’ guitar skills of son Monroe and the upright bass chops of son **Samson, Dawg & Sons** made their recording debut with the help of DGQ drummer **George Marsh** and DGQ alum/fiddler **Darol Anger**.

September saw the studio reunion of two long time musical pals, **David Grisman** and **John Sebastian**, who began their recording careers together 43 years ago with the **Even Dozen Jug Band**. The two recorded a wide range of original material from both their extensive repertoires and from other traditional sources. Look for an Acoustic Disc release date early in 2007. ☺

SPOTLIGHT ON... MIKE COMPTON

His name may not be familiar to the popular culture — but the high-lonesome sound of his mandolin sure is. Anyone who has seen the hit movie or heard the Grammy-winning soundtrack from **Oh Brother, Where Art Thou**, at least knows the musicianship of **Mike Compton**, who is considered to be the greatest living exponent of the hard-driving style of Bill Monroe. These days, Mike, a 2006 IBMA nominee for Mandolinist of the Year, is finally getting some name recognition of his own. And a lot of that has to do with **Stomp**, the critically acclaimed project he and protégé **David Long** recorded for **Acoustic Disc**. (See Story, page 2.)

Stomp harkens back to an even earlier time than bluegrass—and in so doing reveals Mike to be one of the finest practitioners on the mandolin of all traditional American roots music, be it bluegrass, old-time, blues, gospel or ragtime.

Mike was born in 1956 in Jimmie Roger’s hometown of Meridian, Mississippi. His great



grandfather was an old-time fiddler. Mike got his first mandolin at 15 and started playing old-time standards with a teenage cousin. A local Meridian man introduced Mike to bluegrass by lending him his entire collection of Bill Monroe LP’s. Until that time, he had been listening to the music from **Deliverance** and trying to teach himself “**Rawhide**”

not knowing that Bill Monroe wrote it.

He moved to Nashville to play music when he was 21, and hasn’t stopped since. At 50, his resume reads like a page out of Who’s Who in Bluegrass. He’s a founding member of, and the current mandolinist in, the **Nashville Music Band**, has worked extensively with **David Grier, Dr. Ralph Stanley** and the late **John Hartford**. A fixture on the faculty of the Mandolin Symposium, Mike also spends much of his time teaching and continuing to master Monroe’s style.

“It’s like the Chinese alphabet,” he once said, “it would take two or three lifetimes to really understand it.” ☺

ACOUSTIC DISC DOWNLOADS — ‘THE FLOODGATES WILL OPEN’

For a long time, artists and labels resisted the idea of offering free music. But the tide has quickly been changing says Acoustic Disc’s **David Grisman** who is embracing what he calls, “the new medium for how music is delivered. The next frontier.” Right now, Acoustic Disc is gearing up for free daily music downloads on www.acousticdisc.com. But that’s just the beginning of what’s in store — or online, as the case may be.

“All sorts of music that I have accumulated, and projects that I can’t afford to turn into CDs, can be made available through downloads,” said David. “At some point, the floodgates will open.” In addition to archival material, living room jam sessions and live performances, David is working on download-only projects like **Acoustic Encounters**, a part interview and part performance program featuring musicians who have made the pilgrimage to Dawg Studios.

Of course, downloads won’t always be free. David predicts a time, and probably soon, when label manufactured compact discs will

be replaced altogether by digital downloads (“a much more flexible format,” he says) or at least go the way of LPs and tapes.

And free downloads will probably give way to a digital business model that works for music lovers and music makers alike. “This can really be a great thing,” said David. ☺

DGBX HARDCORE BLUEGRASS

Continued from front page

as the theme music from National Public Radio’s “Car Talk”. The DGBX features **Keith Little** (Ricky Skaggs, Dolly Parton and The Country Gentlemen) on 5-string banjo, guitar, mandolin and vocals, **Jim Nunally** (John Reischman & The Jaybirds) on guitar and vocals, **Chad Manning** on fiddle, **David** on mandolin and son **Samson Grisman** on bass. “This is old-fashioned, true-to-its-roots Bluegrass music,” said Sam, the youngest member of the DGBX at 16. “It’s not over arranged, it’s not too fast or over produced with pyrotechnics like pop Bluegrass. This is a recording that would make Bill proud.” ☺

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MISSION STATEMENT

Founded in 1990 by David Grisman, Acoustic Disc is an independent record label dedicated to the preservation and integrity of acoustic music, musicians and instruments.

Our signature CD’s cover all genres of acoustic music captivating audiences worldwide with master musicians, exceptional sound quality, text and graphics.