

STOMP MIKE COMPTON & DAVID LONG

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|---------------------------------|------------------------------------|
| 01 – Evening Prayer Blues | 13 – Standing on Jesus |
| 02 – Mississippi Bound | 14 – Black’s Run |
| 03 – Ashland Breakdown | 15 – Sweet Lizzie |
| 04 – Every Humble Knee Must Bow | 16 – Prison Blues |
| 05 – Old Mountaineer | 17 – Tanyards |
| 06 – Big Indian Blues | |
| 07 – The Old Ark’s a Movin’ | BONUS TRACKS |
| 08 – January Nightmare | 18 – Cumberland Valley |
| 09 – Stomp | 19 – Octave Stompin’ |
| 10 – How You Want It Done? | 20 – Mississippi Bound <i>alt.</i> |
| 11 – Vicksburg Stomp | 21 – Vicksburg Stomp <i>alt.</i> |
| 12 – Centipede Hop | 22 – Black’s Run <i>alt.</i> |
| | 23 – Prison Blues <i>alt.</i> |

Produced and Recorded by David Grisman for Dawg Productions



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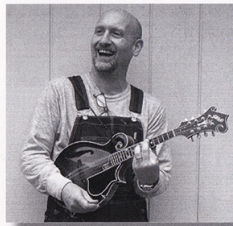
STOMP
DELUXE EDITION



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STOMP harkens back to old-time days and conjures up musical imagery from many roots of the American folk tree. As a long-standing admirer of Mike Compton’s mandolin interpretations of traditional repertoire, both obscure and widely known, it’s particularly exciting to find him in the singular company of yet another immensely talented kindred spirit and protege, David Long. Together they provide a refreshing alternative to the usual “progressive” direction that most bluegrass/old-time musicians are taking these days. Using Bill Monroe’s style as a springboard, they are exploring much fertile territory, old and newly written, and having a stompin’ good time in the process. We hope you do too!

— David Grisman



MIKE COMPTON

These tracks represent a departure from the established musical stance I am accustomed to, and I daresay, one that others are accustomed to hearing from me. My previous endeavors have been focused whole-heartedly upon the art of Bill Monroe and the furtherance of his musical legacy. But in the process of attempting to take his music apart to understand what he was saying to us, I ventured off onto a tangent – a side road that turned farther south.

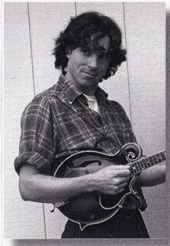


The geography is the Deep South of Texas, Louisiana, Mississippi, Alabama and Georgia. The time is one prior to the Monroe Brothers and the white hillbilly bands of the 30’s and 40’s — a time when rural musicians of various races played predominantly the same music, heavily flavored with blues, ragtime, minstrelsy, and fiddle tunes. This time in musical history holds a substantial romantic grip upon my senses and calls me to dig deeper into the past. There is evidence that Mr. Monroe was influenced by these sounds as well, so I do not feel that I have betrayed his efforts or my own. Indeed, I have strengthened my understanding of the music and culture of our grandfathers and provided myself with a firmer foundation.

The role of musicians in our culture, or any culture throughout recorded history, has been of great importance to its people. I learned, through my all too brief association with the late John Hartford, that we as musicians hold an exceptionally powerful position in society and a responsibility as vital and important as any other. Whether we congregate as a small ensemble or symphony orchestra, in living rooms, barns, coliseums or opera houses, our function is not merely to entertain, but to communicate to one another through a medium that is unparalleled in its ability to influence the feelings of the masses. I cannot think of a more important occupation to have chosen than that of musician.

It is my hope that the listener will find in this offering of tunes and songs, something of integrity and honesty, sadness and joy. The ritual we participate in is timeless. If you hear something herein that stirs your memories, soothes you, excites you, or causes you to reflect on the day, I am satisfied that I have done my job well.

— Mike Compton
www.mikecompton.net



DAVID LONG

In 1994 when I acquired my first mandolin I had no idea what I was getting myself into. Back then, if you would have said that in 11 years I'd be making this kind of music, I would have never believed it. In the last five years or so the music of Bill Monroe has taken on a particular (and peculiar) meaning for me. It has changed the way I think about the mandolin as a solo and rhythmic instrument. It's now a tool of expression and being able to play with Mike Compton has changed it in even another direction.

Now, modern bluegrass and mandolin playing is different from what it was 10 years ago let alone 50. So looking at Monroe, the benchmark, I try to imagine what alloyed his musical ideas. I would guess old time fiddle tunes, blues, rag time, gospel music, and the hard life style he must have led. In doing this I've been able to uncover a variety of musical ideas and possibilities that will hopefully broaden my musical vocabulary.

This record is not trying to recreate old 78's or Monroe's music and while these tunes are enjoyable to play, they help us understand more about what, perhaps, Bill Monroe would have listened to, and ultimately helps me learn more about how I can contribute to my own individual sound. I hope you enjoy it.

Improvingly,
David Long
www.bigevemusic.com

STOMP MIKE COMPTON *and* DAVID LONG

1. EVENING PRAYER BLUES* (Monroe) Mike, David - mandolins 4:40
2. MISSISSIPPI BOUND (Traditional)
Mike - lead vocal, guitar; David - tenor vocal, mandolin 2:44
3. ASHLAND BREAKDOWN* (Monroe) Mike - octave mandola;
David - mandolin 2:39
4. EVERY HUMBLE KNEE MUST BOW (Traditional)
Mike - lead vocal, guitar; David - tenor vocal, mandola 2:53
5. OLD MOUNTAINEER* (Monroe) Mike - mandolin solo 3:18
6. BIG INDIAN BLUES** (Compton) same as track 3 4:38
7. THE OLD ARK'S A MOVIN' (Traditional)
Mike - lead vocal, octave mandola; David - tenor vocal, mandolin 3:56
8. JANUARY NIGHTMARE*** (Long) David - mandolin solo 2:38
9. STOMP** (Compton) Mike - octave mandola solo 2:51
10. HOW YOU WANT IT DONE? (Traditional)
Mike - vocal, octave mandola; David - mandolin 4:10
11. VICKSBURG STOMP (Traditional) Mike - guitar; David - mandolin 2:01
12. CENTIPEDE HOP**, *** (Compton-Long) Mike, David - mandolins 3:53
13. STANDING ON JESUS (Traditional) same as track 2 2:46
14. BLACK'S RUN** (Compton) Mike - octave banjo mandolin solo 2:42
15. SWEET LIZZIE (Traditional) Mike - octave mandola; David - mandolin 2:33
16. PRISON BLUES (Traditional) same as track 7 5:34
17. TANYARDS* (Monroe) Mike, David - mandolins 4:08

Total Time: 60:13

* Bill Monroe Music ** Taterbug Music *** Big Eve Music



PRODUCED & RECORDED BY DAVID GRISMAN

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