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SAN DIEGO
ROUBADOOR

Alternative country, Americana, roots,
folk, gospel, and bluegrass music news

FREE



August 2003

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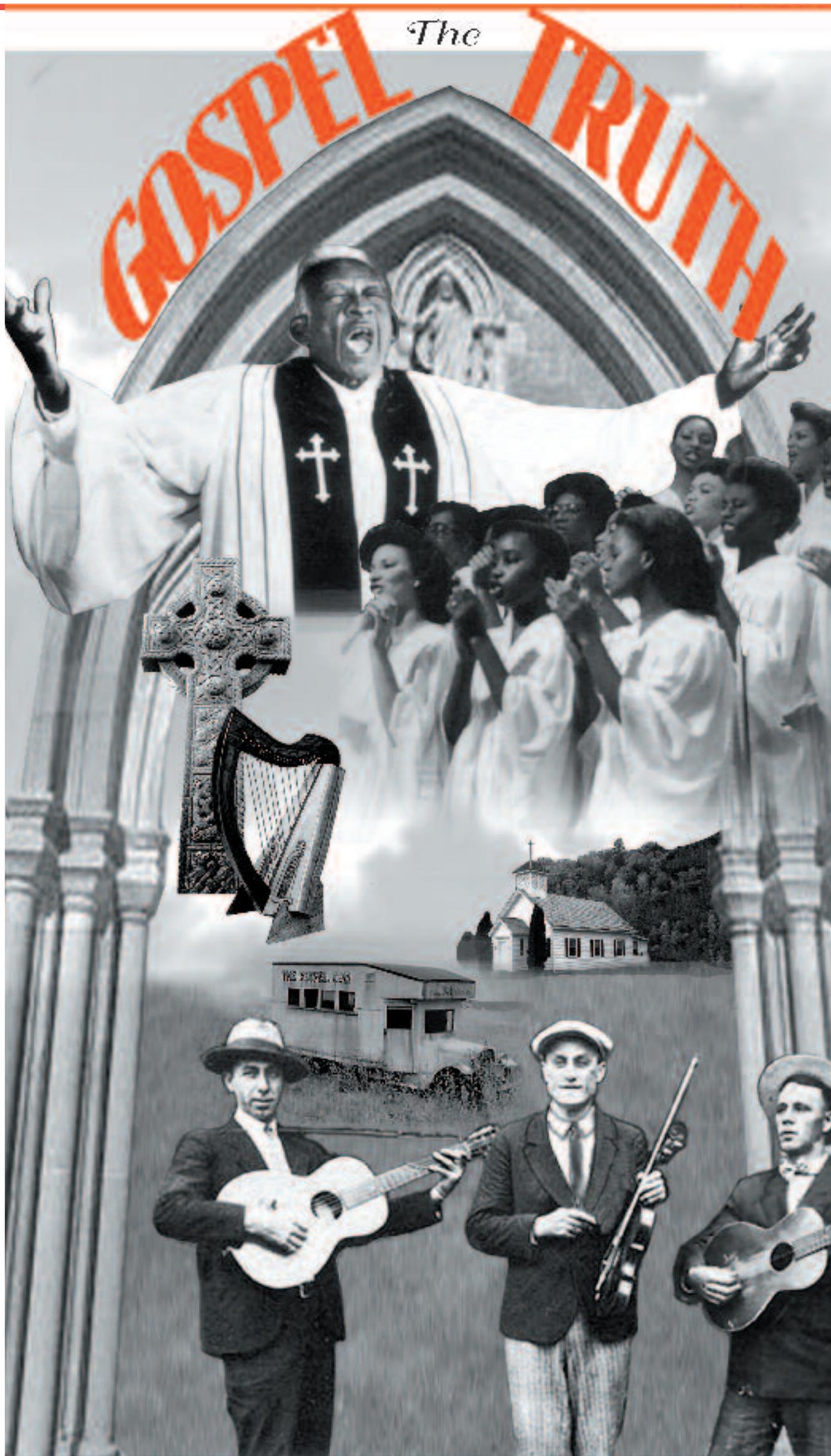
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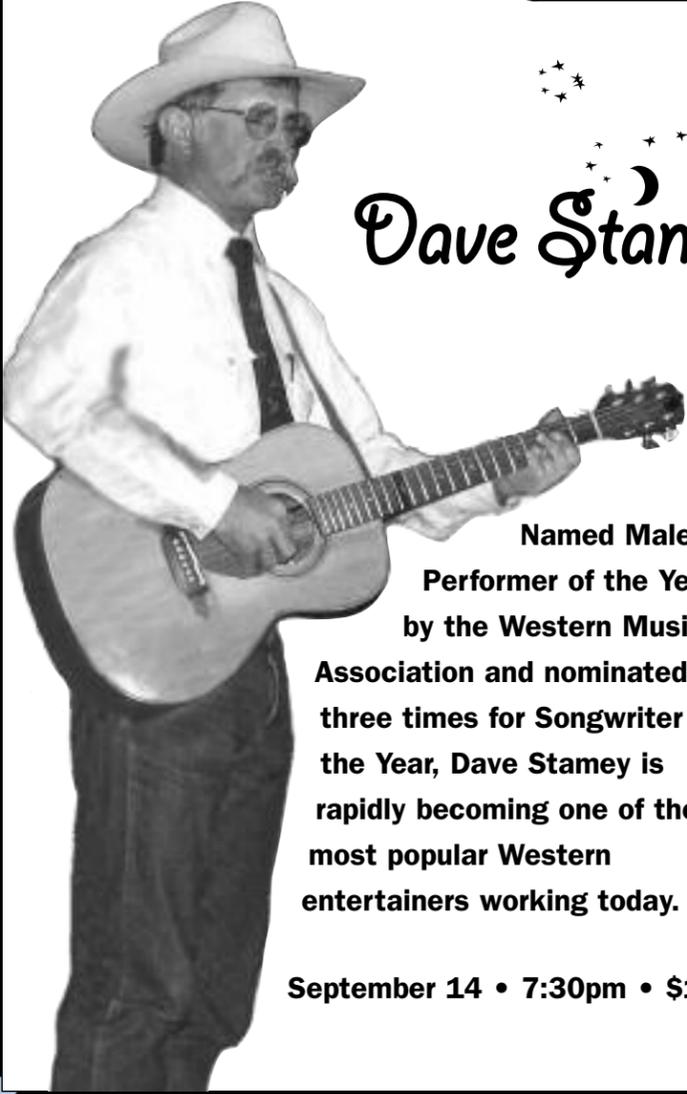
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SEPTEMBER 14



Dave Stamey

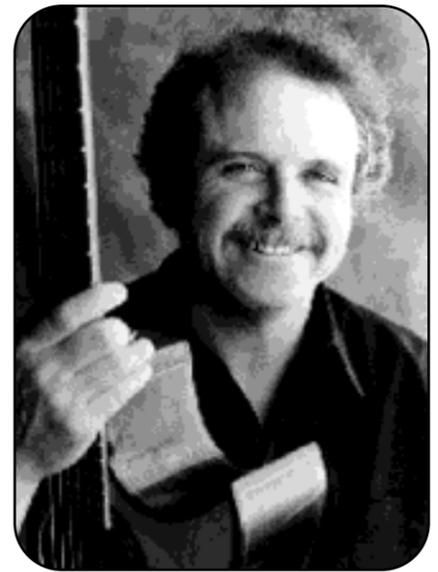
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welcome mat



MAILBOX

Dear Troubadour,

Thank you, thank you, thank you for actually covering the local music of note. DAMN, you guys have your fingers FIRMLY planted on the pulse of San Diego original talent's goings-on. I commend you.

Yours Very Truly,
Jessica Treat
Velveteen Rabbit AND
Special Events Coordinator
Music Mart

Dear San Diego Troubadour,

Greetings! I picked up a copy of your wonderful publication this past week and thought I should get in contact with you. My name is Scott Williams and I perform regularly on the hammered dulcimer in the San Diego metropolitan area. I also accompany myself with my own recordings of mandolins, guitars, mountain dulcimer, bass, ethnic drums, and other instruments.

I have recently left my corporate day job to fully pursue my home business, which is recording, playing, teaching, and promoting the hammered dulcimer. I will be writing a mission statement soon for my business, and it will most likely be very parallel to yours. Thank you for publishing such a great newspaper and for promoting this kind of music. I discovered your

paper while enjoying the Pacific Beach Block Party where I saw a need for the "Instrumentalists" stage. I think it is a genre that is overlooked in San Diego. I'm going to be contacting the Block Party about this for next year . . . perhaps there will be a *Troubadour* Stage.

Thanks again for doing what you're doing.

Sincerely,
Scott Williams

Ed. note: Scott Williams' CD is reviewed in this issue. See page 12.

Dear Troubadour,

I pick up each of your issues at Guitar Center or Moze Guitars and keep up with your latest music publishing every month, as you are the gap between the street-level working musicians and the big hype you see in all the other music publishing offerings in San Diego.

As a graybeard, silverback blues guitar player in San Diego, I've got a lot of highway on my tires and I've seen it all come and go in San Diego. You have been the first spark of music realism since the *Reader* came on the scene in the '70s. They lost their way when they went from newsprint to slicked-up *Rolling Stone* mag look alike and now are struggling for identity. You hang in there. As a



former music publisher/writer myself, I know your pain, agony, and labor of love. You are greatly appreciated, and I notice your publication goes fast and the *Readers* are stacked up, unused. Tells you what the pickers think.

Sincerely yours,
Mike Dollins

WRITE TO US!

We want to hear from you! Send your comments, feedback, and suggestions to: sdtroubadour@yahoo.com or to San Diego Troubadour, P.O. Box 164, La Jolla, CA 92038-0164.



MISSION

To promote, encourage, and provide an alternative voice for the great local music that is generally overlooked by the mass media; namely the genres of folk, country, roots, Americana, gospel, and bluegrass. To entertain, educate, and bring together players, writers, and lovers of these forms; to explore their foundations; and to expand the audience for these types of music.

To receive advertising rates and information, call 619/298-8488 or e-mail lizabbott@cox.net.

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full circle



by Bart Mendoza

It's a credit to the Beatles' popularity that not only do most people know a bit about the Fab Four, but they also know something of the group's peripheral players. That said, of all the supposed "fifth Beatles," only a very few can claim to have taken the stage as part of the band. Sadly, original bassist Stu Sutcliffe passed away in 1962, from a suspected brain aneurysm, as detailed in the 1994 film *Backbeat*. However drummer Pete Best and singer/guitarist Tony Sheridan, both mainstays of the band's black-leather Hamburg era, are still wowing crowds around the globe.

Recently, both Best and Sheridan were in town to perform at Beatlefair, a fan convention put together by the local Beatles Fan Club, Come Together. While they were only scheduled to play sets with their own bands, the pair did indeed get together on stage for a spirited version of "Johnny B. Goode," which brought the house down. It's not every day one gets the opportunity to see a historic moment such as this go down. Although the two remain firm friends and see each other from time to time while on their respective tours, this was the first time since 1962 that the two shared a stage.

Sitting in the backstage lounge with Best and Sheridan together with their respective bands, it's interesting to note their differences. What they have in common, besides the obvious, and what is clearly evident backstage, is a great sense of humor, with quips flying left and right. Best is a basically a shy, quiet man, clearly exhausted by his current month-long tour. Surrounded by a rambunctious younger bunch of musicians, including his brother Roag, the guitarists break into a spot-on version of the Doobie Brothers' "Long Train Running" to the amusement of those present. Sheridan, by contrast, is animated and seems to be a bundle of energy as he prepares to take the stage. When asked for an interview just before he goes on stage, he seems just a little disappointed. He'd love to chat with the fans, but he's mostly just anxious to perform.

A cursory introduction to Best and Sheridan will show us that Best's story is pretty well known — to a point. In 1962, having taken part in the band's adventures in Germany, audition sessions at EMI and Decca, BBC appearances, numerous concerts, and their first released recordings on Polydor, he was asked to leave the band. Ringo was brought in to replace him and the Fab Four as we know them, were born and contact between Best and the rest of the band was broken. He subsequently embarked on a solo career, releasing many great garage-rock singles, but to little acclaim. At the height of his second career during the mid-'60s, he appeared on the game show *What's My Line?* to give you an idea how unknown he was. To be fair, however, getting kicked out of a band is still referred to as a "Pete Best" to this day. He gave it all up soon afterward for a job in the civil service and didn't return to the stage until appearing at a 1988 Beatles' convention in Liverpool, which met with greater approval than he thought possible. Following the success of the *Beatles Anthology*

THE OTHER

2

(BEATLES)

Collection, which features Best on ten tracks, he had at last become a star attraction, with royalties to match.

Sheridan on the other hand, was already a star in England, having been a part of the legendary rock and roll TV show *Oh Boy!*, and was signed to Polydor Records. He was really just a close friend of the band who often shared the stage with them in Hamburg, but crucially, in 1961 he chose the band to back him on what would be their first big-time recordings. We all know the classic rendition of "My Bonnie" — that's Tony on vocals — but it's also important to note that the great early version of the Beatles singing "Ain't She Sweet" or the instrumental gem "Cry for a Shadow" were both recorded on Sheridan's dime.

Those early recordings have been re-released ad nauseum, but they represent just the tip of the iceberg when it comes to Sheridan's work. In 1966 he co-wrote the still unreleased "Tell Me If You Can" with Paul McCartney and not long afterward took his music to the troops in Vietnam. Since then he has released several boxed sets worth of material, and he remains a popular concert draw, with a mean blues guitar as well as the plaintive way he sings a ballad.

Like many artists, Best and Sheridan certainly enjoy the attention given to their past, but it's talk of their current projects, albeit sometimes Beatles-related, that truly gets the pair animated. Best, along with his brother Roag, have reopened the famed Casbah, where the group first played. They recently published the first of three books, *True Beginnings*, which covers the Beatles' early days. "The book that's out at the present moment is the middle segment," says Best of the tome, which includes memorabilia and vintage photos. "Hopefully what we're going to do next is the prequel, and then the third one will be a conclusion to our story," adding with a laugh, "if ever there is one."

Of his '90s name recognition rise via the *Anthology* project, Best states, "I suppose financially it was very nice. You can't take that away. But the fact that there were ten tracks on the *Anthology* was very heart warming to me, because I felt like 'there is a place there for you, we do realize the importance of your input in the early days of the Beatles' and all the hard work that went in there." Tellingly, Best is still very much interested in breaking away from the Fab's shadow, if only momentarily. "Band wise, [*Anthology*] hasn't

that it should." He's also a realist about recording. "I don't think any of the lads are too bothered about making it into the charts or anything like that simply because of the fact that we're getting a little bit older now and we're not starry-eyed youngsters. We know what the business is about, but then who knows? In this business, I could be sitting here and tomorrow I'll be in the charts. It's just one of those things."

Sheridan is also working on a recording project with producer Chris Houston, a member of the early '60s Liverpool group the Undertakers, and later known for his work with War, Led Zeppelin, the Who, and many others. "We're trying to fix up a thing in Nashville," he says. "We both had the feeling that we should get as many

people together from the old days, like Albert Lee and God knows who else, together to do a double CD or something like the Traveling Wilburys. We're trying to get some backing at the moment, but it's something that I've always wanted to do."

He laments sadly on the passing of so many music legends over the past few years, including many close associates. "Except for Bob Dylan and a few others, there aren't too many of us left who are authentic people, who still have something left to say, who go back a long way," he says, adding with a laugh, "...and who have a lot of friends who would join in." In the meantime, Sheridan continues to record on his own, with his most recent disc, *Vagabond*, released last year to great acclaim in Europe, a wonderful mix of charming self-penned ballads and rockers.



Pete Best, then and now



Tony Sheridan, then and now



Both Best and Sheridan are happy to play the occasional Beatles fan gathering but incorporate them into their busy touring schedules rather than make them the focus. "Playing for Beatles fans all over the place? Sure, anytime," Sheridan replies, noting that conventions or not, he can still pack them in. "It's going very, very successfully at the moment. Just before I came to San Diego, I did a gig, where they expected 300-400 people outdoors in an old medieval castle. Over 600 people turned up!" he says, rightly proud. "It rained, but they wouldn't let me off the stage! I finished up doing maybe three hours instead of a one set thing." As for Best, he notes, "We do conventions but a lot of the time it can't be worked into the schedule, so sometimes I do them by myself and just meet the fans. But I prefer this. There's nothing like performing."

I ask Best whether he is happy with his place in rock history. "Oh I am, I am," he responds. "I wouldn't be doing it otherwise. I've got a great band, and I'm seeing the world doing what I love. You can't beat it." Sheridan for his part shares the sentiment, "Life has dealt me a good hand," he says with a smile.

That day, both Sheridan and Best turned in sets that were revelatory and held the large audience of more than 1,000 in the palm of their hands, climaxing with their onstage reunion. It was clear that the fans in attendance, about a quarter of whom were under 18 years of age, were well aware they were witnessing musical history. It was also clear from my conversations with Best and Sheridan, that while they are very proud of their early days in rock and roll, they both see themselves as vital, current artists who, even at this late stage in the game, still have something to say. Anyone who saw their sweat-drenched performances this past weekend left absolutely convinced of that.



phil harmonic sez:

"Prohibition goes beyond the bounds of reason in that it attempts to control a man's appetite by legislation, and makes a crime out of things that are not crimes. It strikes a blow at the very principles upon which our government was founded."

—Abraham Lincoln

full circle



Town Hall Party Regulars — Seated, Front: "Tiny" Guy Cherry, Quincy Snodgrass, Skeets McDonald Back Row: Larry Collins, Merle Travis, Lori Collins, "Buddy" Dooley, Pee Wee Adams, Marilyn and Wesley Tuttle, Tex Ritter, Johnny Bonds, Rose Lee Maphis, Joe Maphis, Marian Hall, Betsey Gay, Tex Carmen

Recordially, Lou Curtiss



Lou Curtiss

Nashville's Grand Ole Opry a good run for their money. When Joe Maphis would lead Town Hall package tours out on the road, regulars Johnny Bond, Merle Travis, or Wesley Tuttle would either bring in a band or sometimes bring in a guest band like Ole Rassumussen, Leon McAuliffe's Cimarron Boys, or Hank Penny's group. I seem to recall that Bob Wills and his Texas Playboys even filled in one time. Three hours of the Town Hall show were telecast all over Southern California every Saturday, first by KTLA and then by KCOP. We drove up to Compton to be there in person as often as we could but if we couldn't make it, my family down in Imperial Beach were usually parked in front of the television trying to clear up the snowy reception.

It was amazingly informal. Pick sessions would be going on back stage, usually led by Skeets McDonald or Merle Travis, and you'd often find members of the audience circling around, checking out a lick or two. Performers would also mingle with the audience as would comedians Texas Tiny and Quincy Snodgrass. I remember going up to

Wesley Tuttle and asking him to sing "I Dream that My Daddy Come Home" (one of his old Capitol records from about 10 years prior) for my sister Leona right as he was going on stage. He said, "Well, I was going to do something else but I'll do 'er," and he did, dedicating it to my sister. If you wanted to hear somebody sing a song and you couldn't get to them, you could always ask Town Hall emcee Jay Stewart and he'd pass it along.

Along about 1961 or so, Town Hall shut down and country music on the West Coast started to fade with it. The Bakersfield Bounce of the mid-'60s gave it a little jump, but by 1970 it was all the Nashville Sound. Most Town Hall artists like Tex Ritter and Joe and Rose Lee Maphis, Lefty Frizzell, and so many more had moved back to Nashville, and country music on the West Coast was nonexistent except for a few revival bands. The idea of a country barn dance show in California is probably dead forever except in the memories of those who were fortunate enough to visit Western Music's Hall of Fame at the *Town Hall Party*.

If you're interested in hearing what the *Town Hall Party* sounded like, check out the following two CDs on the Country Routes label.

RFD CD 06: Rockin' at Town Hall: Unissued broadcasts from 1959-1961 on the rockabilly side of Town Hall, featuring Carl Perkins, the Collins Kids, Warren Smith, Wanda Jackson, and Bob Luman

RFD CD 15: Town Hall Party: 1958-1961: The country side of Town Hall, with Johnny Bond, Faron Young, Hank Thompson, Marty Robbins, Joe Maphis,

Skeets McDonald, and Merle Travis.

There are also solo CDs on Country Routes by Jose and Rose Lee Maphis, Merle Travis, and the Collins Kids, featuring material from *Town Hall Party* shows. Bear Family has issued a series of DVDs that feature artists like Gene Vincent, Johnny Cash, and Eddie Cochran (with more to come) live on the Town Hall Party shows. It isn't exactly like being there, but it's the closest thing we have. It hails back to a time when West Coast country music was just as big as anything Nashville had to offer and a hell of a lot more countrified.

Recordially,
Lou Curtiss



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Town Hall on Any Saturday Night

It was an old converted movie theater in the LA. suburb of Compton, built over in the front to look like an old barn. I never knew if they used it much during the week, but during my teenage years it was the *Town Hall Party* on Saturday nights. The band on stage was led by a six-foot plus man with a double necked Mosrite guitar named Joe Maphis and with him on stage were Marion Ross on pedal steel, Fiddlin' Kate Warren and Bill Hill on fiddles, Jimmy Pruitt on piano, Quincy Snodgrass on string bass, and Pee Wee Adams on drums. This band backed up most anyone who came on the show, including regulars Johnny Bond, Tex Ritter, Merle Travis, Wesley and

Marilyn Tuttle, Freddie Hart, Lefty Frizzell, Larry and Lorrie Collins, the Sons of the Pioneers, Gordon Terry, Skeets McDonald, Tex Carmen, Cousin Emmy, the White Brothers (Clarence and Roland), Les "Carrot Top" Anderson, Tommy Duncan, Bob Luman, and so many more. On any given Saturday night you might see guests from the Grand Ole Opry like Ray Price, Stonewall Jackson, Marty Robbins, or Faron Young. You might also see rockabilly artists like Carl Perkins, Wanda Jackson, Gene Vincent, or Eddie Cochran and the Burnett Brothers. You might see western movie old timers like Eddie Dean, Ray Whitley, Jimmy Walkely, or even Gene Autry.

It was billed as Western Music's Hall of Fame and from 1953 to 1961, the West Coast country music scene personified in the *Town Hall Party* gave



Music at Bamboo

Bamboo is a new music venue in Coronado. Once the location of the Coronado Town Court building, this venue features 14 foot high ceilings and lots of character. Bamboo is the perfect setting for an intimate acoustic concert - our max is 50 guests. We serve wonderful cold beverages, coffee mochas, snacks and desserts at every show. We look forward to seeing you at our next show!

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August 23rd
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September
Atom Orr

Founder of Five-Crown, Christopher Hoffee has come in to his own with the recent release of two solo albums - Wake and Noir. Don't miss this special acoustic night featuring pop-rock powerhouse Atom Orr.

October
Marie Haddad

This lovely lady doesn't just play her piano - she commands it with feeling and fever. She will win you over with her haunting melodies and classically instrumented repertoire of love and life.

November
Steve Poltz

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front porch

O Brethren, Where Art Thou?

by Gay Lynn and
George Elliott Noble Jr

Last year I wanted a bluegrass group to play at First Southern Baptist Church, where I attend. I convinced the church music director, set the date, booked a group, and thought all was set. Unfortunately, the band I had booked had to cancel a week before the date. Through the grace of God and with a little help from the Internet, I found the Bluegrass Brethren. The Bluegrass Brethren hail from Long Beach and have been together, in various configurations, for 25 years. The current members of the band include Tim Bryant on guitar and vocals; Les Beckwith on banjo, guitar, mandolin, and vocals; Lori Beckwith on fiddle and vocals; Kevin Schell on mandolin and vocals; and Brian Beckwith on bass and vocals. Tim, the only original

member of the band, is also the main songwriter. Over their 25 years, they have recorded seven CDs, which are available through their website www.bluegrass-brethren.com. Following a wonderful performance at our church on June 28th, I sat down with Tim and learned more about what the Bluegrass Brethren meant to him.

GEORGE: How long have you been playing music?

TIM: Actually, I started playing music way back in the late '60s. Before I played gospel, I played in dance bands in Hermosa Beach and Redondo Beach. I was a bass player, playing top 40 pop tunes at all the local high schools, when I was first learning to play. The Bluegrass Brethren was formed in 1977.

GEORGE: Who, such as family members and recording artists, has been an influence on your music?

TIM: Of course my favorite in gospel is Doyle Lawson, who's considered the king of bluegrass gospel these days. But I listen to all different styles of music, so I can saturate my writing with that style and get creative ideas for writing music.

GEORGE: Did you have a moment when you decided that you'd be a musician?

TIM: Well, for me, I grew up around music. My dad played guitar a little bit. In the early days he'd take me to hear groups like the Dillards and Buck Owens. And then somehow that style, even though I played rock and all those things, came back to grab me. My dad always had a guitar around and pretty soon . . . you know how it goes. There's a guitar, you pick it up, play around with it, learn a chord, then pretty soon my brothers and I started a band. I was the bass player in that band.

GEORGE: How do you go about arranging a song? Do you work as a group or do you have the song already mapped out before you bring it to the group?

TIM: It's funny — with songwriters it happens different ways. Sometimes, I can envision the whole band and how it's

going to sound ahead of time. But a lot of times, at least with the current members, I'll present a song that they may or may not like, which we'll put together as a group as far as the band sound part of it. They're good at telling me which areas the song needs work on. I'm an overview type of person, who sees the big picture of how a song is supposed to sound. All four band members are excellent with detail, so they hear all the fine points, which I let them do, because they're so good at it.

GEORGE: Are there any words of advice that you'd give someone who might be considering picking up an instrument or becoming a performer?

TIM: Well, I think you just do it with the right attitude. I didn't do it to be a performer. When you play an instrument, you want to get to the point where you can stand yourself, whether you actually like what you're doing. Maybe it's very simple, but at least you can enjoy it for your own self, without being egotistical. Yeah, I can play these chords. Yeah, I can change on time. I can pick a little bit. Then you can think about stretching yourself, being in front of people. I know for me, I'm an introvert and actually a shy person. I remember the very first time (after the rock band days) when I played in the dark all the time — you understand, I had to play in the daylight at Sunday school. I wasn't even leading the music, I was just playing guitar behind the leader. I remember being scared to death doing that. It's a stretching exercise. Start where you can play an instrument by yourself and enjoy it, then play with others, and then, maybe something will happen that's bigger than that.

GEORGE: This band has been around for 25 years, is that right?

TIM: That's right!

GEORGE: I suppose you've seen many changes within the bluegrass community. What do you think is the biggest change? Has interest in bluegrass grown over the years, do you think?

TIM: I think it's grown. Some recent



Bluegrass Brethren: Lori Beckwith, Tim Bryant, Brian Beckwith, Les Beckwith, Kevin Schell

movies, for instance, have made bluegrass music more popular, but I think it's also a little too commercial, which might be stifling its growth a little. More people who didn't think they would like it until they heard it on a soundtrack or something like that, have found that they like it and have sought out bluegrass.

GEORGE: Have you passed your love of bluegrass and music in general down to your children?

TIM: Yes, we've always played all types of music in our family. We started with bullfrogs and butterflies, kids music, when they were little. It's graduated to other forms they like. My son really likes, in the bluegrass vein, Nickel Creek, but he finds as he gets a little older, he's 20 now, he's finding that he likes bluegrass itself more and more than he ever thought he would. He's been going to bluegrass festivals since he was about 11 years old. We go yearly on Father's Day weekend, that's our deal. My other kids are singers, not players, but they all like music, different styles as well.

GEORGE: Do you think they'll follow in your footsteps?

TIM: I don't know, I think it depends on their personalities and their commitment and what they want to do with their lives.

GEORGE: What's the funniest thing that ever happened to you on the road?

TIM: I remember two instances: One time we went to the Grass Valley area and played at a Sizzlers restaurant. We have a bass we call Thelma, and after we had played and packed everything up, we drove down the road and said, "Where's Thelma?" We realized we had left her back where we had played, so we went back to the restaurant and found her still

in the parking lot, waiting for us to come back. Another embarrassing moment was at a festival in Julian, and you know how we kid around on the stage. We had a little kid in the group for awhile, and we were kidding around about whether to let her sing or not. Of course we were gonna let her sing but were kidding with the audience a little bit, and guy out in the audience says "Let the little girl sing!" I usually say "Ahh, it's okay!" But due to a slip of the tongue I said, "Ahh, shut up!" So we went ahead and did the song. A month later we show up at this church to do a concert down in San Diego. We were sitting there, eating at a potluck before the concert started when one of the guys in the band says, "Hey, see that guy over there sitting at the table? That's the guy you told to shut up over in Julian." I just laughed and said, "Oh yeah, I remember him." It turned out that the guy was the pastor of this church! So, consequently, we got up to do the concert, and the rest of the band had cut out a paper bag, to put over my head (with eye holes), because I was supposed to be so embarrassed. I didn't know he was a pastor when I told him to shut up! Then he came up and he said, "Well, we decided to have Bluegrass Brethren here." He said, "Despite the things Tim has said about me, everybody else in the band seems so nice." So that's one of my more embarrassing moments, having to look a pastor in the eye that I told to shut up.

The Bluegrass Brethren will be playing on the following dates in August:

August 10, Community Grace Brethren, 5879 Downey Ave, Long Beach, 6pm
August 23, Mountain Valley Community, Squaw Valley, 5pm
August 24, Bethel Southern Baptist, 15821 D St., Madera, 10:45 am

The Song Remembers When



by Emily Davidson

Two days after moving into my third apartment in 12 months, I was laid off from my job. After the initial confrontation in the conference room and obtaining my severance check, I gathered my things and drove away. "Tangled Up in Blue" was playing on the radio. As with every key moment of my life, this memory would forever be linked to a song.

In November, on a trip to Atlanta, the feeling of cold weather created a musical connection for me. As I stepped out of the cab and onto the flurried streets of Georgia, I was reminded of my last winter in Nashville when the heater stopped working and it was 13 degrees outside. My neighbors (three bluegrass musicians, including Chris Sharp of the John Hartford band and *O Brother, Where Art Thou?* fame) always tried helping me in times like these but this time it wouldn't work. I was stuck waiting for the repair man. Iced in and swaddled in blankets, I spent much of the next three days in the kitchen with the oven temperature cranked up and its door open, resting my cheek on a cold, plastic radio tuned in to shows like *WoodSongs Old-Time Radio Hour*.

Outside of helping us remember when, music teaches us many other valuable lessons. It gives only what we take away from it. The Page family's musical performance at this year's Adams Avenue Roots Festival is an example of what local music has given to me. A powerful testament to family, its tenderness left me with tears in my eyes. As for the job, it wasn't working out anyway. I once had to explain to my now ex-boss who Roy Orbison is, a sure sign that I was in the wrong place.

San Diego's New House Concert Venue

by Jeniffer Thompson

San Diego is home to many great folk artists, but few venues. Recently a new venue has popped up in Coronado, of all places. It is a quaint and intimate little joint for 50 people to gather; the acoustics are phenomenal — it's, and I kid you not, a yoga studio.

Bamboo Yoga Studio & Bodywork Center, located at 1127 Loma Avenue across from Chez Loma, kicked off their folk concert series with a summer solstice show featuring Berkley Hart.

A door of deep pomegranate red beckons guests up three winding flights of candle-lit stairs; bamboo lines the walls and it smells of lavender and tangerines. Awaiting guests on the second floor are complimentary Ballast Point beer and two-buck Chuck wine from Trader Joe's.

The lights are dim — candles cast an amber glow onto the faces of 40 fans

awaiting Berkley Hart. They chat in a low audible whisper that is warm and welcoming. The crowd faces a mirrored wall where the band is set to play. Oddly enough, the mirrors add warmth to the golden room. These folks are enjoying the setting, the tranquility, the company.

Intermission at Bamboo includes a lovely reception area just outside the studio's red door. Garden benches, bamboo plants, and candle light set the stage where guests enjoy homemade pies, two different kinds of hummus, and a variety of snack items, not to mention coffee-mochas with whipped cream.

With shows scheduled the first Saturday of every month, Bamboo's upcoming calendar over the next few months features such talents as Steve Poltz, Atom Orr, and Marie Haddad, just to name a few.

The venue is sure to be a sleeper, a little getaway across the bridge. With fresh



new talent like Marie Haddad on the bill, the setting offers something a little different and new. Marie plays piano and sings with a low sultry voice reminiscent of Tori Amos and Joy Eden Harrison. She's new on the scene, like the venue. They are a good match, quietly creeping into the scene like a cool breeze — refreshing.

For more information about upcoming events, check out their web site at www.bambooyoga.com or call 619-435-9119.

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Dan Connor's Rights of Passage

by Paul Hormick

"This chronicles the last ten years of my life. It represents major emotional points for me in those years," says singer-songwriter Dan Connor of his latest CD, *Writes of Passage*. Ten years time has given Connor a lot to consider, from the disappointment, yearning, and tenderness that imbue his song "Family Reunion," to his love for the desert, which he sings of in "Goodbye to the Moon."

Although he has his own studio, Connor chose to record *Writes of Passage* at Peter Sprague's Spragueland Studio. He took the advice of Jeff Berkley, who plays djembe on the disk, and had the recording mastered by Gavin Lurssen, who mastered the sound track to *O Brother, Where Art Thou?* *Writes of Passage* has a similar direct clear sound; the timbres of all the instruments are full and retain their natural lushness.

As a child Connor took piano lessons in his hometown of Belding, Michigan. When he was 13 or 14 he played the song "The All American Boy" at a party. The reaction was overwhelming. "I got so much juice from playing that song that my mind was made up right there to be a musician," he says. Soon afterward he formed a band called the Keyhoppers, named to describe his rocking Jerry Lee Lewis-style of piano playing.

He thinks of himself as a songwriter first but has worked on other aspects of his performance as well. He has taken voice lessons since the '80s. "I have a certain amount of natural ability, but I'm not like Elvis. I don't have a cast-iron voice," he says. He is mindful of maintaining good posture when he performs to enhance the support of his diaphragm.

His main instrument is guitar now. He plays more than the three-chord folk progression, with his left hand traveling the length of the fretboard for different chord configurations as he sings. He picked up much of his knowledge of the instrument from 20 years of



playing with Dave Beldock, a graduate of the Berklee College of Music, in their band Bordertown. The award-winning band, which Connor founded in 1982, performed in some form or another, such as the SOBs (Sons of Bordertown), until 2001.

Ten years ago, Connor became involved in elementary school music education when he and Beldock started performing at school assemblies. "We played every school in San Diego," he says. They also wrote songs with the students. And for the last five years Connor has been teaching music full time at Twin Oaks Elementary School in San Marcos. He says that the reactions to music vary widely with the ages of the children, and he tailors his program accordingly.

Besides teaching and performing, Connor runs his recording studio, Windy Hill Studio, and mans the soundboard for Dark Thirty Productions in Lakeside. Explaining his multiple activities he simply says, "All musicians wear many hats."

His current band, Little Big Men, is a trio that includes harmonica master Dan Byrnes and "Bongo" Bob Goldsand. He met Byrnes about three years ago; soon thereafter, Byrnes started showing up at Connor's gigs to sit in. They solidified the union and began performing as the duo Two Dan Bad. Percussionist Goldsand had been sitting in on Bordertown performances, until he became one third of the Little Big Men trio about a year and a half ago. Their repertoire includes a variety of Connor's songs, Hank Williams ballads, blues, and 17th-century Irish hits.

You can catch Little Big Men at the Coyote Bar and Grille on Sunday, August 10, 2:30-4:30 p.m. For schedules and other information about Little Big Men and Connor, visit www.danconnormusic.com.



Little Big Men, left to right: Dan Byrnes, Bob Goldsand, and Dan Connor

the various cultures of the American Southwest and for founding the Southwest Museum, a legacy that remains today and displays many of the artifacts he collected during his travels.

In 1903, Lummis sat down with the descendants of the early Californios and set about the task of preserving their music. Using an Edison wax-cylinder recording machine, cutting-edge technology at the turn of the 20th century, Lummis made 12 hours of recordings.

"He was going to transcribe all the songs and publish them with singable English lyrics," Gray said. Unfortunately, Lummis only got around to publishing 14 songs during his lifetime, but his early, primitive recordings have been preserved.

existing cattle ranches or ranchos of the 1830s and '40s were spread sparsely over miles and miles of open terrain. Prior to the discovery of gold in 1849, California a

was lonely, remote, and inaccessible place. Music and dancing helped to pass the time and brighten the spirits of those living on the far end of the continent.

While the majority of the early settlers were Hispanic, the music was derived from

a number of sources — not just Spanish and Mexican folksongs. There is a definite European influence heard in the waltzes and polkas that were played. With ships visiting from far and wide, the music became more varied.

While none of Los Californios is Hispanic or descendants of the



LOS CALIFORNIOS REVIVE A NEARLY LOST MUSICAL TRADITION

by John Philip Wylie

Among the more than 50 bands and individual performers that participated in the Adam's Avenue Roots Festival last April, Los Californios might have claimed the award as the most unique, had one been given. Performing in period costume from 1830s California, Los Californios faithfully recreated the music that local inhabitants once danced to during the period when California was still part of Mexico.

"With the (1849) California Gold Rush and the arrival of so many people so quickly, the culture that was here before [that time] was completely overwhelmed," explained group founder, violinist and vocalist Vykki Mende Gray. "These songs exist through the efforts of one man, Charles Fletcher Lummis."

The colorful and multi-talented Lummis led a fascinating and highly accomplished life. Captivated by the American Southwest, Lummis once walked from his home in Ohio all the way to Los Angeles and then published an account of the four-month adventure. He was a prolific writer and focused much of his attention on the region. He is perhaps best known for his efforts to preserve



Janet Martini, Peter Dubois, David Swarens, Vykki Mende Gray, Janet Ashford

"In 1989, through a grant with the California Parks Service, we had the original recordings played back and recorded on to a cassette tape," Gray explained. "So, now I have 12 hours worth of music that I am slowly, but surely working my way through. At this point, very few people know about this music and we are the only band [in San Diego] that specializes in it." By performing live at festivals, historical sites, and schools, Gray and her bandmates, Janet Martini, Peter Dubois, David Swarens, and Janet Ashford hope to keep this musical tradition alive.

"One of our projects is an educational one in which we hope to place the music back out there," Gray said. "During the summer, we teach this music at two different music camps."

The quartet has also recorded its first CD of early California music. One hour in length, *Flowers of Our Lost Romance* is a collection of early 19th-century California dances and songs recorded as they were originally written, in Spanish.

The Spanish and Mexican settlers who lived in the area at that time faced something that those of us living in the overcrowded Southern California of the present rarely worry about: loneliness. The

original Californios, they share a common love for historic preservation and for pre-Gold Rush California as well as this music in particular.

"We have received a very positive reaction from the Mexican community," said Gray. Often the older members of their audiences will tell them that the music sounds like the music they heard in their youth.

For further information regarding the many organizations working to preserve early California music and history and a current schedule of Los Californios' upcoming performances, access their website at: www.loscalifornios.com



Charles Lummis recording on an early wax-cylinder recording machine



parlor showcase

by Lyle Duplessie

"Praise the Lord with melodies on the lyre, make music for Him on stringed instruments. Sing to Him a new song. Play skillfully with a shout of joy!"

—Psalm 33: 2-3

Regardless of religious conviction, anyone who loves American music can't disavow the importance of its gospel music roots. Countless R&B, country, jazz, and rock artists, both past and present, got their first exposure and training as singers, stylists, and musicians in gospel music. Hopefully, future generations of American musicians and performers will continue to be reared according to the traditions of this American musical art form.

Liberal imbued with European and African influences, *My Funk and Wagnalls Encyclopedia* further describes gospel music as "...[a] genre of popular American hymnody that emerged about 1870." Though this form of music was given a title around the 1870s, its foundation was laid long before that in the culture and experience of both black and white immigrants to America. These people brought their musical forms and styles with them across the Atlantic. Spiritual songs and hymns were a continual source of encouragement to early and frontier Americans and, of course, to African-American slaves. In time Sunday school hymns, camp meeting spirituals, work songs and field hollers, and popular

music all became uniquely American. Combined with European melodies and African rhythms, these aforementioned styles were borrowed from, adapted, and modernized by the standards of the day and incorporated in classic gospel music. By the turn of the 19th century this music was further spread and popularized as a result of the Christian revivals that swept across America.

The messages in gospel music can cut across cultural, racial, and socioeconomic lines. They are anchored in the simplicity and beauty of a childlike faith, void of any lofty theological pretense. Moreover, the themes and promises expressed in these songs are universal to all persons and not exclusive to any one group. Rather than communicating a fearful warning of crime and punishment/sin and judgment, gospel music proclaims a loving, forgiving, and accepting God. The music expresses a joyful, uplifting, liberating, and optimistic message, promising both hope for the present and future. Gospel music in its most powerful state remains an uninhibited expression of thanksgiving and celebration of the believer as a child of God.

Gospel music, like all other vibrant forms of art and expression, has changed over time. Its themes have remained constant, however, thus retaining its beauty and relevance. From simple European hymns and African-American spirituals to the more easily identifiable turn of the century classics of Ira Sankey and Fanny Crosby, to the vast body of work and innovations made during the 20th century by African-American Thomas A. Dorsey, gospel music has continued to develop. Over the centuries both white and black gospel forms have remained distinct. Nevertheless, much of the same body of work has been shared while both have freely influenced each other stylistically.



In 1871, the Fisk Jubilee Singers became the first to introduce American and European audiences to the music of Negro Spirituals.

hip-hop renditions. Unfortunately these modern efforts only reflect the music available in today's secular market. Now contrast this to its earlier forms where roots gospel and classic black and white gospel served as the spiritual parent to so many uniquely American forms.

On August 17th the *San Diego Troubadour* in conjunction with Mount Soledad Presbyterian Church will present a Gospel Music Fest, honoring gospel music in all its

timelessness. Celtic, bluegrass, choral, folk, and country gospel will all be represented. That in itself is a powerful testimony of the ability of gospel music to unite people!

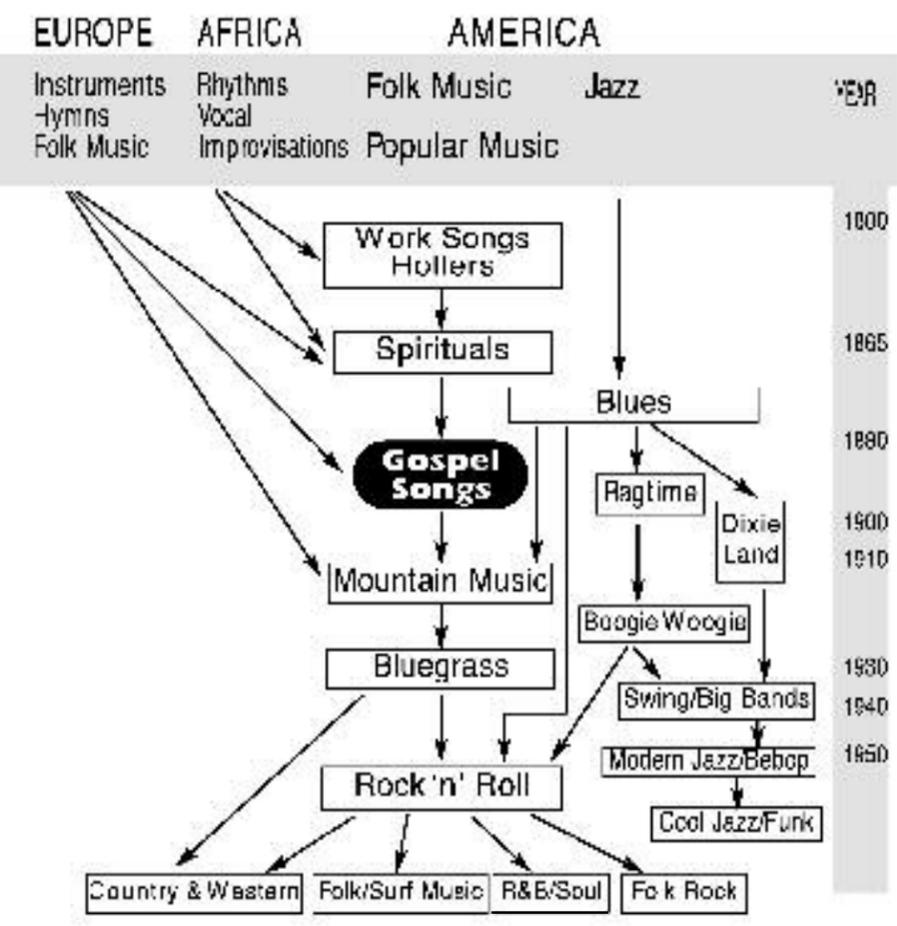
So come on out and join the celebration and a Sunday afternoon of musical fun. Today slick and glossy gospel exists side-by-side with rough, urban rap, and

timelessness. Celtic, bluegrass, choral, folk, and country gospel will all be represented. So come on out and join the celebration and a Sunday afternoon of musical fun.

Considered by many to be the Father of Contemporary Gospel Music, Thomas Dorsey was the son of a Baptist preacher who, during his early years, won a name for himself as a blues and jazz composer as well as accompanist for Bessie Smith. It was after he lost all the royalties from his music in the crash of 1929 and suffered a nervous breakdown that he turned his considerable talents to writing religious music. Dorsey developed a distinctive style, which he called gospel, that combined traditional spirituals with blues and pop influences. However, instead of themes of sadness and despair, his songs told stories of hope and affirmation. Dorsey went on to write hundreds of gospel songs, started his own publishing company, and was instrumental in bringing gospel music more into the mainstream by promoting gospel choirs and solo artists outside the church.




Roots of Contemporary American Music





and Mount Soledad Presbyterian Church

present

High on a Mountaintop

Gospel Music Fest

Sunday, August 17, noon-5pm

Mount Soledad Presbyterian Church, 6551 Soledad Mountain Road, La Jolla

Join us for an afternoon celebration of gospel music, showcasing a wide range of gospel musical styles. Bring a blanket and chairs to set up on the grass in the park-like setting at Mount Soledad Presbyterian Church in La Jolla. Bring a picnic lunch or buy a burger here. Enjoy the cool ocean breezes atop Mount Soledad. But most of all, come and enjoy the music!



The Les and Lou Ann Preston Band is a bluegrass band that picks and sings some of the old-time gospel favorites. The husband and wife team of Les and Lou Ann both play

guitar and sing together. They sound great as a duo but are quite versatile in their band formations as well. Band members vary and can range anywhere from between two and five players or more, depending on who's available to join in. The many talented local bluegrass musicians provides this duo with a large pool to choose from for each gig. For this show, they will be joined by Phil Levy on banjo, Beth Mosko on fiddle, Jim Murphy on mandolin, and Bob Pearson on stand-up bass. They play a wide variety of bluegrass songs, gospel being only one of them. **12-12:45pm.**



The **Celtic Praise Band** is led by Tim Foley, an Irish lad who plays a variety of celtic instruments, including the beautiful-sounding uilleann pipes, the bodhran (drum), and a variety of whistles including the better-known penny whistle. Foley's

friends join together with him to give us the sounds of the Emerald Isles. Those sounds include guitar, fiddle, possibly the mandocello, and maybe even a harp, the instrument of the angels, played by a lass from northern Ireland. Foley keeps busy with his music, with shows ranging from gigs at downtown Irish pubs and music with the worship team at the Mary Star of the Sea Catholic Church in La Jolla to music festivals around the country. **1-1:30pm.**



The Appointed Singers, from Highland Park Christian Church, is a gospel choir led by Sister Mary Fisher, and do they ever know how to praise the

Lord! Joy and energy exude from these 15 to 20 brothers and sisters as they sing. Although the choir has only been together for about three years, they sound like they've been singing

together forever. Their great lead vocals and beautiful harmonies are matched only by the soulful rhythm and exuberance of this group. This church does have a more contemporary praise group, but choir director Sister Mary Fisher declares that, "There's nothing like those old gospel songs!" **1:40-2:10pm.**



Blue Root is one of the new young bluegrass groups turned on to the older classic sounds, which are given a fresh new sound by Rosy Dawn and the boys. Rosy Dawn Selwitz brings her beautiful vocals into the mix with this five-piece band. The

other four members are Josh Dake on guitar and lead vocals, Mike Richardson on mandolin, Gary Peek on stand-up bass, and Johnny Sexton on banjo and backing vocals. Formerly with Madcap Otis, a San Diego Music Award nominee, Rosy Dawn has a wide variety of musical experience, ranging from folk to opera to voice teacher. Sexton is a former member of Jackass Nebraska; Richardson and Peek also play in the band, the Woodrows. You can see Blue Root the evening of August 8 at Cafe Elysa. **2:25-3pm.**



Crossroads is a country band that plays traditional gospel songs ranging from those of Hank Williams and the Louvin Brothers to songs so old, the author is unknown. Jimmy Diesel White's vocals and telecaster lead guitar are

reminiscent of Buck Owens, with a country twang that blends well with the vocal of Rock Solidad, who plays bass. Mark Slomka, pastor of Mt. Soledad Presbyterian Church, solidifies the band with rhythm guitar and vocals. Evan Lauer, the pastor of Coastlands Church in Pacific Beach, keeps the beat on drums. Jenna Duplessie embellishes the sound with her mandolin. Derek Duplessie rounds out the group with his pedal steel guitar. All of these musicians have been involved with various other bands in the local music scene. **3:15-3:45pm.**



With an outstanding voice and guitar playing, **David McLeod** performs original songs inspired straight from heaven. As pastor of a nondenominational home church in Solana Beach, McLeod has been playing and writing songs for many years. All of his songs either use words straight from the Bible or, as he says, "are inspired by the Lord." The beautiful sound of his old Martin and his incredible tenor voice showcase his exceptional original music. **3:55-4:15pm.**



Gospel Overdrive, a traditional bluegrass band, is dedicated to playing and singing only gospel music and nothing else. The five members have been play-

ing together (more or less) since 1999. Bob Zacharias heads up the band on guitar, banjo, and vocals. Don Smith plays harmonica and also sings. With Rick Eggeling on guitar and vocals; Dale Henning on fiddle; Ernie Storm on mandolin, guitar, and vocals; and Michelle Billiard on bass, this band has just about everything a bluegrass band could want. You can hear them play at different churches of various denominations all around town, from Baptist to Lutheran to Catholic to nondenominational. They also play at bluegrass events and pretty much just about anywhere the Spirit leads them. Their high-lonesome sound and gospel message make for a great traditional gospel band. **4:30-5pm.**

This promises to be a wonderful afternoon of roots music, the actual heart and soul of American music: that is, an afternoon of gospel song. From the musical heritage of the African slaves, to the Celtic sounds of the Irish immigrants, to the songs from the backwoods of the Appalachian hills, to the country music of the Bible Belt, gospel music plays a major role in the musical history of our country. The *San Diego Troubadour* honors this musical tradition and hopes to educate and expose many who may never have even heard this style. But even more, we just want all to enjoy this soulful music of the gospel.



ramblin'

Bluegrass Corner



by Dwight Worden

GREAT BLUEGRASS IS COMING!!!

The **Summergrass Pickin in Paradise Festival** in Vista is coming August 22-24, with great bands, food vendors, and the attractions of the Antique Gas and Steam Engine Park which is serving as venue. Come and see **Dan Crary**, one of the top guitar pickers, do a solo set on Friday evening, catch **California** a multi-year award-winning bluegrass band (**Byron Berline, Dan Crary, John Hickman, John Moore, and Steve Spurgeon**) on Saturday and Sunday, and enjoy the other great Friday and weekend acts including **Ron Spears and Within Tradition, Bluegrass Etc., Silverado, the Virtual Strangers, the Bluegrass Redliners, New West, and Cliff Wagner and the Ole #7**. And, participate in the big raffle for more than a hundred prizes, including a Taylor guitar, a Deering banjo, and a Gibson mandolin!

Tickets at the gate are only \$15 per day (\$10 on Friday evening), with advance purchase tickets discounted to \$8 for Friday and \$13 for the weekend days. Kids under 10 get in free. Visit www.summergrass.net for more information, including how to order tickets or reserve camping. Or call the info line at: (760) 295-1834, or stop by your favorite music store to pick up tickets. Be sure to grab the pull out **Summergrass** Program included in this issue of the *San Diego Troubadour*, which provides all the details.

Lynn Morris, Herb Pedersen, and Chris Hillman will be at the Ford theater in Los Angeles, Sunday August 17, 7 pm. Go to www.fordtheatre.org for info and tickets.

Bigger Fish will be at Fuddruckers in La Mesa for the reg-

ular bluegrass meeting on the second Tuesday on August 12.

Lighthouse at the Golden Goose Coffee House in Lakeside on August 20, no cover charge. Call (619) 390-7857 for further information.

Last month was a great bluegrass month. **David Grier** put on an outstanding solo guitar concert at the Museum of Making Music in Carlsbad to a standing-room-only crowd. The **Huck Finn Jubilee** in Victorville presented a truly great show with the **Del McCoury Band, Blue Highway, Carl Shifflet, Patty Loveless, Rhonda Vincent and the Rage** and much more. Thanks to Huck Finn for a great time, great show and great workshops where fans could get up close and chat with the stars. Many also enjoyed the **Hesperia Bluegrass Festival** on July 25 with its many great bands, as well as **Ralph Stanley's** appearance at Humphreys.

BLUEGRASS TIP OF THE MONTH: JAMMING

Bluegrass music is great to listen to, and even more fun to play. It's definitely a participation sport! So, here are some tips on how to successfully join in a bluegrass jam.

First, if you see a jam in progress and want to join in, watch it for a song or two and decide whether you and your instrument will fit in. For example, if there is already a bass, and you are a bass player, you won't fit in — one bass at a time per jam; however during a break, you can ask the bass player if you can take a turn later). By the same token, you may not fit in if you are the fourth or fifth banjo. It is always best simply to ask, "May I join you?" A group that seems like it's jamming may actually be a band engaged in serious practice. Other than this situation, I've never been

told no. Bluegrassers are nice folks! And, by asking, the group will "see" you and know you are there, increasing your chance for an invitation to play a solo!

Second, play your instrument at the appropriate volume. If you can't hear the lead instrument or singer, you are playing too loud. Quiet down when the guitar or other soft-volume instrument takes a break. Do not play lead lines that conflict with a singer; play gentle chords or backup to complement the singing.

Third, solos rotate around the jam circle. Pay attention and identify which way the rotation is going and whom you follow. When your turn comes, give it your best. Or if you want to "pass," tell the next person in line that you want to pass BEFORE YOUR TURN COMES. It is annoying and poor etiquette to pass at the last second so the next person isn't able to start a solo at the beginning. Likewise, if the person before you looks like he/she may not take a turn, quietly ask if they are passing before their turn comes so you can be ready.

Fourth, if someone else is singing lead, you shouldn't join in without asking, generally speaking. To jumping in and sing is the same as when someone else plays lead with you when it is your turn to solo. Often a singer will welcome help on the chorus and sometimes even on lead, if you can sing a harmony part, but it is best to ask.

Fifth, people participating in the jam take turns choosing the songs, rotating around the circle. But sometimes, a group of friends may do all the song picking. This is somewhat impolite, but if such is the situation and you are not in the "in group," let it go. You'll have a chance to play and eventually get a turn. When it's your turn to call a tune, try to select one that you think the group knows. Let the others know what key you will play it in, and if you are going to sing lead, invite others to sing harmony on chorus if you want that help. Look around and make sure everyone is capoed up and ready before you start, and signal some kind of kick-off or lead-in to set the rhythm and timing. At the end, lift your foot to signal the end. Don't pick a song with complex chord patterns, one that requires instruction, or one that forces the majority of the group to sit it out. Suggest a tune, and if you don't get looks of recognition, suggest something else. Think about what you'll play before it is your turn and be ready with one or two suggestions. It is a great idea to learn one or two standards really well in advance to use as ice breakers when you join a new jam group.

Also, don't forget the Gospel Fest on August 17, featuring three local bluegrass bands performing their gospel songs. Have fun!

RADIO DAZE

by Jim McInnes

SAN DIEGO MUSIC AND THE MCA CURSE (1973-86)

I came to San Diego exactly 30 years ago, lured by the climate and by a job offer from the original KPRI 106.5. I came here from Madison, (the "Berkeley of the Midwest") Wisconsin, where I was a fairly well-known deejay and guitar strangler.

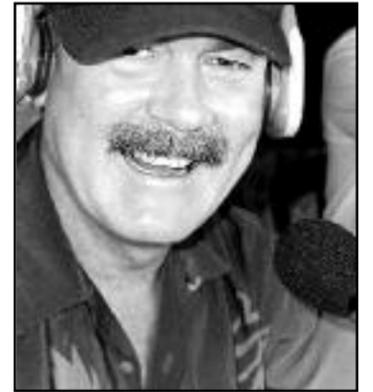
Mad City (as they refer it in Wisco) had, and still has, a thriving music scene (when the winters run from late October into mid-April, you've gotta have something to do for the sake of your sanity!). I assumed that San Diego, a city twice as big as Madison...and in frickin' California, dude!...would be really rocking! It wasn't.

When I started working at KPRI, I became friends with Joe Chandler, a weekend jock who paid the bills by working at the Guild Theatre in Hillcrest. Joe used to set up after-hours jam sessions on the Guild's stage. I traded noises with guitarist Jimmy Krieger (later of the Puppies), the enigmatic Jim Call (who became a member of the Penetrators), and the artist currently known as Z.O. Voider, whom I knew as Peter. There were a few others whose names have slipped through the colander of my consciousness. We were hip, we were the "underground"... meaning we never played in public.

Playing in public was limited because there simply weren't enough venues (and we were usually too loaded to get it together anyway). The old Neutral Grounds had some good bands like Glory, but it was a notorious outlaw-biker hangout. Jerry Herrera and Jim Pagni opened J.J.'s in 1974, but it featured mostly nationally touring acts like ZZ Top and Steely Dan.

I'd say there was no real music scene in San Diego until 1976. The first Ramones album came out in '76 (a classic! every song exactly the same, dirt-simple and irresistible), and Jerry Herrera opened a new club, the Spirit of '76. In 1977 or 78, the d.i.y. ethic of punk was jump-started by a now-legendary show I attended at the Adams Avenue Theatre, featuring the Hitmakers, the Zeros, and the Dils.

Seemingly overnight, San Diego had dozens of bands and a few places to play — the North Park Lions Club, the Skeleton Club, and Jerry Herrera's Spirit. By 1980, the Penetrators were top dogs in San Diego. Although the core of "the scene" numbered about 75, the Penetrators were able to pull 2,000 people for a show at Golden Hall!



Jim McInnes

For all their popularity, the Penetrators never got a big-time recording deal... and it's probably a good thing, because they didn't suffer the "MCA Curse"!

Between 1981 and 1985, a few bands/singers from San Diego's small but healthy music scene signed major label deals, mostly with MCA Records. Future Beat Farmer Joey Harris, with his band the Speedsters, signed with MCA. Their eponymous album, which I liked and still own, received absolutely no support from MCA and sank without a trace. In 1982, Dane Conover and Marty Eldridge, former members of the Puppies, recorded a superb album as Trees, titled *Sleep Convention*, for MCA.

Unfortunately for Trees, their record was released at the same time as *Shattered Room*, the debut of the Fixx. At least Trees got to make a video that no one saw before MCA dumped them. In 1982, I co-produced an EP, *Where are They Now*, for locals DFX2. The song "Emotion" got a lot of airplay on KROQ in L.A. A few labels came court-

ing but DFX2 signed with MCA, put out a five-song EP, got a little airplay in the hinterlands, toured a bit, got robbed blind by their manager and got dumped by MCA. The Farage twins, David and Douglas (D.F. times two, get it?), were so disillusioned that they gave up music altogether. Mark DeCervo's great power-pop outfit, Four Eyes, recorded an entire album for MCA and were off the label before the record was even released! The Beat Farmers signed with MCA-subsi-dary Curb in 1986. Despite the record company's lack of support, the Farmers managed to get a few records out before being bounced by MCA.

That's why I'll always remember MCA as the Music Cemetery of America.

Jim McInnes' radio show, "Vinyl Resting Place," can be heard every Sunday from 6 to 8pm on 103.7 The Planet. His band, *Modern Rhythm*, is playing at Casa Picante in Santee on August 16 and at the Adams Avenue Street Fair in September. E-mail him at jimmcinnex@cox.net.



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Hosing Down

by José Sinatra

When a three-hour TV special (a strictly commercial enterprise from the American Film Institute about movie heroes and villains) makes the front page of this city's major paper on the morning following its broadcast, San Diego again greedily intimates its intention to become the new entertainment capital of the world.

It's finally happened. New York and Los Angeles are preparing to eat our dust. Next February, for the first time, the Academy Awards will be held at Copley Symphony Hall, where many of the Academy's Board of Governors have wanted it held for over a decade. The Emmy Awards are already scheduled for the Coors Amphitheater, of course. And negotiations are well underway to bring the 2004 Grammys to either the Sports Arena or to Java Joe's Palladium in a deal that would involve the concession of moving the San Diego Music Awards to New York for the next three years. That's a small price to pay for the infusion of cultural riches we'll enjoy, a bounty whose tonnage is unprecedented since my own arrival on the Scene during San Diego's Renaissance.

I think we owe the morning daily a great deal of thanks for confirming, finally, the importance of artistic enterprise, while relegating ugly stuff like politics and war to the less influential, interior pages. All page one needs now is a daily update on speculations about J. Lo and Ben.

There is a time for joy and a time for no joy, and this is not one of them. Instead, it's time to choose this month's substitution for "cool" (the C-word). One reader, E.K. Sword, wrote me with a good one:

I'm sick of "cool," too. I liked your suggestion of "hose," but I think "scrote" would be just as cool. Whatever...

Hmmm. Scrote. Nice, strong consonants. Two vowels: one proud, one a silent wallflower. It swings. It seems to command respect, admiration, envy, and emulation. This morning, three ladies whom I shared it with found it exciting, even sexy. Like "hose," we'll see how it flows.

Today's lesson is taken from the overcrowded mosh pit of a recent concert. Two antagonists were offering their final verbal rebukes to each other before becoming violently physical. (Both gladiators, I learned later, were native-born San Diegans, citizens of Entertainment's new Mecca.)

"You think you bad? You ain't bad!" screamed one, inadvertently answering his own unnecessary question.

"Ah mo kick yo ass! Come own!"



The inimitable Mr. Sinatra

was his opponent's reply, delivered with surprising certainty for what was, essentially, a mere prediction.

Fists flew as did blood and crunchy sounds until some guards dragged them away by their nose rings. It was so not scrote.

The lead singer on stage (who hails from England), after finishing the song that had served as the background score to this gruesome diversion, took a moment to acknowledge its tragic consequences.

"That was heaveh! Evathang scrote? Okay, scrote. Let's git it own!"

Maybe it's something in our climate or the unreported leaks from San Onofre, but residents and visitors alike undergo a transformation during moments of self-importance or empowerment or a need to be scrote. Some sort of fragile, emotional maidenhead is ruptured, invaded, and overcome by a mysterious force. The victim's voice begins to issue forth in a bizarre Dallas/Nashville accent.

It's been invading the throats of popular singers for years. Consider the strange approximations of common words that have become accepted and imitated. Any word ending with the sound of a long e, when spoken, sounds off with an "eh" within a musical context. Laydeh. Parteh. Honeh. How totally scrote. And all kinda other words is differnted too. "I want your intuition" would become "Ah won't yo intuishawn." Oh, yeah. Thanks, Jewel.

Then the song's over and the demon leaves and the singer speaks normally again. Nowhere in the country is Speaking in Scrote Tongues as pervasive as it is in San Diego. New York and L.A. have finally taken notice. We may be the coolest scrotes in the world.

Lez givutp to ow baid sevs! Come own!



The Art of Delivery

by Paul Abbott

Among the most common questions I receive from musicians, proper preparation of audio files for mastering is always at the top of the list. Following are my opinions relating to the three most common topics: volume, resolution, and editing.

Volume

Maybe the most common mistake the well-meaning musician makes is attempting to get his/her mixes as loud as possible. As far as I can tell, this is because most people don't know whether this issue is addressed in mastering (FYI, it is). Many artists – believing it's better to be safe than sorry – do one of two things: normalize their tracks or send them through a compressor/limiter (or some sort of "finalizing" plug-in). Unfortunately, both degrade sonic quality and neither delivers the proper desired result.

Contrary to common belief, normalizing does not make tracks as loud as possible. The normalization process scans a digital audio file and looks for its peak volume, then moves that point up to digital zero. All other sounds in the file are adjusted proportionally. So, if the file's loudest point is a snare hit that registers one decibel below digital zero (-1 dBFS), normalizing will make that track one decibel louder. (As a point of reference, a decibel is commonly considered the smallest measure of change that the average listener can detect.) This is hardly what most users of this function are trying to achieve. And not only does normalizing generally not make tracks substantially louder, it does nothing to address the *average* volume of songs — a situation that is crucial for the proper aural perception and flow of a good CD.

The second scenario finds musicians adding a "mastering" plug-in to the mix-down process. I receive a lot of files that

have been treated this way and it creates two problems. For starters, it can make the files so hot that any filter applied in mastering (equalizer, compressor, limiter, etc.) will overload and distort. Second, the effects of the process cannot be removed, so I have to pull every trick in the book in an attempt to counteract the plug-in's deleterious effects. In this situation, mastering is turned into an audio salvage effort as opposed to a fine-tuning improvement process.

Resolution

It may be obvious, but the highest resolution is always the best way to deliver digital audio files for mastering. So if you have a hard disk recording setup that offers 20, 24, or 32bit – as well as 48, 88.2, 96, or 192kHz – capability, it's to your advantage to utilize it. Why? Because while it's true that your audio files will eventually find their way to 16bit/44.1kHz for the CD's commercial release, the work that's done on the files before that point will be much more transparent-sounding when processed at a higher density and resolution.

Sound simple? Maybe or maybe not. Here's a scenario: Say you have a setup with a built-in CD burner. If you record and mix at 24bit/48kHz and then burn an audio CD for listening in your home or car stereo, you've just lost all your high-resolution information. This is because to burn a commercially compatible audio disc, your recording application (or stand-alone unit) must reduce the bit rate and resolution. And unless you have very specific (and sophisticated) applications – as well as a processor with lots of CPU horsepower running them – this will compromise the quality of your audio. So while it's okay to burn audio CDs to reference your work, always make sure that what you deliver for mastering is the same resolution as what you've recorded and mixed to.



Paul Abbott

Edits

Another common situation comes from musicians who say they've already done intro edits and outgoing fades, and the songs only need EQ and level treatment. Contrary to common lore, this does not make the mastering engineer's job any easier, and in some ways it can make specific tasks nearly impossible. Consider a song needing the removal of electronic hum or microphone hiss. To do this successfully, a bit of that noise must be taken from a part in the song where there is no music, so as to effectively isolate a digital "fingerprint" and create a filter. Ironically, the best place to take this fingerprint is the few seconds before or after a song. If that space has been removed, it is much more difficult to get a good sampling of the problem. If an exact fade or edit point is desired, the best thing to do is carefully document these requirements (mm:ss) on a song-by-song basis for the mastering engineer. Accuracy can be confirmed in the reference disc.

The next time you're working on a project, keep these concepts in mind. They will give your mastering engineer the necessary flexibility to bring out the best in your music and allow you to create a more professional-sounding product.

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of note



Tim McFarland Early Works

by Rock Solidad

Every now and then I need a jolt of some tasty guitar-driven rock 'n' roll. Tight rhythms, catchy melodies, interesting hooks and bridges, lusty guitar work, and pretty harmonies can all go a long way to frame well-written lyrics.

Tim McFarland's new CD, *Early Works*, fits the bill. All the pieces come together in every tune to make a very enjoyable CD. McFarland also proves to be a talented songwriter, with each of the 11 songs penned or co-penned by the cat.

The CD starts off on a lively note with "Around," a catchy number that you'll find yourself singing harmony with and tapping your toe to. Though I'm usually not wild about reggae, I found myself liking "Cement Rivers." Maybe it had something to do with McFarland's rootsy, bluesy, vocal delivery, which augmented a message that I could relate to.

"Dream On" is an entertaining hybrid of a Bo Diddley-like rhythm with Duane Allman-like guitar.

I'm really into unpredictable guitar chords and changes. "Endless Journey" suggests a long-lost Willy Nelson song. Then McFarland throws in a surprise chord change that blows your original mind set, leaving you wondering how to classify this number. Is it Tex-Mex or possibly light jazz? Who cares, it's a great song. The breezy change-up in "Freedom" is another testimony to McFarland's ability to catch you by surprise. "Easy Way out" is just a pretty song that leaves you wondering what happened in that relationship. It's juxtaposed to the upbeat "Sun's Gonna Shine Again." Both songs demonstrate the yin and yang aspects of life and leave you wondering whether McFarland is musician or philosopher.

Well-written songs with clever mature guitar work, great delivery, and solid production makes this the kind of CD that cleanses one's musical palate and makes you appreciate the fact that good rock and roll will *never* die.

Early Works is available through cdbaby.com.



Scott Williams The Road to Lisdoonvarna

by Frederick Leonard

Here's one for ya ... something you don't hear or see everyday. Scott Williams. And every sound on this CD, *The Road to Lisdoonvarna*, has been created by him, right here in our very own Pacific Beach. Now check out what he's playing: hammered dulcimer, mountain dulcimer, octave mandolin, mandolin, 12-string guitar, clay pot drum, shaker, zils, and synthesizer.

wut? no surf strat? This music opens up with a sonic procession, and images of ancient kings and queens marching into castles come to mind. It's the kind of music that rolls over the distant, foggy hillsides of green Ireland as you imagine the sight. And from there Mr. Williams takes us on a little tour of readings appropriate for such instrumentation. The material spans centuries. "Ja Nu Hons Pris" was penned by King Richard the Lionhearted in twelfth-century England; "Nothing Else Matters" was written by Metallica. The interesting thing to note about the 1991 Metallica ballad is that it was recorded as if it were done so in 1591.

Impressive is the path by which Mr. William's leads us through the ancient countrysides of ancient music. Here are medleys of jigs. Northumbrian jigs. Irish jigs. Celtic numbers. Welsh numbers. English dances. And, you know, American descensions from English folk stuff. And impressive it is. It's very well executed by way of good chops and excellent recording. The material selection is interesting and Scott Williams' readings on these works are.

A magical CD.



The Kelly Bowlin Band Williamsburg

by Frederick Leonard

Interesting things going on in this CD. Right off the top it opens with the heavy backwood stomp of "Kentucky Angel," with a majestic army of mandolins, crunchy strats. This is among the catchier takes in this collection of songs, ditties, renderings. The second take "Falling," appropriately decorated with violin in 6/8 time, and sparse raw production most definitely gives the impression of gently falling through space.

The coolest thing about the CD is the juxtaposition between the material and its own production value. At times, not often, it is also the distance by which it exceeds its own potential. Mr Bowlin and company are most capable of making interesting sonic scapes, convincing in its drama, and its rock 'n' roll heart. At times he sounds like a bad man singing about desolation and at others he is sweet in the lullaby moment. In one instance... the last song is an okay song, but it's on the wrong album. I find these guys most convincing when they got their "rocks" on, anyway. When they rock, they kick serious butt. And I also suspect that the band is better live than they are represented here on this recording. It's good, but deserving of a little more technical attention.

Check it out. There's even a new reading on Steve Earle's "Copperhead Road." By the time you get to this point in the record, this selection — at this moment is a great call. In fact, a great way to describe the music of the Kelly Bowlin Band is to say "think of 'Copperhead Road,' give it a whisky growl, and inject a rock rhythm section." And you got it.



Peter Sprague Pass the Drum

by Frederick Leonard

Pass the Drum is a body of work gently dancing to the Brazilian breeze that inspires this latest release from San Diego Jazz icon, Peter Sprague, and his band by the same name, Pass the Drum. The influence of Brazil is obvious. Exploring the polarities of bossa nova possibilities might not be as obvious, but it's definitely on the agenda, as well.

Take for instance, "And I Love Her" (Beatles), which is spun into a sort of Methany-esque bossa nova groove, while making a shift in the expected changes we've come to know. Bob Marley's "Is This Love?" meanwhile makes morphing itself into a modal fiesta sound easy. The CD features arrangements on such favorites as Jobim's "Wave" and "Passarim," along with Bruce Hornsby's "Every Little Kiss." And surprisingly, they go together very well in this collection.

The band does a marvelous job of exploring the jungles of Brazilian solo time; however, now and then concern for that exploration exceeds slightly, the ability this kind of music has to move a brazilian hip so sweetly. Coral MacFarland Thuet is a real treat with her sultry and most convincing vocal takes.

This chiaroscuro of Sprague's musical menu also offers two tasty compositions of his own in the form of "Water Tai Chi" and "Six Circle." These shine through as not only wonderful compositions in their own right but also in that they are unfamiliar and even more exotic in a breeze of familiar titles.



Kentucky Gospel

by Lou Curtiss

This 66-minute recording of 22 tracks is essential stuff, beginning with the first eight tracks that feature the incredible Alfred G. Karnes, one of the best rural religious singers of the pre-war era. Karnes had a wonderfully expressive, emotion-charged voice and accompanied himself on a double-necked Gibson harp guitar, which enabled him to produce some great bass runs and slaps accompanied by an insistent, propulsive rhythm. Most of the songs are old favorites like "To the Work" and "I'm Bound for the Promised Land," but Karnes gives a lot of new life to these. The highlights of the CD are the originals "Called to the Foreign Field" and "Days of My Childhood Plays." This disc is worth it for Karnes alone, but we also get 14 tracks by his neighbor Ernest Phipps, who is almost as good. (It is rumored that Karnes' guitar might be on some of the Phipps tracks.) Phipps, who was a holiness preacher, brought members of his congregation into the studio for some spirited hand clapping, ragged singing, and extra guitars, pianos, fiddles, and banjos on such songs as "Old Ship of Zion," "Do Lord Remember Me," and "If the Light Has Gone Out in Your Soul." This is great music from start to finish, with good sound and always great notes by Charles Wolfe. An excellent collection of a type of old-timey songs that are too often overlooked.

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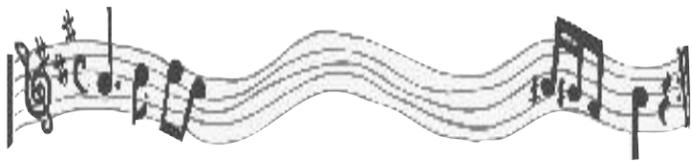
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'round about



RANTHOUSE

THE LOCAL MUSIC SCENE (WELL, MOSTLY)

by Gus T. Williker

"D" is fer Dork

Deejays mooch cool from musicians, but it ain't enough to cover up the giant dorks quiverin' inside. Those mic manipulators are praying you don't discover how frickin' close they are to the fat fantasy Jedis that roamed the convention center last month carrying flashlights and ding dongs. So...they try to hide it with hip-sounding lingo.

I'm not talking about the obviously dorky lines. I mean, "Hi Star. Bye Star" is so over-the-top dork, it almost comes around full circle, like, I don't know, Steve Buscemi (reference film: *Ghost World*). The guy couldn't do dork more convincingly, but chicks actually think he is HOT... just ask my girlfriend.

No, I'm willing to base my entire argument on just one word.

One stinkin' word.

A word that deejays seem to take special delight in using. A word that makes them feel important, useful and most-of-all cool. A word that sucks dork juice through a straw and spits it up yer butt! (yes, it is that horrible).

That word is "SWAG."

Why deejays can't use simple phrases like "free stuff" or "free crap" is not known. What is clear, though, is they are all infected with SWAG and I personally think RAGE would be more pleasant on the poor unsuspecting radio populace (reference film: *28 Days Later*). You see, deejays can't just say swag, which is bad enough. NOPE, they have to pronounce it "schwag," as if those crappy CD singles and Incubus posters are some kind of



Our man fer all seasons, Gus Williker

pirate's booty. I'll shove that microphone in their collective booties if I have to hear one more deejay say something like: "Come down to Margarita Rocks tonight for one dollar Coronas, chicks in bikinis, and free 91X SCHWAG."

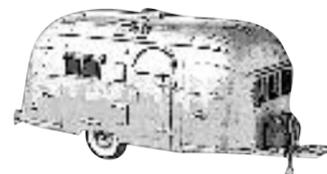
Pure dork. Plain and simple.

xoxo,

Gu\$

Please visit my online hat store... <http://www.clunkerstore.com>

I'd come up with a rant about how I deserve yer business, but I'm late for a local show at the Casbah. Sin Sin 77 is playing! Yay! See ya.



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'round about

AUGUST CALENDAR

friday • 1

Gregory Page, Kensington House Concert. Email chris@lanexa.net.
Mark Jackson Band, Horton Plaza, 10am.
Leigh Taylor Band, Metaphor Cafe, Escondido, 8pm.
Cameron Ash/3 Simple Words/Elijah/Zoë, Twiggs, 8:30pm.
Carlos Olmeda, Lestats, 8:30pm.
Mark Jackson Band, Hooley's Irish Pub, Rancho San Diego, 9pm.
Sue Palmer & her Motel Swing Orchestra, Croce's Top Hat, 9pm.

saturday • 2

Gregory Page, Kensington House Concert. Email chris@lanexa.net.
Lighthouse, First United Methodist Church, 8964 Magnolia, Santee, 6pm.
Sue Palmer & her Motel Swing Orchestra, Bird Park (Morley Field), 28th St. & Upas, 6-8pm.
Sage Gentle-Wing, Jungle Java, Newport Ave., Ocean Beach, 7pm.
Wright & Hess, Metaphor Cafe, Escondido, 8pm.
Ray's Vast Basement/Kim Fox, Twiggs, 8:30pm.
Derek Duplessie & the Desert Poets, the Shambles, Baja Bugs, Tio Leos, 9pm.

sunday • 3

Derek Duplessie, Folk Festival at Cuyamaca College, 4pm.
Smokey Robinson, Humphreys Concerts by the Bay, Shelter Island, 7:30pm.

monday • 4

The Big Easy (Dixieland jazz), Metaphor Cafe, Escondido, 6:30pm.

wednesday • 6

Anita Baker, Humphreys Concerts by the Bay, Shelter Island, 8pm.

thursday • 7

Sage Gentle-Wing/The Troys, Twiggs, 7pm.
2nd Ave. Dixieland Jazz Band, Metaphor Cafe, Escondido, 7pm.

Herman's Hermits, Humphreys Concerts by the Bay, Shelter Island, 7:30pm.

Acoustic Indie Night w/ Dave Howard/Gregory Page/Joe Rathburn/Chuck Schiele/The Animators, Music Mart, Solana Beach, 8pm. Call 858/354-6978.

friday • 8

Center Aisle, Metaphor Cafe, Escondido, 6:30pm.
The Eagles, Coors Amphitheatre, Chula Vista, 8pm.
Baja Blues Boys, Patrick's Irish Pub, Poway, 8:30pm.
Koko Loca, Firehouse, La Jolla, 8pm.
Cameron Ash/Leigh Taylor Band/Satish, Twiggs, 8:30pm.
Streaming Audio, Lestats, 8:30pm.

saturday • 9

Joe Rathburn/Roger Hunt/Linda Hill, Prayers for Peace Park, 29455 Pamoosa, Valley Center, 1-5pm.
Cactus, McCabe's Beach Club, Oceanside, 4:30-8:30pm.
Mark Jackson Band, Red Barn, Wynola Pizza, Julian, 6pm.
Randy Sterling/Raw Courage, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm. Call 858/566-4040 for info.
Rob Carona/Somewhere in Between/Bishop Wells Band, Twiggs, 8:30pm.
Angela Correa, Lestats, 8:30pm.

Rugburns/Rookie Card/Trophy Wife, Casbah, 9pm.

sunday • 10

Hillcrest City Fest, with **Sue Palmer/Ruby & the Redhots/Candy Kane/Good China/Michelle Lundeen/Theo & Zydeco Patrol/Bayou Brothers**, also jewelry making, face painting, & a climbing wall, Fifth & University, 10am-7pm.

Dan Connor & Little Big Men, Coyote Bar & Grill, Carlsbad, 2:30-4:30pm.

Sage Gentle-Wing, Claire de Lune, 2906 University Ave., 8pm.

Chris Klich Quintet, Sycuan Casino, 8pm.

tuesday • 12

Boz Scaggs, Humphreys Concerts by the Bay, Shelter Island, 7:30pm.

thursday • 14

Deborah Liv Johnson/Gregory Page, Dizzy's, 344 7th Ave., 7:30pm.
Randy Travis, Viejas Casino, 8pm.
Manhattan Transfer, Humphreys Concerts by the Bay, Shelter Island, 8pm.
Scott Wilson/The Troys, Twiggs, 8:30pm.

friday • 15

Derek Duplessie & the Desert Poets with special guests, The Firehouse, 7877 Herschel Ave., La Jolla, 8pm.
Mark Jackson Band, Bailey's Barbecue, Julian, 8pm.
Will Hawkins/Cameron Ash/J. Turtle/The Troys/Bushwalla, Twiggs, 8:30pm.
Big Rig Deluxe, Lestats, 8:30pm.

saturday • 16

Berkley Hart (house concert), Millie's by the Bay, 8pm. Email mildredmoreno@hotmail.com for info.
Baja Blues Boys, Humphrey's Backstage Lounge, Shelter Island, 3pm.
Cactus, Cafe Elysa, Carlsbad, 7:30pm.
Mark Jackson Band, Bailey's Barbecue, Julian, 8pm.
Arun Luthra (jazz), Metaphor Cafe, Escondido, 8pm.
Peter Bolland/Dave's Son/Will Edwards Band, Twiggs, 8:30pm.
Allison Lonsdale, Lestats, 8:30pm.
Buddy Blue, Tio Leos, 9pm.

sunday • 17

Gospel Music Fest, Mt. Soledad Presbyterian Church, noon-5pm. See page 9 for details.
Carol Ames/Sue Palmer/Eve Selis/Cici Porter/Lisa Sanders/Natalie Hassey, Fundraiser for Nicole Brown Charitable Foundation, Humphreys Backstage Lounge, Shelter Island, 1-5pm.
The Troys/Anya Marina/Noe Venable, Dizzy's, 344 7th Ave., 7:30pm.
Earth, Wind & Fire, Humphreys Concerts by the Bay, Shelter Island, 8pm.

tuesday • 19

Gipsy Kings, Viejas Casino, 8pm.

wednesday • 20

Los Lobos/Buddy Guy, Humphreys Concerts by the Bay, Shelter Island, 7:30pm.
Sage Gentle-Wing, Lestats, 9pm.

thursday • 21

Big Bad Voodoo Daddy, Humphreys Concerts by the Bay, Shelter Island, 8pm.
Ryan Blue/The Troys, Twiggs, 8:30pm.

friday • 22

Summergrass Festival, Antique Tractor and Steam Engine Museum, Vista, through Sunday. Call 858/566-4594 for information.

Sue Palmer & her Motel Swing Orchestra, Trolley Park, Adams Ave. & Florida St., 6-8pm.

Hot Club of Cowtown, Casbah, 7pm.

Will Edwards Band, 101 Artist's Colony, Encinitas, 7:30pm.

Chris Isaak, Viejas Casino, 8pm.

Saba/Cameron Ash/Jack the Original, Twiggs, 8:30pm.

Billy Midnight/Bobby Fantasy/Sensations, Lestats, 8:30pm.

Toots & the Maytals, Belly Up Tavern, Solana Beach, 8:30pm.

saturday • 23

Summergrass Festival, see Aug. 22.
Kingston Trio/Peter Feldman & Very Lonesome Boys/Kathy Moffat, Grape Day Park, Escondido, 11am-5pm.
Eve Selis, Firehouse, 7877 Herschel Ave., La Jolla, 8pm.
Peter Sprague & Friends, Dizzy's, 344 7th Ave., 8pm.

Shelby Woods, Metaphor Cafe, Escondido, 8pm.

Border Radio/Tim Corley/Nathan Aaron/Jane, Twiggs, 8:30pm.

Ryan Blue, Lestats, 8:30pm.

Toots & the Maytals, Belly Up Tavern, Solana Beach, 8:30pm.

Sue Palmer Trio, Martini's Bar, 3940 Fourth Ave., Hillcrest, 9pm.

Sage Gentle-Wing, Cafe Crema, Pacific Beach, 9pm.

sunday • 24

Summergrass Festival, see Aug. 22.

Derek Duplessie, Folk Festival at Cuyamaca College, 4pm.

Ray Charles, Humphreys Concerts by the Bay, Shelter Island, 7:30pm.

monday • 25

16th Annual Summer Organ Festival, Balboa Park, 7:30pm.

tuesday • 26

Dave Brubeck Quartet, Humphreys Concerts by the Bay, Shelter Island, 7:30pm.

wednesday • 27

Joe Cocker/Yardbirds, Humphreys Concerts by the Bay, Shelter Island, 7:30pm.

thursday • 28

Righteous Brothers, Humphreys Concerts by the Bay, Shelter Island, 8pm.

Sage Gentle-Wing, Claire de Lune, 2906 University Ave., 8pm.

The Troys/Adam Lopez/Blaine Long, Twiggs, 8:30pm.

friday • 29

Chris Klich Quintet, Claire de Lune, 2906 University Ave., 8pm.

Steve White/The Cat Mary, Music Mart, Solana Beach, 8pm. Call 858/354-6978.

Leigh Taylor Band, Metaphor Cafe, Escondido, 8pm.

Cameron Ash/Mermaids Journey/Holiday & Adventure Pop Collective, Twiggs, 8:30pm.

saturday • 30

Wigbillies/Cindy Lee Berryhill, 101 Artist's Colony, 25 E St., Encinitas, 7pm.
Trailer Park Troubadours, Firehouse, 7877 Herschel Ave., La Jolla, 8pm.
Matt & Jessica, Twiggs, 8:30pm.
The Enchanted, Lestats, 8:30pm.

sunday • 31

Joe Jackson Band, 4th & B, 8pm.

WEEKLY

every sunday

7th Day Buskers, Hillcrest Farmer's Market/DMV parking lot, 10am-1pm.
Steve White, Elijah's, La Jolla, 11:30am.
Irish Dance, 3pm/**Michael McMahon**, 7pm, Dublin Square, 554 Fifth Ave.
Traditional Irish Music, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 3pm.
Celtic Ensemble, Twiggs, 4pm.
Cobblestone (Irish Music & Dance), The Field, 544 Fifth Ave., 5-6:30pm.
Jazz Roots w/ Lou Curtiss, 9-10:30pm, KZDS (88.3 FM).
The Bluegrass Special w/ Wayne Rice, 10-midnight, KSON (97.3 FM).

every monday

Open Mic Night, Lestats. Call 619/282-0437 for info.
Open Mic Night, Rosie O'Grady's, Normal Heights, 7pm.

every tuesday

Open Mic Night, Casa Picante, 10757 Woodside Ave., Santee, 7:30-9:30pm.
Traditional Irish Music, Blarney Stone, Clairemont, 8:30pm.
Traditional Irish Music, The Ould Sod, Normal Heights, 8:30pm.

every wednesday

Open Mic Night, Metaphor Cafe, Escondido, 8pm.
Open Mic Night, Twiggs, 6:30pm.
Skelpin, Dublin Square, 554 Fifth Ave., 8:30pm (also on Saturday night).
Brehon Law, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 9pm (also Wed. & Sat. nights).
Hatchet Brothers, The Ould Sod, 9pm.

every thursday

Will Edwards' Music Show, Twiggs, 8:30pm.
Bitty Bums Showcase, Lestats, 9pm.
Celticana, Dublin's Town Square, Gaslamp, 9pm.
Sue Palmer/Candy Kane, Calypso Restaurant, Hwy 101, Leucadia, 8pm.

every friday

Sage Gentle-Wing, Kensington Coffee Company, Adams Ave., 8pm.

every saturday

Open Mic Night, Coffee Bean & Tea Leaf, 9015 Mira Mesa Blvd., 8pm.

NOTE: Dates and times are subject to change.

SAN DIEGO FOLK HERITAGE PRESENTS

August 9 • 7:30pm
Randy Sterling and Raw Courage
 San Dieguito Methodist Church
 170 Calle Magdalena, Encinitas
 Admission: \$12.00

August 23 • 11 am-5pm
 SDFH and Interfaith Council present
Music in Grape Day Park
 321 N. Broadway, Escondido
 • The Kingston Trio
 • Peter Feldmann and the Very Lonesome Boys
 • Katy Moffatt
 • and more!
 Admission: Free

For more info, go to www.sdfolkheritage.com or call (858) 566-4040.



August 30 • 7pm
Evening of Stories and Song
 Templar Hall, Old Poway Park
 14134 Midland Rd., Poway
 Admission: \$12



THE DOUBLE EAGLE

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 San Diego, Ca 92116 (619) 521-2527

**GITARS, BANJOS, MANDOLINS,
 UKULELES, STRINGS, AND THINGS**

the local seen



Photo: Ellen Duplessie



Mark DeCerbo at Dizzy's

Photo: Ellen Duplessie



Phil Harmonic with the Troubadour House Band at Dizzy's



Baja Bugs at Hot Monkey Love Cafe

Photo: Millie Moreno



Earl Thomas

Photo: Millie Moreno

Photo: Paul Grupp



Will Edwards at Twiggs



Poco at Humphreys

Photo: Bill Herzog

Photo: Ellen Duplessie



Billy Midnight at San Diego Music Night, Dizzy's



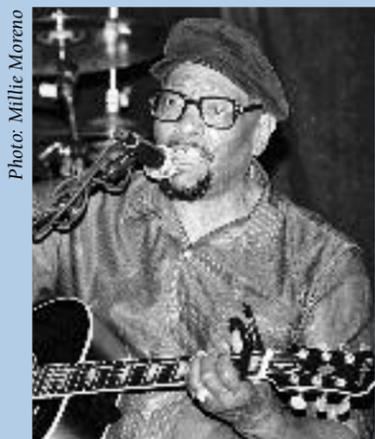
Bill Bryson, Chris Hillman, Richie Furay, Herb Pedersen at Humphrey's

Photo: Bill Herzog



Berkley Hart at Dizzy's, tuning because they care

Photo: Ellen Duplessie



Earl Thomas Sr.

Photo: Millie Moreno

Photo: Paul Grupp



The Shambles



The Royaltones at San Diego Music Night, Dizzy's

Photo: Paul Grupp

Photo: Ellen Duplessie



Rookie Card at San Diego Music Night, Dizzy's

Photo: Ellen Duplessie



José Sinatra & Phil Harmonic at Dizzy's



Marie Haddad

Photo: Ellen Duplessie



Troubadour friend Bill Herzog & Richie Furay of Poco

22ND ANNUAL

Southern California's Largest FREE Music Festival

ADAMS AVENUE

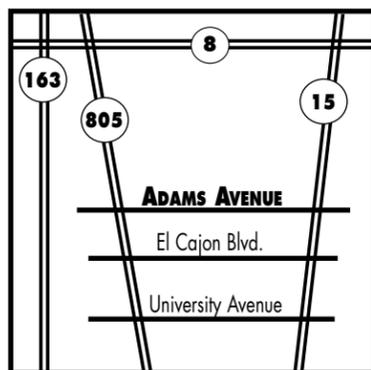
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- 7 STAGES



Adams Avenue & Adams Park
Bancroft to 35 Streets
Normal Heights, San Diego

SEPTEMBER 27-28

SATURDAY, 10AM-9PM and SUNDAY, 10AM-6PM

FEATURING

- ★ Bernie Leadon & Friends
- ★ Jack Tempchin & Rocket Science
- ★ Kenny Wertz & the Bluegrass Odyssey
- ★ The Blazers
- ★ Kinsey Report

Note: Artists subject to change

PLUS

- Abigail's Attic
- Acteal
- Baja Bugs
- Berkley Hart
- Annie Bethancourt
- Big Rig Deluxe
- Billy Midnight
- Ryan Blue
- Peter Bolland & Broken Hills
- Curt Bouterse
- Tom Brosseau
- Slam Buckra

- Bunky
- Roy Ruiz Clayton
- Dan Connor & Little Big Men
- Angela Correa
- Tomcat Courtney
- Lou & Virginia Curtiss
- Dee Ray
- Delgado Brothers
- Derek Duplessie & the Desert Poets
- Will Edwards
- Ellie Englund
- Fowl Play
- The Fremonts
- Sage Gentle-Wing

- Fred Gerlach
- Guitar Shorty
- Hatfield Rain
- Phil Harmonic
- Robin Henkel
- Mark Jackson Band
- The Kernel
- Johnny Love
- Maiz
- Anya Marina
- Modern Rhythm
- Nitro Express
- Open Sure
- Other Natural Flavors
- Gregory Page
- Sue Palmer & Her Motel
- Swing Orchestra
- Paradise
- Powerthud

- Joel Raphael Band
- "Action" Andy Rasmussen
- Rookie Card
- Saba
- Lisa Sanders & the Truckee Brothers
- Chuck Schiele & Sven-Erik Seaholm
- Eve Selis
- Shadowdogs
- The Shambles
- José Sinatra & the Troy Dante Inferno
- Skelpin
- Trailer Park Queen
- Trophy Wife
- The Truckee Brothers
- West Coast Pin Ups
- Z-Bonics



Reader



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FOR INFO

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Presented by the Adams Avenue Business Association, the Normal Heights Community Association, and the City of San Diego. Music produced by Lou Curtiss & Folk Arts Rare Records. Music info: 619/282-7833. Booth rentals: 619/282-7329. Partially funded by the city of San Diego's Small Business Enhancement Program and the county of San Diego Community Enhancement Fund.