

# T

SAN DIEGO

# TROUBADOUR

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



FREE

August 2004

Vol. 3, No. 11

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## BLUEGRASS MUSIC FESTIVAL

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# SUMMERGRASS



Pull out section with complete Summergrass information:  
featured bands, schedules, children's activities, map,  
museum attractions, and directions on pages 9-12.



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The **San Diego Troubadour** is dedicated to the memory of **Ellen and Lyle Duplessie**, whose vision inspired the creation of this newspaper.



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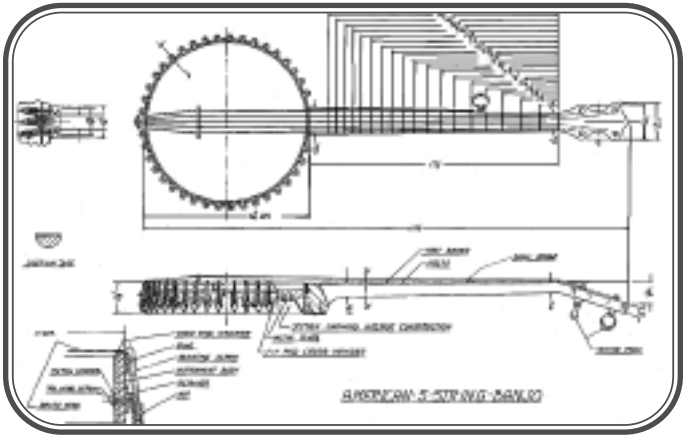
Despite Its African Origin, Today's Banjo is an All-American

by Kent Johnson

Growing up loving music more than anything, but not knowing anything about it, just about describes my life up to the age of 30. Luckily, education and experience came into the picture and I finally knew a little about music and had some experience performing as well. By the time I was in my late thirties, a seasoned veteran, I was still of the opinion that the banjo, along with the Appalachian dulcimer, were the only original American instruments. Wrong!

Today most people know that the banjo came from Africa, and took many different forms. The Africans, who were brought to the new world in bondage, called these instruments *banzas*, *banjars*, *banias*, and *bangoes* to name a few. Thus, the concept and the name (or variation of) are African in origin.

I like to tell the story about a New York reporter who was traveling in the Appalachian mountains and came across a guy who was just sittin' there, playing a banjo. This particular banjo

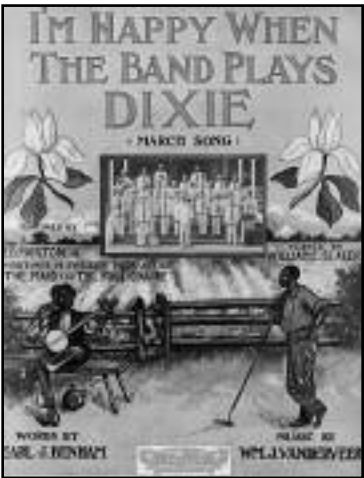


had five strings, which is considered part of our American heritage. The reporter asked, "What's that thing called?" The guy said, "It's a *banjer*." The reporter, knowing that these people didn't say *potato* but *potater* and didn't say *tomato* but *tomater*, thought that the guy must have meant *banjo*, not *banjer*. So that's how the name banjo came about. Well, it's possible that this story is true.

Because of the recent interest in the five-string American banjo, bluegrass music, one of the main influences of rock and roll, has made a comeback. You might call it a revival, since today's growing interest has prompted many people to learn how to play the instrument.

Here in San Diego we are lucky to have the Deering Banjo Company, one

of the largest producers of banjos in the world today. During the mid-'70s, my friends Gino and Sam from American Dream Guitar sent me out to Lemon Grove to take my guitar to two guys who repaired and built instruments. Who would have thought that Greg (Deering Banjos) and Bob (Taylor Guitars) would go on to develop that little shop into the two incredible, world-class companies that exist today?  
  
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**SAN DIEGO FOLK HERITAGE**





## full circle

# SAN DIEGO'S HOMEGROWN: A BUMPER CROP OF LOCAL TALENT

by Bart Mendoza and Steve Thorn

History buffs know that things rarely ever happen in a straight line. A case in point is the *Homegrown* albums of the 1970s. These local artist compilations with a twist were produced by KGB-FM. 1972 was an important year for KGB. The station had been recycled. No, it didn't have anything to do with old newspapers or beer cans. This was a recycling of the airwaves; the station dropped its old Bill Drake "boss radio" format in favor of a more progressive sound. During one extraordinary weekend, KGB-AM and KGB-FM stripped their "money-cash-giveaway-top-40" sound and instantly evolved into a progressive format that was more in tune with the 1970s.

Another major KGB event took place in November of 1972, when the station arranged and presented its one and only Charity Ball at San Diego's Jack Murphy Stadium (now Qualcomm Stadium). For the price of \$1.01, 51,778 rock fans spent a long afternoon under the sun enjoying the sounds of Jesse Colin Young, Boones Farm, Doctor Hook and the Medicine Show, Quicksilver Messenger Service, Foghat, and the J. Geils Band.

Despite raising a large donation for the United Way through the great turnout, the station ran into bureaucratic red tape from the San Diego Fire Department. Although the rule has long since been rescinded by the management of Qualcomm Stadium, at that time fans were not permitted on the field, making a stadium show less attractive.

KGB still wanted to stage an event to help out the United Way as well as to promote its new sound. Out of their dilemma came the birth of the *Homegrown* album. In 1973 the station's morning man, "Cap'n Billy" (aka Bill Hergonson), was playing a record that sounded like a reject from Dr. Demento's radio show but was nevertheless generating a lot of listener response. The song was "Chula Vista" and the group was Rose and the Arrangement. Request for the song was so great that Cap'n Billy began an annual contest that would allow listeners to send in tunes about their favorite part of San Diego.

Not surprisingly, the station was barraged with stacks of tapes, and the terrific response started the wheels turning in the heads of KGB programming executives Ron Jacobs and Rick Liebert. Why not create a series of albums containing songs about San Diego that are performed by San Diegans, with proceeds going to a San Diego charity?

Thus the *Homegrown* albums were born, enjoying a run from 1973-79, with an additional volume that came out in 1984.

"Hundreds of people turned in tapes," says long-time local radio host Jim McInnes. "I was involved with every one of them, except the first, mostly in the selection of tunes. Most of them had probably never recorded before — you know, the kind of stuff you hear on the outtakes from *American Idol*," he says with a laugh. "We'd have separate boxes to put them in — one was labeled 'listen to again' and the other one was labeled 'broken and battered dreams.' And that's where most of them ended up."

Famously, one song that was rejected would soon be a hit item. Oscar-winning songwriter Stephen Bishop was among those vying for a slot on the first volume. His song was turned down, but after the opening line was changed from "Down in La Jolla," to "Down in Jamaica," "On and On" became a top 40 staple in 1976.

Despite this miss, the albums were a huge success, selling over 50,000 copies each year. "We were selling them at \$1.01 and all the money was going to United Way. We would make them available at 7-11 as impulse items, and people really loved the records," says McInnes.

The second edition of *Homegrown* included liner notes from a teenage Cameron Crowe and featured the first of many appearances in the series by Marc Intravaia, today a guitarist with the Eve Selis Band and then a teenager in the band Listen. The members of Listen were the MVPs of the *Homegrown* series, appearing on all the albums save for the first and last.

Notably, Intravaia also appeared on all four of the *Homegrown* television shows. A year after the first album came out until 1978, KGTV-10 aired the first of four specials called *Homegrown and Greene*, which were hosted by former local TV personality Harold Greene, now infamous as the inspiration for the lead character in the film *Anchorman*. The shows have long since been lost to time, but Intravaia has fond memories of them. "They were shot all over San Diego," he remembers. "The first was shot in Presidio Park; we were

[filmed] right in front of the Mission at seven in the morning," Intravaia recalls with more than touch of amusement. "We did 'Where is San Diego?' I remember we were facing down the hill of the Presidio as we were being filmed in our Yes outfits with capes and spangly things, when our keyboard



1975



1977



1979



1978

player Leslie started rolling down the hill! Someone had to run and stop it."

Subsequent shows went better. Listen performed "City of Love" on the second show, which was filmed at UCSD's Mandeville Auditorium with another TV host, "Captain" Mike Ambrose. He also remembers taking part in the filming of Carey Fox's *O.B. Bop* on Newport Avenue in Ocean Beach and in 1977 filming at Studio West for an in-the-studio clip, as well as taping a new version of "Where Is San Diego?" in 1978 for a *Greatest Hits* show on the steps of the Julian Hotel in the Cuyamaca Mountains.

In 1979 the last album in the



1974



1976



1978

original run was *Homegrown VII* and that would be it, at least for the time being. The reason was simple economics. Quoting from McInnes' liner notes from the 1984 edition:

"Seven original albums and one *Greatest Hits* LP later, *Homegrown* fell victim to the oil embargo. The price of vinyl was just too high to produce an album at reasonable cost to be able to make any contribution to a San Diego charity."

The 1984 *Homegrown*, with a change in criteria for inclusion, would be the series' last hurrah. McInnes adds, "Scott Chatfield and I lobbied to do another one with a different concept, which was more like a talent search." Despite a line up of the era's top club bands, the album was not a success. "In retrospect, I think that it was more like a vanity project for Scott and me. We wanted to do a collaboration,



1973

so we thought, 'There are all these great bands out there; Let's pitch the station a *Homegrown* return, only with a different idea.' So we did it and it failed. We ended up with an album that only sold about 10,000 copies."

Ironically, McInnes himself may have been partially to blame. "I started the *Homegrown* show on KGB-FM in 1984 to go along with that. In fact I played that whole album on the first show, and I think I cut into sales." Although the series ended, McInnes continued with his *Homegrown* show for the next five years.

Today, *Homegrown* albums are collectors' items, despite the fact that (or maybe because) many of the songs included on the records are dated. There is a certain charm in hearing a collection of songs about your hometown, and they were always an eclectic mix that featured music ranging from country to punk. For every less than memorable moment, there are numerous gems to be found with popmeister Gary Hyde, singer-songwriter C.J. Hutton, and punk from Ronnie and the Respectables among others who are ripe for rediscovery.

These albums are also the place to look for exclusive tracks from the Penetrators, Listen, the Beat Farmers, and many more. "It was fun weeding through those boxes of tapes, but what I liked about the albums was that they propelled the station into everyone's consciousness at a time when radio was still fun and trying new things," McInnes remarked in closing. He's right, of course. *Homegrown* did make KGB a contender in the 1970s, but more important, it inadvertently gave rise to the local music radio show as well as a legion of local compilations that have followed, preserving a slice of San Diego's pop culture in the process.



full circle



# Recordially, Lou Curtiss

**BITS AND PIECES**

I heard a joke about how President Bush walked into the White House with two pigs under his arm. The marine at the door said, “Nice pigs, sir.” Bush proudly told him, “These aren’t just pigs, son, they’re genuine Texas Razorback hogs. I got one for Cheney and one for Ashcroft.” The marine said, “Nice trade, sir.” I heard that joke back during the Clinton years (I’m sure it goes back further than that.), only the pigs were Arkansas Razorback hogs and the trade was for Hilary and Chelsea. Doesn’t that say something about the two parties in America? With the Democrats, it’s about political appointees and with the Republicans, it’s about family members (family values?).



Adams Avenue

Well, I just got word at my business, Folk Arts Rare Records (which is also where my wife, Virginia, and I make our home), that the property has finally sold and I have two options: I can either take a \$700 raise in my rent or I have to get out within 30 days. I’ve been here for 27 years and feel that I have been at least part of the reason for property growth on Adams Avenue because of my work on the Adams Avenue Roots Festival and the Adams

Avenue Street Fair, my radio show, and just the presence of a quality collectible record store on our street.

At any rate, I can’t afford to move and I’ve got to figure out ways to make a little more income to stay here and continue to provide the kind of services I’ve offered these many years. Many people have come and talked to me after I wrote about my problems a few issues ago. They said they were going to go right out and put together a corporation or a conglomerate to buy the property and keep me in business at a reasonable rent. Of course, nothing happened and now, at the age of 65, I’m stuck with this problem.

If anyone out there can think of ways to help a broke, but not bent, music historian with one of the best music collections in San Diego, I would surely appreciate it. I can also write a bit, play the autoharp and harmonica (my wife plays guitar and banjo), and know something about putting together music festivals and concerts. I also know quite a bit about old records, tapes, radio transcriptions, and the general history of old-time music of various kinds. You’d think someone would consider me a valuable resource; I seem to think so because everyone tells me I am, but it’s hard to take compliments to the bank.

I got my notification on July 13 and by the time you read this, Folk Arts Rare Records, born on July 31, 1967, will be 37 years old. Since then the rent has gone from \$250 a month to \$1,700, the most recent raise of \$700 coming all at one pop. I’ve never taken money for doing festivals in terms of a salary. It’s always been something I do for the love of the music and this city, but right now I need ideas and, more important, I need income. Give me a

call at Folk Arts (619/282-7833) if you can help or have ideas about grants, non-profit foundations, or whatever works. Please don’t waste my time with sympathy. I’ve got more than enough of that. I need friends who will get the word out about me and the work we do. Thanks.

I hear that ASCAP (the American Society of Composers, Authors, and Publishers) has done one of their typical numbers on another fine music establishment in our area, namely the Golden Goose coffeehouse in Lakeside. Their little scare tactic has done far more to hurt the music scene, especially folk and old-time music, than it ever has to help. I have a few suggestions: First, ask them for evidence that any money you pay will get to those people who wrote the songs. Second, ask them for a list of the songs you are not supposed to sing.

About 95 percent of the folk and country material is licensed through BMI or the Country Music Association, not ASCAP, and yet it’s ASCAP that always tries to pick on the little guy. When I was doing concerts at Folk Arts during the 1970s, ASCAP tried to pull their little number on me. We made a point of carrying out the two suggestions above and then held several concerts, playing only BMI or public domain material. It took a little research (I’d be glad to help you with that at Folk Arts), but we learned a few new tunes in the process. The concerts were fun to put together. We made a point of including “no material licensed by ASCAP will be used in any of these concerts” on the posters. After about two weeks they backed off and never bothered us again. I remember telling the ASCAP rep about the Bible’s notion of “making a joyful noise,” and

then there’s the Constitution’s First Amendment rights. To me, both of them seem to be a higher authority than ASCAP.

I’d like to say to the people at the Golden Goose that I don’t know you folks but I’ve heard good things about you from the likes of Patty Hall, Tanya and Larry Rose, and John Bosley. Don’t let the Music Gestapo shut you down. Stand up to them!

I’d like to say that the San Diego Folk Song Society’s newsletter (c/o Larry and Tanya Rose, 4924 Wood St., La Mesa, CA 91941-5432) is a delight to receive and read each month. I always find out about events in time to do something about them even if it’s only to spread the word to people I think will be interested. Each month I post the newsletter on my front porch at



Lou Curtiss

Folk Arts. You can join the San Diego Folksong Society for \$10 a year and get this great newsletter and go to their monthly sings, camp outs, and lots of other great stuff. In this past issue, along with alerting me to the Golden Goose’s ASCRAP problem, I found out about the Star of India Sea Chanty Festival, the Great American Bluegrass and Acoustic Music Festival, a Song Circle at Sam Hinton’s house, the Summergrass Festival, and all the wonderful concerts that Carey Driscoll puts on at the Normal Heights United Methodist Church (coming up: Groove Lily, Lowen and Navarro, Doug Haywood, Chris Proctor, John McEuen, Peppino D’Agostino, and Dave Stamey). You can get all the information and background stuff in the *San Diego Folksong Society News* by emailing rail-rose@aol.com. You won’t be sorry if you like to meet good people who like music.

I guess that’s it for this time around.

Recordially,

Lou Curtiss



Tanya Rose

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Sun • 8	Blue 44
Wed • 11	Sara Petite, Dave's Son
Thurs • 12	Debra Dun, Jack the Original
Fri • 13	Robin Henkel
Sat • 14	Gregory Page
Sun • 15	Annie Bethancourt, Jennifer Spector
Wed • 18	Gayle, Dustin Shey, Greg Loswell
Thurs • 19	Acoustic Underground
Fri • 20	Anna Troy, Angela Correa and Friends
Sat • 21	Riverdogs (w/ Def Leppard's Vivian Campbell), Trevor Davis, Gregory Page
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## front porch

# Guitar Artistry: OB's Hidden Gem Showcases Vintage Guitars

Story and photography by Chuck Schiele

When Mango Music left Ocean Beach in the mid-to-late '90s, the guitar-player-infested beach community found itself having to drive over the hill to take care of business for several years. Making note of the void, Arnie Gallegos opened Guitar Artistry Music Co. on Newport Ave.



Arnie Gallegos

in January of 2003, not far from the old Mango. And with him comes an assortment of rare, hard-to-find gems of guitars. Old

acoustics, semi-hollow bodies, and electrics. And on the floor is a small arsenal of old vintage amps as well.

My eyes bug out as soon as I can smell how old they are. But that's not all there is to it. Arnie also offers instrument and equipment repair as well as guitar instruction, which serves as an integral part of music development as well. There are books, accessories, rentals, consignments, and "other" stringed instruments. It's a cozy little shop, but there's a lot going on inside there.

I routinely stop in this place simply because I like looking at guitars aside from strats in a magazine. I try 'em out, see what they do, talk to Arnie. On this occasion I stopped by to ask him a few questions and get to know him a little.

He told me that when he was 15, his father purchased a Mexican classical guitar for him on a trip to



*"The most typical customers are people who realize that a quality guitar can be a life-long friend and a good investment."*

Michoacan, Mexico. Arnie later sold it to use the money toward the purchase of a Martin 0-16 NY. He still owns the Martin and marks that guitar as the beginning of his playing, collecting, buying, and selling guitars.

After working 35 years in the construction industry, Arnie felt the time was right to change careers. Since Mango Music in Ocean Beach had closed, it left OB without a store dedicated to the guitar and its artistry. So with that, he opened Guitar Artistry in January, 2003.

I asked him about his clientele, his patrons; who comes by? He told me that people who prefer instruments that have stood the test of time and are still in great demand are his most typical customer: "People who realize that a quality guitar can be a long-life friend and a good investment." He went on to say that specialty items and specific services, such as appraisals and/or repairs are routine business.

While I'm visiting, Arnie's repairing a guitar while, at the same time, a lesson is letting out. A kid walks out the door with stars in his eyes, shaking everyone's hand. We just keep talking.

With the air of a purist, Arnie explained, "I take great pleasure in matching an instrument with a player and so I offer a wide variety for all types of players, and I maintain a 'want list' for those who have a specific request."

Additionally, Guitar Artistry provides jazz, rock, blues, folk, classical, and flamenco guitar instruction. The specialty here is to encourage, enable, and empower people to support and explore the fine art of music through the medium of guitar in all its forms and functions. While I may never personally own a digital guitar, I am committed to supporting the guitar and its evolution. But this shop specializes in used and vintage guitars and tube amplifiers.

Last summer, Bobby Whitlock of Derek and the Dominos ("Layla") and Kim Carmel came by the store while staying in Point Loma. It was a thrill to meet them both. Two weeks ago Steve Poltz came in and bought a 1960s Kay guitar, which he planned to use the next night at the Belly Up Tavern in Solana Beach. It was a pleasure meeting him, but I espe-



cially enjoyed providing him with the right musical instrument."

As a player himself, Arnie has been writing songs since his mid-teens, which make up the majority of his repertoire, and plans to record a CD soon. In the meantime, he maintains a focus on the entire San Diego music community. The store is connected with the Museum of Making Music in Carlsbad and recently had the opportunity to provide the Old Globe with a banjo to be used in one of their productions.

I buy some strings, look at the hollow bodies. I have to ask him: "Hey Arnie, What's your favorite guitar in here?"

"That one's at home on my wall."

I figured he'd say that. "What's your favorite guitar in the shop?"

"My favorite axe is a 1950s Silvertone arch top with a single pick up."

You can find this cozy little guitar den at 4967 Newport Ave, Suite 7, in Ocean Beach. Maybe you'll find your next guitar of distinction while you're at it.





# The Science of Gospel Music



Left to right: Dave Collins, Given Harrison, Dr. Stephen Baird, Ron Jackson, Danny Baird

by Dwight Worden

A crisp, white lab coat hangs on the back of a chair in the cluttered research office of Dr. Stephen Baird at the Veterans Administration Hospital in La Jolla. At first it seems odd that there is a Taylor Auditorium Model 710 guitar sitting in the corner among the books and lab paraphernalia, but then one notices there are also CDs amid the piles of stuff. Enter “the Doc” himself, a man who talks a mile a minute, launching words about science and music through the big warm smile on his face.

The Doc is as conversant with the details of Darwin’s work on evolution and the genetic discoveries of Gregor Mendel as he is with American bluegrass, folk, gospel, and roots music. His mind is like a great attic brimming with fac-toids, ideas, and theories about science, current events, and music. Is there water on Mars and, if so, life on Mars? He wrote a song about that. Remember Stanley Miller who, in a successful attempt to repeat the creation of life on earth, zapped a jolt of electricity through a test tube of primordial soup and showed how life could have originated, annoying the creationists to no end? The Doc wrote a song about that too.

While respectful of, and very conversant with, the earth’s major religions, the Doc often takes aim at shallow thinking

wherever he sees it: in religion, in politics, and in daily life. He says, “I don’t know who or what is in charge of the universe ... but what pisses me off is so many people who claim they do know and that they are so certain about it.” As he sees it, the issues of who we are and where we came from are simply too important to be decided with shallow thinking.

For example, the Doc took a shot at the creationist’s dogma that God created the earth 6,000 years ago by noting in his “Ode to the Bristlecone Pine” that these unique pines are older than that: “Did God make the earth 6,000 years ago? Bristlecone pines say ‘I don’t think so.’” You get the idea.

Baird is the renowned chief of pathology and laboratory medicine at the V.A. Hospital and founder and leader of the Opossums of Truth, his American roots band that performs what he likes to call “scientific gospel music.” Baird is, in fact, the *inventor* of scientific gospel music, a new subgenre of American roots music. “The religious folks of all persuasions have their long tradition of religious music presenting their views, and it bothered me that there was no music by and for the scientists and rational thinkers, so I created scientific gospel by writing accurate scientific lyrics telling of the wonderful discoveries of science to complement melodies of my own creation, or sometimes to the melodies of the great hymns and gospel tunes,” he

says. With four CDs already released, all of which present the Doc’s original scientific gospel music, the Opossums of Truth are well-known in the science community, having performed at a number of important gigs in San Diego, Los Angeles, Colorado, and elsewhere. The Doc and his wife/manager report that scientific gospel is especially popular with Unitarians, Humanists, and astronomers for whom the Opossums of Truth have preformed many concerts.

This stuff is fresh and different. To listen to an Opossum concert live or to hear an Opossum CD will, guaranteed, make you giggle if not laugh out loud. The lyrics are all scientifically accurate, thoroughly researched, and subject to validation by anyone who cares to conduct a double blind, placebo controlled, protocol to test them out. But, more than that, these songs are full of insight, mirth, irony, clever turns of phrase, and unexpected rhymes presented in a delicious phrasing that shows off the Doc’s gift for song writing.

Stephen Baird was born in Boston during World War II and raised in the Bible Belt for 12 years where he grew up on country and gospel music. After moving to California and attending Stanford University, he underwent a conversion to rationalism. Almost immediately he noticed the dearth of scientific gospel music. He reports lacking the means to do anything about correcting this deficiency, being a lapsed cello player (which was forced on him), so the problem lay unattended.

Instead, Baird spent a few decades earning an M.D. degree, marrying, raising children, getting tenure, and achieving financial security and happiness, but, as he reports wryly, not much else. After acquiring a modicum of competence on the guitar in the 1980s he actually began to enjoy music again. The songwriting and birth of the Opossums of Truth had their genesis while the Doc was teaching medical school classes in immunology, his specialty at the time. He acquired the habit of reducing medical and other scientific concepts to popular song form, shamelessly perverting the original intent of Christmas carols by using them for melodies. The number of scientific concepts to teach being large, he soon exhausted Christmas carols as sources of melodies and moved on to gospel and well-known hymns.

In this manner the Doc created a relatively large body of song material for medical students on such arcane subjects as cytokynes, interleukins, gene function, chromosome structure, and cellular immunology. In song he occasionally addressed additional cosmic subjects

such as the big bang theory or black holes. One day he read a fateful letter from Dr. Eugenie Scott in *Science News*, noting that the other side (creationists) have all the good songs. This prompt from a fellow scientist was the catalyst the Doc needed to focus serious energy (and believe me, he’s got energy to make SDG&E jealous) on the long neglected but simmering problem of a pronounced absence of scientific gospel music.

*Hallelujah! Evolution!*, released in 1995, was the first Opossums of Truth CD, and the result of these initial efforts. Containing such original chestnuts as “Bang! There was Light,” which recounts the big bang theory in the creation of the universe, and “Hallelujah! Evolution!” with clever phrases like “evolution’s the solution from microbes to man” and “did the god of the Jews form us from primal ooze, or did Darwin improve on our Biblical views?”

Exactly what is scientific gospel music? In the words of its creator: “Scientific Gospel is a unique musical genre created to impart scientific knowledge, discuss social and political issues, and argue for rational inquiry and thought. Evolution, gravity, water, heat, time, sexually transmitted diseases, false gods, and heroes of science all are worthy and appropriate subjects for scientific gospel.” Dr. Baird’s aim is to combine Man’s intelligence with the majesty of the universe as he champions science and rational thought infused with humanistic essence. Scientific gospel can be considered part of what is now called roots music. It stems from our beginnings and conveys it in a gospel/bluegrass sound. However, the best way to explain it is to hear it.

In typical Opossum fashion , the Doc has also peppered his web page ([www.scientificgospel.com](http://www.scientificgospel.com)) with what he calls totally useless random facts. Here are some samples:

1. In 1904, the head of the patent office said that the office should be closed down because everything that could possibly be invented had already been invented.
  2. A cockroach will live nine days without its head before it starves to death.
- There are more, and you can bet



they are accurate. But, if you think not, let him know. As his web page also states: If you see a fact that you know to be false, please send us proof, and we will make corrections. We are proud that Scientific Gospel is aware of and responsive to data.

The other members of the Opossums of Truth include several talented and well-known local acoustic musicians. Ron Jackson — who teaches at Buffalo Brothers in Carlsbad and has played with a variety of local bands including Unstrung Heroes — plays banjo, guitar, and mandolin and helps with harmony singing. Daniel Baird, the Doc’s son, plays guitar and dobro and contributes harmony singing when he is not working for MusicMatch. On bass is well-known and respected bass player and singer Given Harrison. Contributing on fiddle is Dave Collins, whose classical training and experience with everything from the La Jolla Symphony to contradance music and bluegrass brings a melodic element to the Opossums’ music. And, of course, there is the Doc who plays guitar and does the lead singing.

On their just-released fourth CD, *Breaking the Rules*, the Doc and the Opossums have raised their own bar. Recorded at Spragueland Studios in Leucadia under the watchful guidance of maestro Peter Sprague, one can hear the maturation of Baird’s songwriting skills. The chord progressions have a new complexity, and the lyrics, always his strong suit, have an even greater impact. Added to the mix are contributions from Jerry Waller, an outstanding keyboard player; Peter Sprague on guitar; Dwight Worden on fiddle, mandolin, and backing vocals; and Robert Zelickman on clarinet.

The new CD also has a more serious side to it. There are several powerful tunes in which the tongue-in-cheek humor prevalent on most of the earlier CDs is temporarily stowed away, as is befitting the subject matter. These new tunes include the Doc’s haunting song about 9-11, “Great Big Hole in Manhattan,” which presents an original melody and moving, thought provoking words. When referring to the hijackers who died for their view of God’s plan and the New York Fire fighters who died trying to rescue those trapped in the World Trade Center, the song notes that they all lie in a common grave at the scene and then asks “who do

Continued on next page.



The Opossums of Truth performing at the Carlsbad Village Theater for Darwin’s Birthday 2003

## front porch



by Peter Bolland

I'll never forget what a club owner once told me when I first started out in the music business. "Look," he said, "let me tell you something. Most club owners would bulldoze their clubs and put up a car wash in a heartbeat if they thought they could make \$10 more a month." The uneasy truce between commerce and art stands forever at the brink of war in most clubs, and the first casualties are usually the musicians. Hot Monkey Love Cafe is different. It is an oasis of peace where art and creativity always come first. And somehow the bills still get paid. You can come here for great music and coffee and food. But don't come here to get your car washed.

Turns out Hot Monkey Love Cafe is not such a ridiculous name for a cafe after all. Alma and Rick Felan, the hands-on owners and visionaries behind this up-and-coming music venue have more in mind than simply getting your attention. They want you to feel something in your soul. Naming their cafe Hot Monkey Love seemed like a good place to start.

Celebrating their second anniversary on August 14, Hot Monkey Love Cafe has already, in these two short years,

changed the musical landscape of the San Diego scene.

There is one simple reason why Alma and Rick Felan opened Hot Monkey Love Cafe. They love music. To them, music is as important as life itself. The Felans believe that musicians and anyone with a gift for expression are obligated to share their talents with the world. It's that simple. And as musicians, songwriters, and promoters themselves, they felt duty bound to create a place in the community where passion and pragmatism come together. Their unbridled idealism manifests itself in myriad concrete ways.

Hot Monkey Love Cafe is a musician's dream. They have a real stage with lights, a complete sound system, (including the ability to record shows), as well as what in the business is known as a back line. That means they have a bass amp, a guitar amp, and a drum set on stage at all times for anyone to use. This is extremely rare and speaks volumes about the Felan's commitment to musicians.

Alma moved to San Diego from Florida in 1997 and began working as a promoter, manager, publicist, and journalist in the local music scene. Soon she met Rick and began managing his band, which, incidentally, was named Hot

# Hot Monkey Love Cafe: A Haven for Music

Monkey Love. The Hot Monkey Love brand name soon spread to their production company, Hot Monkey Love Productions. When they fell in love, got married and bought a cafe, it didn't take them long to think of a name.

Hot Monkey Love Cafe offers music from across the board and around the world, from reggae to raga, heavy metal to hip-hop, punk rock to Persian, jazz to bluegrass, Latin to Lebanese. And of course there are plenty of acoustic, singer-songwriter showcases. What matters is music, any kind of music — as long as it's real.

Alma goes out of her way to give stage time to anyone who wants it, regardless of experience. The couple runs two open mics a week — on Tuesday and Wednesday nights. If you want to play, they'll give you a shot. And if you're in a band with a decent draw, you can have a choice slot on a weekend night.

The biggest mistake an artist can make? "Attitude," says Alma. "Having a big head, treating people badly. That's the biggest mistake I see artists make. If you have a great voice and great songs but you don't really try to connect with your audience, if you don't carry yourself humbly, no matter how famous you are, nobody is going to care."

Alma's idealistic activism moved from the macrocosm to the microcosm. "My daughter and I were very strong activists, all the time looking for solutions to save the world," Alma said, laughing. "And now, I put everything I believe into my family and into my business. There's a mission and a purpose for being here. I have to be stronger in order for other

people to be stronger." When Alma talks about music and the scene, words like honesty, purity, integrity, and respect take the place of draw, door take, drink sales, and profit. She sees her role as a community builder. She dreams of one day collaborating with other venue owners to coordinate a collective to nurture both the interests of the venues and the interests of the musicians who perform there.

Like a lot of great things, Alma wasn't even really looking for it. After eating lunch in the neighborhood, she found herself inexplicably drawn toward the building. She went in. There was a stage. She offered her services as a band manager and promoter to the owner. The owner said thank you very much but told her, "Actually, the place is for sale." They got to talking about the history of the building. Dating from the '50s, it was known as Funky Quarters, and in the '60s and '70s, acts like Janis Joplin and Cheech and Chong played here. Then there was a fire and a remodeling in the '80s. But the room still has the vibe of greatness and a real feeling of warmth and comfort. It's probably just the spirit of its current hosts, Alma and Rick Felan. Their passion for music is the only fire on the premises now. That and a whole lot of hot monkey love.

Hot Monkey Love Cafe, located at 5960 El Cajon Boulevard, is open every night from 6 p.m. to 2 a.m. Check their website at [www.hotmonkeylovecafe.com](http://www.hotmonkeylovecafe.com)



Continued from page 7.

you think God forgave, those who died to kill or those who died to save?

Another serious original is the Doc's ballad of Flight 103, the Pan Am flight blown out of the sky over Lockerbie, Scotland, by terrorists. These must be heard to be appreciated. And for those who like the traditional Opossum fare of clever, humorous lyrics about science, religion, and topical events, the new CD has some wonderful new pieces. These include the "Gefilte Fish Messiah," the Doc's song about a story in *USA Today* in which New York kosher fish mongers reported that a carp they were about to behead began speaking Hebrew and offering apocalyptic prophecies. And "Making Whoopie," a song for which the Doc has penned devilishly clever, and accurate, lyrics about the details of the procreation process, including fertilization of the ovum by the sperm, all set to the classic "Making Whoopie" jazz melody of the 1920s.

If you like this kind of stuff, utilizing the foibles and follies of real people as song fodder, you will enjoy the section on the Opossum's web page that contains hyperlinks to a number of goofy but true stories like the gefilte fish story. The lead-in to this collection states: At a school board meeting in the South, a debate raged about whether or not to teach foreign languages in high school. One exasperated parent in the audience

finally jumped up and yelled, "If English was good enough for Jesus Christ, it's good enough for me!"

There are ignorant people in this world...these are their stories.

Ah, it is delicious to read the unbelievable but true stories that follow about our fellow Americans. And, it is unapologetically and quintessentially American for a respected doctor and researcher to have used them as fodder for his wonderful songs. But it has not always been a cake walk.

The doc reports troubling incidents of local censorship. Although his songs are never mean-spirited or derogatory — and he doesn't play favorites but rather challenges shallow thinking wherever he sees it — he and his Opossums have been turned down by one local radio station and by at least one local gig venue as "too controversial" and "potentially offensive to money supporters who might not see the humor in this material." At a recent Darwin's birthday concert at the State Theater in Carlsbad, cars belonging to band members and visitors were all leafleted with flyers urging them to "repent, repent!" and similar blather.

If putting accurate science to music is "too controversial," we all best give some thought to our current circumstances. Baird's music is fun and informative. And, at a deeper level, it expresses his commitment to supporting and teaching rationalism in the face of what he sees as American society's increasing tendency to accept ignorance and to rely



Peter Sprague at work on the Opossum's new CD Breaking the Rules

on a faith-based approach to important issues of the day. He cites sobering poll statistics:

In 1999, 16 percent of those in the U.S. surveyed believed in Creationism only, 13 percent believed in Creationism plus Evolution as valid science, 17 percent thought of Evolution as a science and Creationism as religion, and only 20 percent believed that we arrived here by Evolution only. Five percent had no opinion. According to the Doc, "We need to educate our children in rational thinking without losing their spiritual and artistic qualities. Life is not black and white. We must learn to judge situations, knowledge, and activities by facts, not by belief only. Aristotle said, 'It is the mark of an educated mind to be able to entertain a thought without accepting it.'"

By listening to the Opossums of Truth, one will learn something about science for sure. But more important, their music will cause you to grin until your lips hurt.




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# parlor showcase



B L U E G R A S S M U S I C F E S T I V A L

# SUMMERGRASS

FRIDAY THROUGH SUNDAY, AUGUST 20-22

AT THE ANTIQUE GAS & STEAM ENGINE MUSEUM, VISTA CA.

## WELCOME!

Hello!

On behalf of the San Diego Bluegrass Society, the San Diego North County Bluegrass & Folk Club, and the Antique Gas & Steam Engine Museum, welcome to Summergrass San Diego for 2004! We're really glad you could join us for our second "Pickin' in Paradise" event and are very proud to bring you a great week-end of music, family activities, and enjoyment in our wonderful setting, the Antique Gas & Steam Engine Museum!

Inside this program you'll find a performance schedule, background on each of our bands and performers, and other important information to help you enjoy your visit. While you're here, don't miss the GREAT food selections at the various Museum restaurants; after that, be sure to treat yourself to an ice cream cone or maybe some goodies from the bake shop!

We're also excited to have a wide selection of vendors with us so we know you'll want to visit their locations whether to pick up a new CD, some new clothes, musical instruments and accessories, or other fine products on display. Truly something for everyone!

A new feature for this year is our very special "Kids Camp" where young folks of all skill levels will have the opportunity to learn and experience music personally in a supportive environment. Thank you to all who registered for this event and best wishes for an enjoyable and productive time!

Thank you as well to our major supporters, Taylor Guitars, Deering Banjo Company, and Gibson Original Acoustic Instruments for providing some mouth-watering raffle prizes again this year! We know there are going to be some real happy winners come Sunday!

Finally, special thanks to the many volunteers from all three of our organizations without whose able assistance, Summergrass would be impossible.

Have a Great Time!

MIKE TATAR

Mike Tatar

Festival Chairperson

President, San Diego Bluegrass Society

Roger Gagos

Roger Gagos

Festival Co-Chairperson

North County Bluegrass & Folk Club

Sandy Beesley

Sandy Beesley, President

North County Bluegrass & Folk Club

TOM GARRISON

Tom Garrison, President

Antique Gas & Steam Engine Museum



*Featured Bands:*

**Chris Hillman & Bluegrass Etc.**

**Tim Flannery & Friends**

**Fragment • Bluegrass Etc.**

**Ron Spears & Within**

**Tradition • Bearfoot • Laurel**

**Canyon Ramblers • The**

**Witcher Brothers • Silverado**

**Lighthouse • 7th Day Buskers**

**Gone Tomorrow**

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**RAFFLE PRIZES!...**

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Photo by Dan Murphy

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# parlor showcase



(Friday, 4:00 and 7:00 p.m.;  
Saturday, 1:00 p.m.)  
Audience favorites at  
Summergrass I, Bluegrass Etc. has  
been described as “a wild roller  
coaster ride” with exquisite blue-

grass guitar, mandolin and fiddle licks, breakneck banjo playing, strong vocals, and a stage presence that will have you thoroughly in stitches.

Bluegrass Etc. is really a “home town” band. Two of its musicians, John Moore and Dennis Caplinger, went to the same Junior High School in Vista. Another Vista connection...John and Dennis were the earliest bluegrass teachers of Vistans now best known as Nickel Creek.

Branched out considerably with regular festival, concert and club work, they also have had a ten-year contract at Sea World and a four-month stint at Tokyo Disneyland in the '80s, annual European tours, and work in the movie and television industries. Bassist/vocalist Bill Bryson joined John and Dennis in 2000. Bryson is a founding member of the Desert Rose Band and the Laurel Canyon Ramblers, and is a two-time Grammy winner.

## Bearfoot: Gen Y Bluegrass from Alaska!



(Friday, 2:00 and 8:00 p.m.;  
Saturday, 4:00 p.m.; Sunday,  
2:00 p.m.)  
Bearfoot is a lively, fast-ris-  
ing bluegrass band from  
Alaska. Though the oldest  
band member is only 21, the  
band has been together since  
1999, winning the Telluride  
Bluegrass Festival band com-  
petition in 2001 and appear-

ing at many festivals around the country. Their three-part harmonies range from Bill Monroe's high lonesome sounds to originals written by band members.

Bearfoot has also developed a peer modeling method of teaching bluegrass to kids age 6-16 at all ability levels. Summergrass offers a special Bluegrass Camp for Kids this year, with three hours of instruction each day, an opportunity to play on stage at Bearfoot's closing Sunday set, and a special Sunday performance by the Bluegrass Camp bands on the AGSEM grounds after the camp ends.



(Saturday, 10:00 a.m. and 6:00 p.m.)  
Silverado was formed in early 1996 in Lake Elsinore, California and blends the high lonesome of traditional bluegrass vocals with smooth harmonies of country music. Fred Wade of Escondido is an outstanding bass player, David Dias plays a bluesy dobro, and band leader Mike Nadolson adds his outstanding Tony Rice-style guitar to the mix. San Diegan Dan Sankey contributes fine mandolin and fiddle work. Dave Richardson on the banjo rounds out this band's sound, for rock-solid bluegrass you're sure to enjoy.

## Chris Hillman with Bluegrass Etc.



(Saturday, 9:00 p.m.)  
A Rock 'n' Roll Hall of Famer on the Summergrass stage? It makes perfect sense if that musician is Chris Hillman, a versatile guitarist, mandolinist, vocalist and songwriter whose musical journey has included the Byrds, the Flying Burrito Brothers, the Desert Rose Band, three gold records, and musical collaborations with Emmylou Harris, Stephen Stills, Bob Dylan, Dan Fogelberg, Gram Parsons, Don Parmley, Vern Gosdin, and many more. Summergrass is delighted to wel-

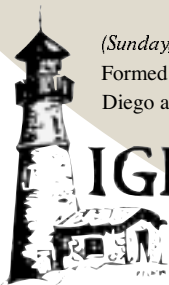
come Chris home to San Diego, where he formed his first band, the Scottsville Squirrel Barkers, as a teenager.

Bluegrass Etc. needs no introduction to San Diego or to bluegrass aficionados anywhere, but if you haven't heard them perform together with Chris Hillman, you're in for a special treat on Saturday night.

## Laurel Canyon Ramblers



(Sunday, 1:00 and 6:00 p.m.)  
Virtuosity and ultra-smooth vocal harmonies have made the Laurel Canyon Ramblers one of the most successful groups performing tradition-rooted bluegrass. The LCR came together with Herb Pedersen's return to bluegrass in 1994. Mandolin player and vocalist Kenny Blackwell was a member of Richard Greene's the Grass Is Greener. Guitarist and vocalist Roger Reed, formerly a member of Byron Berline's Fiddle Band and Sundance, recorded with Earl Scruggs, Tony Trischka, and others. Fiddler Gabe Witcher is also a longtime member of the Witcher Brothers and the Jerry Douglas Band. Bill Bryson, the Academy of Country Music's Bass Player of the Year in 1990, was a member of Desert Rose, Country Gazette and the Bluegrass Cardinals. A talented songwriter, Bryson wrote several well-known tunes including “Riding on the L & N” and “Girl at the Crossroads.”



(Sunday, 9:00 a.m. and 3:00 p.m.)  
Formed in 1993, Lighthouse chose their name to identify with San Diego and their passion for gospel music. Guitarist and lead singer Rick Kirby founded “Pacific-ly Bluegrass,” a legendary San Diego band for more than 15 years. Banjo player/vocalist Wayne Rice,

(one of our emcees!), involved in bluegrass music since the 1960s, was an original member of Brush Arbor in the 1970s. For 28 years, Wayne has hosted *The Bluegrass Special*, a local radio program on KSON-FM. Active in San Diego bluegrass and folk music for almost 30 years, bass player/vocalist Pete Varhola, was also in Pacific-ly Bluegrass. Mandolinist/vocalist Noel Taggart played banjo with Blue Skies, a popular 1980s San Diego group, Higher Ground, and Rose Canyon. Playing the dobro and singing bass is Kim Weeks, also a former member of Blue Skies and several other regional bands. Tom Cunningham, a virtuoso on guitar and mandolin, is the band's fiddler.

## Fragment



(Saturday, 10:00 a.m.)  
Summergrass n...  
this ou...  
Czech...  
1983 in...  
Fragme...  
appear...  
the Gr...  
IBMA...  
Kentuc...  
Bluegr...  
and too...  
Bluegr...  
petition...

beautiful vocals will be a highlight. She has been ho...  
both the Slovak and Czech Republic bluegrass assoc...  
some of the hottest pickers to be found on either sid...  
ber Henrich Novak was named Best Dobro Player at...  
Championship in 1998 among many other awards; F...  
Slovak Banjo Player of the Year in 1999 and 2000. T...  
nom, and Milan Manek adds great mandolin and vo...

## Witcher



## Gone Tomorrow



### Our Emcees:



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Listen on station KTTD 1350 AM “TH...  
His show features lots of traditional a...  
regional and local bluegrass bands.



parlor showcase



TIM FLANNERY



(Friday, 8:45 p.m.)  
Tim Flannery's journey from the green grass of major league baseball to the bluegrass music of his Kentucky roots has been fascinating for Padres fans and bluegrass lovers alike. His latest CD, *Kentucky Towns*, pays tribute

to the "ancient tones" that were honored in Tim's childhood home where, he says, "We were raised on Bill Monroe." Brother harmonies, bluegrass classics, and originals pay tribute to the "ancient tones" central to the special music of Tim Flannery & Friends.  
Musical phenom Dennis Caplinger, who produced *Kentucky Towns*, will join Tim on stage along with a talented roster of other friends for Friday evening's closing performance.

Ron Spears & Within Tradition



(Sunday, 11:00 a.m. and 5:00 p.m.)  
One of our most popular entertainers in 2003, this great band will be back this year. Ron Spears began a career in bluegrass music at age 17 and has spent the rest of his adult life chasing the bluegrass dream. Formed in 1994 this energetic and original bluegrass band has wowed crowds throughout the United States and Canada. *Bluegrass Unlimited* magazine called Ron Spears "one of the most promising new talents to emerge on the bluegrass scene." *Bluegrass Now* said "Warm vibrant harmonies and five stellar string wizards make this band one to keep an eye on." The band includes San Diego's own Mike Tatar, Jr.

Brothers



(Saturday, 11:00 a.m. & 7:00 p.m.)  
The Witcher Brothers, a California band, was formed in 1985 by Dennis Witcher, his then six-year-old son Gabe and a few friends. They combined a unique blend of bluegrass, country, blues and western swing to create the distinctive Witcher Brothers sound. Now, after three albums and over 14 years of performing, the Witcher Brothers are considered one of the hottest bands in the Southwest. In recent years, the band has included Gabe's younger brother, Michael, one of the top dobro players in the country. Their powerful, energetic instrumental solos, tight three-part harmony and heartfelt original material spans a wide range from traditional to contemporary, as well as original bluegrass compositions and gospel.

W



(Friday, 6:00 p.m.; Saturday, 3:00 p.m.)  
One of the more recent additions to the San Diego bluegrass scene is Gone Tomorrow, though its individual members are all bluegrass veterans. Featuring Richard Burkett on guitar and vocals, John Highkin on mandolin and vocals, Lisa Burns on upright bass and vocals, and Beth Mosko on fiddle and vocals, this popular San Diego group plays a wide variety of material, from Bill Monroe, the Stanley Brothers, and Hank Snow to contemporary bluegrass and fiddle tunes.

7th Day Buskers

(Friday, 3:00 p.m. and Saturday, 9:00 a.m.)  
Favorites, the 7th Day Buskers are a five-piece acoustic band playing traditional and traditional roots music. These influences can be heard on their CD, *Long Live the Caboose*, as well as their second release *Born to the Band's* live shows are foot-stompers and have attracted a wide fan base over the West Coast. Band leader Shawn Rohlf's most recent coup was adding to his band Weiser fiddle champion Melissa Harley.

The current President T J Lyons has a bluegrass radio show, "The Toad" which airs every Sunday night at 7 PM PST. You can hear "The Toad" on the Internet at <http://www.toad1350.com>. The show features traditional and contemporary bluegrass music from national, regional and local acts.

Continued on next page.

SUMMERGRASS SAN DIEGO FESTIVAL SCHEDULE

(Subject to Change)

Ticket Booth opens at 12:30 p.m. Friday, 8 a.m. Saturday and Sunday

friday

MAINSTAGE

- ◆ 2:00 - 2:50 pm *Bearfoot*
- ◆ 3:00 - 3:50 pm *7th Day Buskers*
- ◆ 4:00 - 4:50 pm *Bluegrass Etc.*
- ◆ 5:00 - 6:00 pm Dinner Break/AGSEM exhibits & demonstrations
- ◆ 6:00 - 6:50 pm *Gone Tomorrow*
- ◆ 7:00 - 7:50 pm *Bluegrass Etc.*
- ◆ 8:00 - 8:30 pm *Bearfoot*
- ◆ 8:45 - 10:00 pm *Tim Flannery & Friends*

WORKSHOPS & MORE!

6:15-7:00pm: **Get Acquainted Jam**, Les & Lou Ann Preston

saturday

MAINSTAGE

- ◆ 9:00 - 9:50 am *7th Day Buskers*
- ◆ 10:00 - 10:50 am *Silverado*
- ◆ 11:00 - 11:50 am *Witcher Brothers*
- ◆ NOON Lunch Break/AGSEM exhibits & demonstrations
- ◆ 1:00 - 1:50 pm *Bluegrass Etc.*
- ◆ 2:00 - 2:50 pm *Fragment*
- ◆ 3:00 - 3:50 pm *Gone Tomorrow*
- ◆ 4:00 - 4:50 pm *Bearfoot*
- ◆ 5:00 - 6:00 pm Dinner Break/AGSEM exhibits & demonstrations
- ◆ 6:00 - 6:50 pm *Silverado*
- ◆ 7:00 - 7:50 pm *Witcher Brothers*
- ◆ 8:00 - 8:50 pm *Fragment*
- ◆ 9:00 - 9:50 pm *Chris Hillman with Bluegrass Etc.*

WORKSHOPS & MORE!

- 10:30am-noon: **Instrument "Petting Zoo,"** hands-on fun with bluegrass instruments to try out! Located in the Farm House.
- 10:30am-11:15am: **Mandolin**, John Moore, Milan Marek
- 11:30am-12:15pm: **Guitar**, Mike Nadolson, Tomas Jurena
- 1:30pm-2:15pm: **Get Acquainted Jam**, Les & Lou Ann Preston
- 2:30am-4:00pm: **Instrument "Petting Zoo,"** hands-on fun with bluegrass instruments to try out! Located in the Farm House.
- 2:30pm-3:15pm: **Contest & Bluegrass Fiddling**, Dennis Caplinger, Gabe Witcher, and Melissa Harley (Weiser fiddle champion)
- 3:30pm-4:15pm: **Dobro**, David Dias, Michael Witcher, Henrich Novak
- 4:30pm-5:15pm: **Vocals/Harmony**, Jana Dolakova & Fragment

sunday

MAINSTAGE

- ◆ 9:00 - 9:50 am *Lighthouse (gospel set)*
- ◆ 10:00 -10:50 am *Fragment*
- ◆ 11:00 -11:50 am *Ron Spears & Within Tradition*
- ◆ NOON Lunch Break/AGSEM exhibits & demonstrations
- ◆ 1:00 - 1:50 pm *Laurel Canyon Ramblers*
- ◆ 2:00 - 2:50 pm *Bearfoot*
- ◆ 3:00 - 3:50 pm *Lighthouse*
- ◆ 4:00 - 4:50 pm *Fragment*
- ◆ 5:00 - 5:50 pm *Ron Spears & Within Tradition*
- ◆ 6:00 - 6:50 pm *Laurel Canyon Ramblers*

WORKSHOPS & MORE!

- 8:00-8:50am: **Sunday Chapel Service**, led by Wayne Rice
- 10:30am-11:15am: **Bass**, Bill Bryson, Fred Wade
- 11:30am-12:15pm: **Get Acquainted Jam**, Les & Lou Ann Preston
- 1:30pm-2:15pm: **Vocal Technique and Care**, Rosy-Dawn Selwitz. Learn vocal practice techniques and how to take care of your voice from this versatile singer, whose performances range from bluegrass and jazz to the chorus of the San Diego Opera!
- 2:30pm-3:15pm: **Vocals/Harmony and Band Dynamics**: Ron Spears & Within Tradition
- 3:30pm-4:15pm: **Kids' Camp Bands performance**, Workshop Area.
- 4:30pm-5:15pm: **Banjo**, Herb Pedersen, Wayne Rice.



# parlor showcase

## SPECIAL HAPPENINGS FOR KIDS

- Friday:*  
2:00pm **Bearfoot** — Don't miss this young band (21-and-under) on stage!  
6:15pm-7:00pm **Get Acquainted Jam:** All ages; kids welcome!
- Saturday:*  
10:30-Noon **Instrument "Petting Zoo"** — hands-on fun, with bluegrass instruments to try out!  
1:30pm-2:15pm **Get Acquainted Jam:** All ages; kids welcome!  
2:30pm-3:15pm **Bluegrass & Contest Fiddling** — All ages; kids welcome! Come learn the ins and outs of contest and bluegrass fiddling from two young fiddle champs, Gabe Witcher and Melissa Harley (Weiser fiddle champion) plus fiddler extraordinaire Dennis Caplinger.  
2:30pm-4:00pm **Instrument "Petting Zoo"** — hands-on fun, with bluegrass instruments to try out!
- Sunday:*  
11:30am-12:15pm **Get-Acquainted Jam:** All ages, kids welcome!  
2:00-2:50pm **Bearfoot** on stage; special appearance by Kids' Camp participants  
3:30-4:15pm **Kids' Camp bands performance, Workshop Area**

## NEW...BLUEGRASS CAMP FOR KIDS

Nothing is more fun than seeing the youngest generations get into bluegrass, and this year, we're offering kids a chance to jump into bluegrass in a big way. Bearfoot, a lively, fast-rising Gen Y bluegrass band from Alaska, will be teaching up to 34 lucky kids, ages 6-16, in Summergrass' inaugural Bluegrass Camp for Kids. With a two-hour session on Friday, followed by an additional three hours of instruction on Saturday and Sunday, camp participants can get instruction in fiddle, twin fiddles, banjo, vocals, mandolin, bass, guitar, or, for those who are just starting out, an instrument overview that lets you check out a variety of bluegrass instruments. Rumor has it that camp participants will be joining Bearfoot on the Summergrass stage over the weekend for some special performances.



The camp is open to everyone ages 6-16, from beginners to advanced students. Pre-registration is required. Go to [www.summergrass.net](http://www.summergrass.net) for more information.

**Our Emcees:** *Continued from previous page.*  
**GARY KENNEDY** discovered bluegrass music on August 3, 1974 in Ottawa, Ohio and became an instant fan. Other than that, you know the basic plot. "I can't play guitar, can't sing, and have no sense of timing, tuning, tone, taste, or talent. Oh, yea, in the '70s I proved that I can't play the fiddle, and in the '80s I proved that I can't play the mandolin."

"I've been a bluegrass MC for about three years. Also, contrary to popular legend, I don't know the words to every Stanley Brothers song. I know a lot of them, though."



**WAYNE RICE** has hosted a weekly radio program on San Diego's top country music station, KSON-FM for the past 27 years. Besides leading featured band Lighthouse, he also plays banjo in a fun group called Grassology, which performs at local elementary schools. He also co-produces the IBMA's yearly awards show.



*Music fans enjoy a picnic at last year's Summergrass San Diego.*

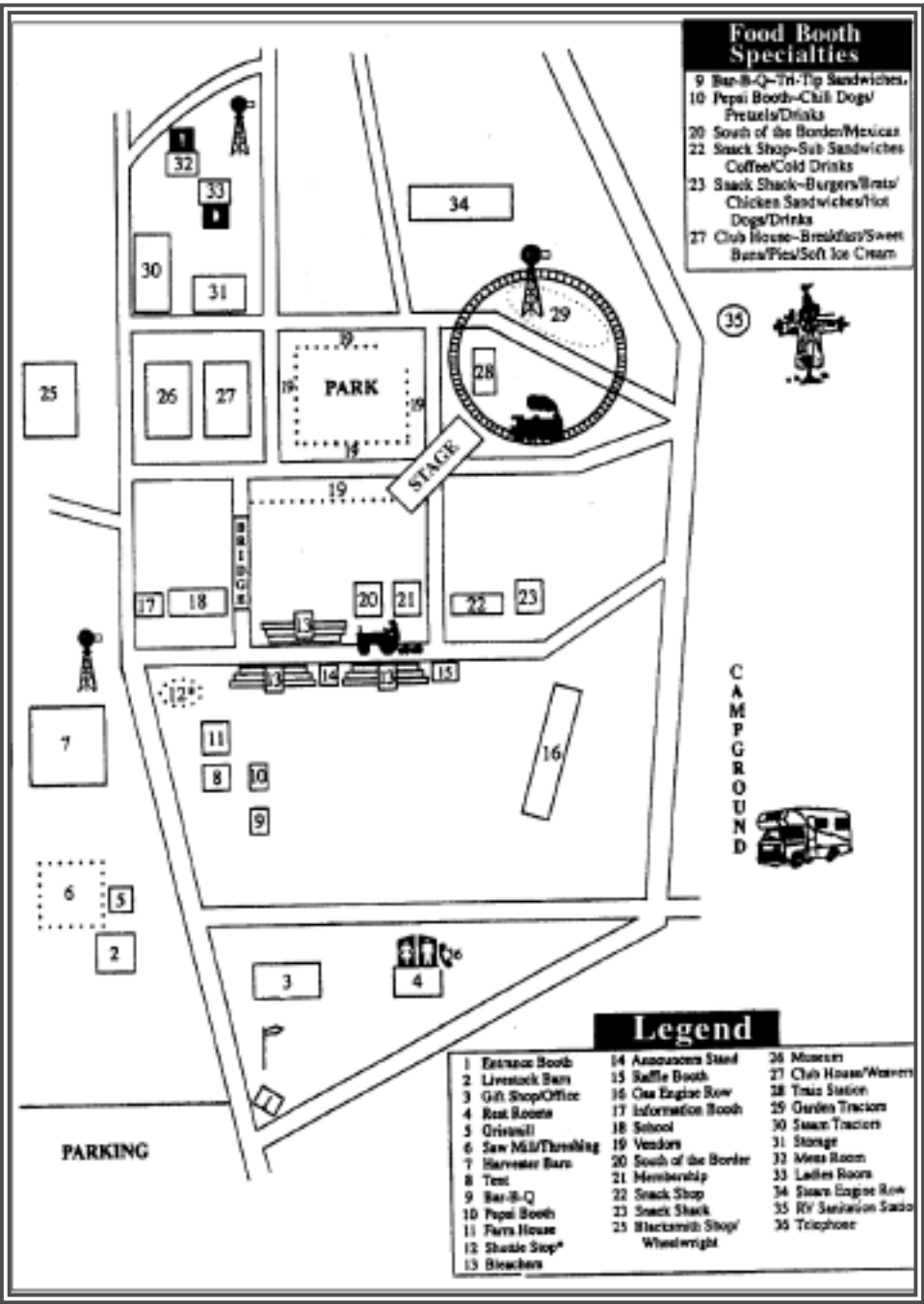
## MMM...FOOD...

Bring your appetites to Summergrass 2004, as the food offerings are outstanding!

The Antique Gas & Steam Engine Museum offers a variety of food to festival attendees at their several locations throughout the site,



including the following: Great homemade, slow cooked BBQ at the BBQ Hut, hamburgers, veggie burgers, hot dogs and the like at the Snack Shack, and authentic Mexican food at the Mexican stand. Ice cream, soft drinks, water and snacks are available along with kettle corn and various sundries. For campers and early morning arrivals, the Museum serves breakfast on Saturday and Sunday morning. See the site map in this program for the location of the various food premises.



## NEED DIRECTIONS?

The Antique Gas & Steam Engine Museum is located in North County San Diego community of Vista.

**From Interstate 5** (North or South) take Highway 78 East. Exit at Melrose and turn left. Follow Melrose to N. Santa Fe Ave and turn right. The Museum is located 1 mile further on the right hand side.

**From Interstate 15 North** take Highway 78 West, exit at Escondido Ave in Vista and turn right. Go to Santa Fe Ave (3rd stoplight) and turn left. Continue approximately 4 miles and the Museum is on the left.

**From Interstate 15 South** to Highway 76 West, take Highway 76 to N. Santa Fe Ave and turn left. The Museum is located approximately 3 miles further on the right.



ramblin'



by OB Bob Biscoli

For some time now, a pack of musicians, artists, and other creative types have been making quite an impact on the Ocean Beach music scene. Independent musicians, artists, writers, studios, venues, and other interests are banding together as a cooperative, which they loosely but affectionately refer to as the Beach Music Mafia.

Until now, Ocean Beach music has been well noted for Winstons and the Ocean Beach Chili Cook-Off. In the past few years, Oktoberfest has also become a great idea. You can always count on a weekend keg party with some featured unknown reggae or punk band to send you staggering home. Aside from that, there is Dream Street, but OBcians don't really go there. And that's pretty much it. Enter the Mafia.

Over the past year, Chuck Schiele has been chipping away at a barely existing Ocean Beach music scene and, by now, is involved with bringing well over 30 new artists to Ocean Beach at a rate of 15 plus new dates each month to four venues, two of them new. With a mob of other industry-related associations based in and outside of this seaside community, music and art are beginning to fill the streets of Ocean Beach in a big way. While the energy of this new movement is generated, propelled, and functioning in Ocean Beach, it reaches Mission



Flowers at OB Farmers Market

# A New Wave of Music Rolls into Ocean Beach



The Beach Music Mafia (l. to r.): Chuck Schiele, Jose Maldonado, Richard Aguirre, Sean Simpson, Cathryn Beeks

Beach, Pacific Beach, La Jolla, Del Mar, Encinitas, and even as far east as Allied Gardens.

Schiele coordinates music for the Ocean Beach Farmers Market every Wednesday afternoon on Newport Avenue at the Bacon Street intersection, bringing in new talent every week that generally would never make it into the Ocean Beach loop. The people seem to love the new artists as well as the fact that they are not just jam bands according to their typical expectations; the vendors just plain like it, and the bands love to play here because they find hungry new audiences.

On Saturdays and Sundays Schiele has turned the Sunset Plaza at Santa Monica Avenue and Abbott Street into what is called the O.B. Sun Jam, which goes from 11a.m. until 6-ish every weekend. He says, "It's perfect, because you can have lunch in the sun, make new friends, check out the locals, have a few brews, take in the music, and watch surfers. You can even bring your kids. Or show up in

your bikini. It's what the California weekend dream is all about. In one visit most folks are hooked, so they go tell their friends. We see them the following week.



People gather for OB Sun Jam

"Even though there is only one real scene here, Ocean Beach wants more music. I thought about it for a short while, found the right people, and started building another scene altogether, knowing the people will come." explains Schiele. "For the musicians it's perfect too, because this community is salivating for something new. And it shows, because we see them coming out more

and more every week. And you know what else? OBcians love original music. Even the music biz vultures are beginning to circle, looking for a way to get a piece of the action. That alone tells me what we're doing is working. As far as Sunset Plaza goes, there's been an empty plaza there for years. I always looked at that thing and imagined music and pretty people eating lunch at tables with umbrellas, drinking mimosas. I wondered why nobody ever did anything with it. I saw that they had somebody play one day but they were doing it wrong; it didn't work and it dissolved. So, I went over there one day and proposed the idea. They said, 'okay, how 'bout next week?' It's been a hit and growing ever since. By now everyone at the plaza is enthusiastic and doing their part to make this go. And I found out they love original music, too. Original music, in fact, is what gets requested most, and I see people I don't know singing along to original songs. How cool is that? It's fun. Everybody wins and everyone is happy. We're already talking about bigger things."

Then there's José Maldonado who owns and operates OB Cooperative Records, a multimedia recording studio. He observes that Ocean Beach itself is a cooperative in action and therefore has become "a natural spawning ground for independent musicians." He recently recorded Emilio Camacho y Sus Rhumberos and the well-noted OB band Vegetation, whose recording has been spinning over at 94.9-FM in recent weeks. José also maintains a heavy gig schedule while serving as a contributor to the OB Sun Jam, not to mention the OB scene in general. He makes music videos. Recently he even began a promotional video production for the Main Street Association in association with SDAM.com. Aside from recording projects and the demands of a steady gig as a drummer/percussionist (Able-Minded Poets, Andy Burri, Chuck Schiele), José and his perpetual grin are an integral part of making the beach music scene flourish.

There's Richard Aguirre, head honcho of the OB Underground, an event much like a '60s Happening with a rave quality to it. In past years he was the organizer of Find the Flowers, an Ocean Beach art and music festival that eventually evolved into the Underground event. Transforming the local Masonic Hall on Sunset Cliffs Boulevard (at Santa Cruz) into a pulsating Taj Majal, Richard and his posse bring you belly dancers, comedians, go-go dancers, surf movies projected onto the exterior of the building, psychedelia, art, outrageous jewelry vendors, stage projections, crazy lighting, a tiki beer garden, three bands per show, plus a house jazz band to play in between sets. And there's more.

"This is more of an event than a gig."



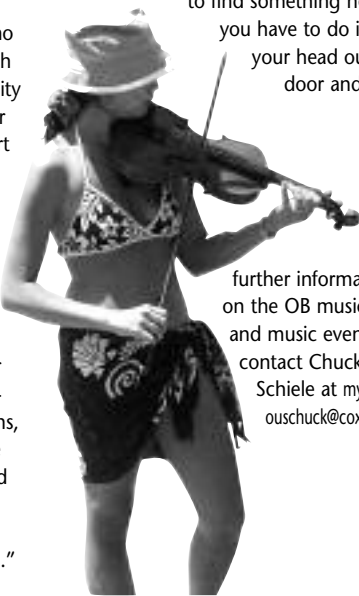
Newport Avenue, Ocean Beach

says Aguirre. "They're a flash back to the backyard surf parties of the '60s with great music, art and a free love attitude that has been missing from the OB music scene since the '70s. What we offer is a truly social music scene with all the spectrum of San Diego's enlightened residents. The OB Underground was created to give the community the '60s free love and music feeling on a regular basis — and to bring out the incredible musical and artistic talent existing in OB. Furthermore, it is presented in an environment that doesn't represent the epitome of oppressive American capitalism but rather as a breeding ground for open expression, free thought, and a new wave of ideas that not only address our community needs but is also an outward movement to spread this social attitude to the rest of the country."

Also based out of Ocean Beach is SDAM.com whose mission is to make local musicians available to the world with their on-line menu of San Diego talent. According to OB resident/icon, Sean Simpson, "Our website not only serves as a complete resource of musicians but it's also a resource to musicians. Even if you aren't a serious musician interested in our 'serious musician' services and tools, we still list you or your band with your contact information because we know it encourages the overall wealth of the music scene. After all, we live by the credo that the musician comes first." SDAM.com also gets involved with local concerts, including the annual OB Chili Cook-Off, and even throws a few of their own events every year while acting as an integral networking presence.

Meet Cathryn Beeks. She's the Pacific Beach hottie who's been booking bands at the Coaster Saloon for about a year, as well as other beach venues for several years, and recently became involved with the OB scene. She's pretty much her own scene, all by herself as a booking mavin and singer/songwriting performer in a number of projects. So, with her presence comes a huge wealth of talent and resources, especially with the OB Sun Jam.

And so, this new wave of music rolls into one of the world's coolest neighborhoods. A neighborhood so completely bathed in paradise, no one ever feels the need to leave, making it more its own cultural and social bubble. Now, instead of leaving the paradise bubble to find something new, all you have to do is stick your head out the door and listen.



For further information on the OB music scene and music events, contact Chuck Schiele at mysteriouschuck@cox.net.

## Amos Jessup Cooks Up Blue Plate Specials for the Mudcats

by Paul Hormick

"It's a folk community. You'll find everything on here from discussions on the size of Paul Bunyan's feet to the politics of New South Wales," says Amos Jessup as he mouses, clicks, and double clicks one of his favorite sites on the Internet.

Jessup, a picker, balladeer, and folk music enthusiast, is demonstrating the Mudcat.org website. He discovered the site and became a member back in 2000 when searching for the lyrics to "My Home Beyond the Blue Ridge Mountains." Jessup says that a great deal of the site is intended for and used by people who, like himself, are looking for words to a song from their childhood that they have forgotten.

Jessup takes credit for compiling the Mudcat Café Blue Plate Specials, a five-CD set that is one of the first things to click on as you enter the site. In May of 2002 he posted notices on the website requesting submissions for the compilation. "I got all sorts of people sending me things," says Jessup. "Professional musicians, lawyers, everybody. And the submissions came from all over: Australia, France, England, France,

Wales, Canada, and of course the U.S." The Mudcat website uses the profits it raises money. Since orders were first taken for the disks, their sale has raised a sum somewhere between \$3,000 and \$4,000.

Not wanting to give the impression that any of the disks had priority over another, Jessup chose not to number the disks but rather distinguished them by color: Orchid, Strawberry, Violet, Plum, and Rose. He was also magnanimous in his selection of songs. "If someone took to trouble to submit something, I would include it," he says. He wound up with 100 shanties, ballads, work songs, and love songs for the compilation.

Jessup was unconcerned whether the submissions came from professional musicians who sent in studio-quality recordings or from amateurs whose access to technology was not much better than what Edison might have fooled around with. Rather, he wanted "a certain genuineness" in the songs he selected. "I wanted them to have an emotional impact, to penetrate in some way. I was

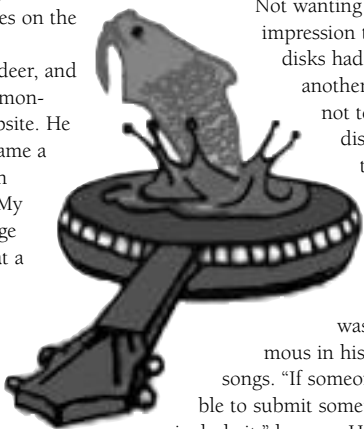


Amos Jessup

also interested in representing the incredible breadth of diversity in this community," he says. Closing each disk is "The Song," a tribute to music's ability to bring us smiles and tears.

You can find the bit of cyber space where all this happens at <http://www.mudcat.org/>. Jessup explains that the site was started in 1999 by Max Spiegel, a blues enthusiast who lives in Pennsylvania. For a time the Xerox Corporation underwrote the site, but now it's supported by the sale of the CDs and other forms of fundraising.

There are lots of things to click on, such as searching the databases for songs about trains or motherhood. Part of the site features a forum for discussion that is separated into music and the section designated B.S., which can cover just about anything people want to write about. Jessup points and says, "Look here. We have an obituary for the man who was the voice of Woody Woodpecker. There's stuff about the Pentagon, global warming, and there's lots of Bush stuff." You can also read what people have written as well as take part in the discussions. Membership does have its privileges, but doesn't cost anything.





# ramblin'

## Bluegrass CORNER

by Dwight Worden

### SUMMERGRASS!



Get ready for San Diego's great **Summergrass Bluegrass Festival** coming this month, August 20-22 to the Antique Gas and Steam Engine Museum in Vista. In this column we'll tell you everything you need to know to have a great time at San Diego's premier bluegrass event of the year.

### BAND LINEUP



Chris Hillman

The band lineup for this year looks to be even better than last year. Headliners include **Chris Hillman** (yes, that Chris Hillman of the Byrds, Flying Burrito Brothers, Scottsville

Squirrel Barkers, Grand Ole Opry, and Rock and Roll Hall of Fame), who will do a special set with **Bluegrass Etc.** on Saturday, August 21. Bluegrass Etc. is hot, and with Chris Hillman, it will truly be memorable. **Tim Flannery and Friends**, fresh off their great new traditional bluegrass CD *Kentucky Towns*, will close the Saturday show. Be sure to read the CD review of Tim's *Kentucky Towns* in this issue of the *San Diego Troubadour*. For those of you who have dismissed Tim as "not really bluegrass," you are in for a pleasant surprise on his new album.



Fragment

Summergrass will hit the ground running on Friday with an outstanding band from Alaska called **Bearfoot**, a Gen Y group that can flat out do it! And, if that isn't enough to whet your whistle, Summergrass is presenting a not-to-be-missed bluegrass band from the Czech and Slovak Republics called **Fragment**, whose CD is also reviewed in this issue. This great band has won every important bluegrass award in Europe, including this year's prestigious European World of Bluegrass competition, and wowed audiences at last year's International Bluegrass Music Association event in Kentucky. Fragment's lead singer sounds like Allison Krause, I kid you not!

The **Laurel Canyon Ramblers**, in my



opinion the best bluegrass band in California, will appear on Sunday at 1 pm and 6 pm. **The Witcher Brothers**, including the fantastic fiddling of Gabe Witcher (who also plays with the Laurel Canyon Ramblers) will showcase on Saturday. **Ron Spears and Within Tradition and Silverado**, two favorites from last year, will also be returning to present their outstanding shows. Rounding it all out will be some of San Diego's best local bluegrass bands, including **Lighthouse, Gone Tomorrow**, and the **7th Day Buskers**.

On Friday, the music starts on the main stage at 2 p.m. and goes to 10 p.m. Friday and Saturday and to 6 p.m. on Sunday. For more information on the bands, ticket info, and the daily schedule, go to [www.summergrass.net](http://www.summergrass.net).

### CAMPING, FOOD, ACTIVITIES



Dry camping is available on site for tent campers and RVs. Staying on site is great fun, as you can explore the interesting and funky attractions of the Antique Gas and Steam Engine Museum, which has all kinds of interesting things, including a working period blacksmith shop, a weaving barn, an old school house, and more belching and burping steam tractors and machines dating from 1850-1950 than you can imagine. It is quite a sight to see them come by in the traditional parade. This whole place is fun, even if you don't care for bluegrass music. The museum also serves up pretty good food at reasonable prices, including BBQ, Mexican food, a burger shack (including veggie burgers!), and various other eatables. If you are into shopping, you can expect a good selection of vendors selling everything from tee shirts to musical instruments, CDs, crafts, and other items.

### WORKSHOPS AND JAMMING

There will be a full complement of music workshops, including sessions on banjo, fiddle, mandolin, guitar, bass, and singing among others, which are taught by the performing artists and are free with your admission. So bring your note pad and your instrument. Speaking of bringing your instrument, get ready for some serious jamming. The museum grounds are full of great places for informal jams, which are encouraged. Check [www.summergrass.net](http://www.summergrass.net) for the schedule.

### KIDS' MUSIC CAMP

New this year will be a music camp for kids taught by **Bearfoot**. Camp begins with a two hour class session on Friday and then three hour class sessions on



by Sven-Erik Seaholm

### Moving the Mike: Adventures in Microphone Placement and its Subtle Rewards

EQ is the Devil. I'm talking pitchfork, pointy tail, little horns, cloven hooves, the whole ensemble. Oh, I know there are a hundred "high end" EQ processors out there and a few million users of them who might initially disagree with that statement, but, ultimately, equalization is a destructive process that introduces subtle harmonic shifts into your signal that degrade it each time it is utilized. Yes, it's an audio evil, but a necessary one. You can barely get through even the simplest session without reaching for some knob or another to twist. Whether it's to scoop out the mud at 350Hz, introduce some "bite" at 2.3 kHz, or adding some "air" up at 13kHz, it invariably happens that some subtle tweaks are in order. The evil lies in relying on EQ instead of your ears. You might be thinking, "I rely on my ears when I EQ," but I'm saying that if you really listen as you set up the mics, you'll need to do less to the signal after the fact. This means less signal degradation and, hopefully, higher fidelity...and all you have to do is move the mic.

Take drums, for example. If EQ is Beelzebub, this is the fiery pit it thrives in. A typical drum setup includes micing the bass drum, snare, overheads (for cymbals and the like), and possibly the toms, as well as some distant mic placement to capture the sound of room. Any time you have more than one mic in the same general area, you run the risk of introducing "phase cancellation," which is what happens when sound arrives at two microphones at ever so slightly different times. We're talking milliseconds here. Try to picture a sound's waveform: There are peaks in it that

cycle up (positive) and then down (negative). If you were to overlay a duplicate waveform over it, but moved it slightly so that the 'up' peak was lined up with the other's 'down' peak, you'd have a signal that is out of phase. In the worst cases, they cancel each other out, based on simple middle school math: (+1) + (-1) = 0. In most instances, however, there are just certain frequencies within the signal that are being canceled, often resulting in a muddy snare sound or a weird grinding in the mid to high frequencies. EQ, right? No! Move the mics.

If you're confident that your snare and bass drum mics are positioned correctly (snare mic: one inch above the rim, one inch over the edge, pointed toward the center and slightly down, bass drum just in front and slightly off center), it's almost always the overheads that are giving you trouble. Pull them outward by a foot and note the difference. Keep doing this in one direction or the other until you feel things are markedly improved. Tom mics can also wreak havoc, as they are even closer to the other mics. I've recently found that micing the rack tom on the top and the floor tom from underneath yield very consistent results. These mics should also be pointed toward the center of the drum but with a much more vertical angle. As always, try not to listen to each drum mic solo'd separately, but with all of them on. The drums are essentially one instrument and all your moves and decisions should be made within that context.

Acoustic guitar too boomy? First, move the mic away from the "sound hole." That's actually a bass port, a place to let air and energy escape from the instrument. The true sound of the guitar is radiated from the face of the guitar or soundboard. Stick your ear where you would put a mic. Move your head around until you hear where it sounds the sweetest. Now move your head closer and farther away. When you think you've found the best spot, stick a mic there.



Sven-Erik Seaholm

Remember, no one listens to an instrument with their ear stuck right up next to the instrument anyway, so if you're going for an accurate representation of a violin, for example, you might try pulling the mic away. In this instance, you'd get less of the sometimes irritating scrape of the bow and a bit more of how the fiddle sounds in the room, yielding a decidedly more pleasing tone. Horns also benefit from this approach, especially saxophones, whose sound emanates from the middle of the instrument, rather than the bell. Flutes actually mic best near the player's lips.

Vocalists often use a microphone's proximity effect (wherein the closer one gets to the mic, more bass frequencies are exaggerated) to impart intimacy, but too close and it's a muddy road you're traveling. Move back six inches. How's that? Are you really rockin' in the chorus? Step back two feet. You get the picture.

Look at all those subtle improvements to the sound, and we haven't even thought about EQ yet. Now, remembering that subtracting certain frequencies is almost always preferable to adding others (for all the reasons stated above), you can season to taste. Yum!

*Sven-Erik Seaholm is an award-winning recording artist and producer who also writes and performs with The Wild Truth when he isn't working with other artists through his company, Kitsch & Sync Production ([www.kaspro.com](http://www.kaspro.com)).*



## Phil Harmonic Sez:

*"Accept your experiences; move on; always try to better yourself for mankind and all of humanity."*

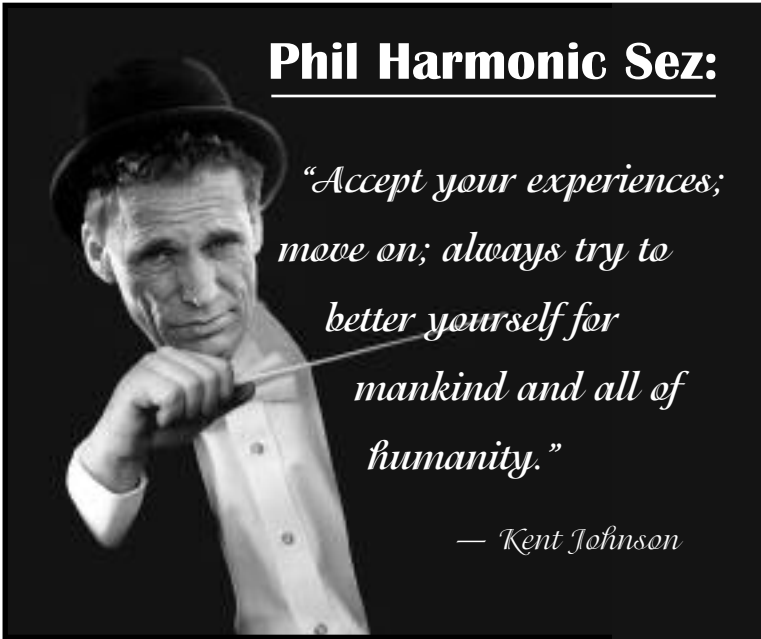
— Kent Johnson



Bearfoot

Saturday and Sunday, culminating in a chance for the kids to play on stage with Bearfoot. Kids ages 6 to 16 are welcome, from beginners to experts. Enrollees will receive instruction on all the bluegrass instruments and on band play. Bearfoot has taught this camp around the country to great accolades. For more information and to sign up go to [www.summergrass.net](http://www.summergrass.net) and click on *Bluegrass Camp For Kids*.

See you there!







# Hosing Down

by José Sinatra

To be a celebrated artist — ideal dream lover of worthy women, inspiration to young perverts around the globe — hasn't always been a refreshing mouthful of tang, let me tell you.

Especially during those frenzied periods when a stalker intrudes upon one's perfection.

She was in her SUV, talking on her cellphone when the light turned green. Aimed in the direction I was coming from, she had the right of way before I was to execute my left turn. My turn signal was on, and I edged ahead into the intersection, awaiting her move.

She just sat there, her eyes appraising mine, her luscious lips caressing her phone with shameless lies.

Sticking my left arm out to augment the message of my blinking turn signal (since she was a blonde), I waved and motioned to her to proceed so that I might continue to carry out my jet set lifestyle as ordained.

I might as well have been miming to the blind. After about 15 seconds, I squealed into my nervy turn, causing her, of course, to lurch forward in her Hummer as she lay on the Horn of Love. It was surely the Grace of God that allowed me to avoid vicious vehicular intercourse and continue my journey unscathed.

Much later that night (after another essence-draining session of physical counseling with a cherished acolyte), I am heading east on a nearly deserted Highway 8, and I notice the bright approaching SUV eyes in my rearview mirror. Nearer and nearer it approaches behind me, as if determined to French kiss my tail pipe. Or it may be just the typical Hummer that wants *me* to change lanes since, after all, she owns this one.

Why can't she read my "I brake for tailgaters" bumper sticker? Why is her cab light on? Why is this the same girl from many hours earlier? And who in heck is she talking to on her cellphone now?

After another five miles or so, I make a surprise, risky swing off the freeway about 50 feet from an unsuspecting exit, a maneuver I'd never attempt had there been anyone else on the freeway but myself and my pursuer. I sail up the exit to freedom as my befuddled leech woman beats her horn into a long, wailing, exasperated cry that agonizes the very air of the complacent valley, now vanishing in the night.

Photo: Toots von Weston



The debonair Mr. Sinatra

Why doesn't she just introduce herself to me, I wonder. Maybe she's been brainwashed by too many feminine-type commercials and thinks her tongue tastes bad. Gimme a chance, baby, to find out . . .

And find out I did two nights later. Oh, and it didn't at all.

It was in another part of the city, where I eventually had her trapped in a cul de sac. What I learned from her that night was astonishing.

You see, SUV drivers work for a secret government agency with which they must remain in near-constant phone contact. Their job entails serving their fellow citizens as altruistic, guardian angels.

But why SUVs, I asked, with their pathetic gas mileage? Who cares, she replied. The government foots the bill.

So I told her (Her name was Daisy, by the way.) of a top-secret fuel additive that increases mileage nearly a thousand percent. And I'll willingly share it with SUV owners everywhere, months before it hits the market.

Combine four ounces of Moorehouse mustard with four ounces of paint thinner and two tablespoons of salt. Combine in a blender along with two large Snickers bars until a syrupy consistency is achieved. Pour the resultant mixture directly into your gas tank before your next fill-up.

It's so very inexpensive, so very easy. No need to stalk anyone to find out this jealously guarded secret of the stars. Our very roads will thank you for trying it out, and you'll have something really neat to call home about after you've become one of conservation's newest pioneers.



# RADIO DAZE

by Jim McInnes

## WHERE ARE THEY NOW?

In last month's *San Diego Troubadour* Lou Curtiss wrote about the many records he had produced or had a hand in creating. That's an impressive body of work!

I, too, have produced records. 1979: The Penetrators were the hottest band in San Diego. I had just mortgaged my car to raise \$5,000 to invest in a new recording studio.

Howard Owens tells the story (edited by me) on his blog, [www.hbo3.com](http://www.hbo3.com) :

*The Penetrators had recorded a single on their own and issued about 200 copies. It gained little attention, but local DJ Jim McInnes, who was then with KGB-FM, knew Penetrators' drummer Dan McLain from shopping in McLain's record store, Monte Rockers. McLain would loan McInnes records for his Modern Music show, which back then was the only time listeners could hear the Sex Pistols, the Ramones, the Clash, Elvis Costello, or the Talking Heads on local radio. McInnes took an interest in the Penetrators and brought them to the attention of his new business partner Randy Fuelle. The pair had opened a recording studio in Fuelle's garage and started a record label, World Records. On the band's new single, "Sensitive Boy," "Stimulation," McInnes is credited with "spiritual guidance." "They put that in," said McInnes, "because they didn't want to say I loaned them \$500. It was \$500, by the way, that I never expected to*

*get back, and, sure enough, I never did."*

*It was worth every penny when KGB added "Sensitive Boy" to its playlist.*

1980: I was hanging out in the studio (actually, I lived there!) with identical twins David and Douglas Farage, who fronted a band called DFX2. They were visiting Randy Fuelle to inquire about doing some recording when they said they wanted ME to produce an EP for them! The twins thought that, because I listened to so much music, I would have some idea about what direction to take them.

Being a big fan of DFX2, I immediately agreed to work with them. The sessions resulted in a four-song, 45 rpm EP called, *Where Are They Now?* The song "Emotion" got played on KGB and most important, on L.A.'s influential KROQ! The band's exposure in L.A. landed them a recording contract with MCA Records (see my earlier piece in the *San Diego Troubadour* about the "MCA Curse").

On the back of the record jacket the EP was dedicated to "Jim McInnes and Larry Groves (KROQ) and the spirit of radio." Rush recorded a song about the spirit of radio a year later as the antithesis of DFX2's comment. The band didn't sell many records and (as is usually the case) never saw a cent from



Jim McInnes

either the record company or from its manager, Rip Emhoff. (His real name escapes me, but it sounded like the name of a sports car.) The Farage brothers quit the music biz and now run an ornamental iron works in Seattle.

1980: I was approached by a band called Chuck and the Tigers, again to help with recording an EP. Those guys could PLAY! The Tigers played often at the Spirit in Bay Park (now known as Brick by Brick), which was the scene 24 years ago. They did a killer cover of Dylan's "Like a Rolling Stone" and a fistful of original hard rocking tunes. They were also known as "Us" and had been on a couple of KGB *HomeGrown* albums under other pseudonyms.

Instrumentally, the sessions went well, but they had no lyrics. (It's a guy thing.) Men listen to the music, women listen to the words...right? We'd finish a hot instrumental track and retire to the living room for more beer and other stuff, including lyrics. Chuck would write and rewrite the words three or four times during a 30 minute break in the session. A few listens to their EP will prove it to you. I later played the record for the notorious L.A. producer Kim Fowley, who liked "I Do Lie" and advised me to couple it with DFX2's "Emotion" as a single. It might have become a dance hit, but I never followed his advice.

1984: I was approached by the heavy metal band Assassin to help produce an album. I won't mention any of the band members names, because this project taught me to give up my dream of being a hotshot record producer, while teaching me that many people are backstabbers. The irony is that we were working on a song called "Backstabber" (which I think should be a metal classic!). A few weeks into the project I arrived at the studio at the appointed time to find the door locked and the lights off. My calls to everyone else involved were unanswered or not returned. I think I was shunned because I'd mentioned wanting a percentage if the song was a hit. It wasn't.

I never got an explanation. I don't even have a copy of the single.

Where are THEY now?  
TO BE CONTINUED...

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## the highway's song

### Jennifer Spector: The Girl Next Door

by Liz Abbott

When Jennifer Spector reached the proverbial crossroads in her life, she was faced with choosing between making a good living working in her family's security business or pursuing her passion to write songs and play music. She chose the latter and never looked back.

A resident of Phoenix, Spector has been performing throughout the Southwest for nine years, earning recognition for her songwriting at various competitions in the area. Hard to pigeon hole, Spector's sound borrows from elements of many different musical influences, although acoustic singer-songwriter seems to fit the best.

Her voice is so sweet and melodic, it sounds like the girl next door or someone you know so well that the sound of

their voice comforts you. The pleasing melodies of her original songs are accentuated by a delightful array of instruments, including the flute, oboe, banjo, trumpet, and xylophone, creating a style all her own. You can't help but like her.

Graduating from college with a degree in philosophy, she was not exactly equipped with marketable skills, so she turned her energies to songwriting and hit the road. After finishing her studies and working for a few years, she packed up her bags and headed for Europe in 1996, a lifelong dream of hers, to busk around Europe. Armed with 500 self-compiled tapes of what she considered her best songs, she sang on the street corners of 14 different countries over a period of three months. To her surprise, she sold out half way through her trip. That tells you something.

Her experience in Europe only



Jennifer Spector

served to fuel her passion, bolster her confidence, and overcome her fear of performing in front of people. Since returning to Arizona, she started her own record label called Bathtub Music, on which she recorded her first CD, *Ahead of the Game*. The songs in her 12-song CD are jazzy with that free melody feel. Along with a bouncy, rhythmic, punchy, overlapping phrasing of lyrics, which are jam-packed into each line, you might think she has influenced the Jason Mraz style — a lot of lyrics without being wordy. It's all in the phrasing. Ask Sinatra. Well, yeah, him too, but I mean José Sinatra.

Jennifer Spector will be at Lestat's on August 15.

### First Annual FAR-West Regional Conference Aims to Build Networking Opportunities on the West Coast

by Dennis Roger Reed

Are you a folk music artist? A folk music presenter? In the record industry? Are you an agent or a manager? In either the print or broadcast media? Arts administrator? Member of a folk music society or a folk club? Folklorist or educator?

If you fit into any of the categories above, plan on attending the First Annual FAR-West Regional Conference, which will be held October 29-31 at the Warner Center Marriot in Woodland Hills. FAR-West, a regional branch of North American Folk Alliance, aims to bring various folk shareholders in the West together in order to build a communication network, support regional activities of member organizations, and promote an annual regional conference where all can get together to learn, exchange ideas and music, and most important of all, meet and make valuable connections and friendships. The ultimate goal is to raise the awareness of folk music and dance in the west and make the West a better place for enthusiasts, presenters and performers.

The conference will feature workshops, panels, and seminars; an exhibition hall; private and official talent showcases; and, of course, great volunteer opportunities. This is a chance to make invaluable contacts among the movers and shakers of folk music in the West!

Preregistration is super reasonable: \$130 for the weekend or \$150 at the door. Single day costs, full information on the various showcases and a tentative schedule of events is available at [www.far-west.org](http://www.far-west.org). In addition, the Warner Center Marriot is offering special discount rates to those who attend the event.

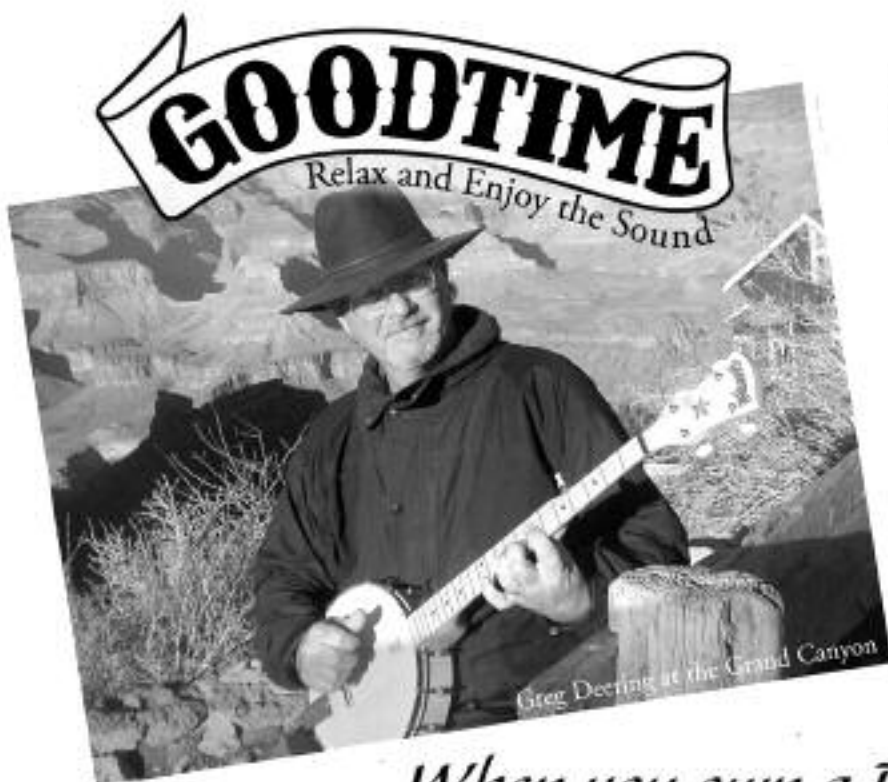
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[www.aliahselah.com](http://www.aliahselah.com) (See Aliah's web site for updates.)



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## Fragment Meant to Be

by Paul Hormick

There are still a lot of people who claim that jazz is best played by black musicians. This is a silly premise that leads to a lot of silly arguments. You would think by now, after Chet Baker, Bill Evans, Art Pepper, and hundreds of other players who are big on talent yet low on pigment, that this argument would have ended a long time ago. Culture, art, and heritage are not a matter of genetics.

Accordingly, the band Fragment, with their down-home brand of bluegrass, proves that music also transcends borders and geography. These musicians from Slovakia have a sound as high and lonesome as any bunch of whiskey-swillin’ tobacco-chewin’ good ol’ boys from Kentucky. Unlike Django Reinhardt and the Hot Club of Paris, who infused their jazz with bits of French and Gypsy flavors, Fragment stays true to every aspect of the American music they play. Without the liner notes giving away their eastern European names and production on their disk, *Meant to Be*, you might think that all the members of the band grew up washing down their grits with Nehi soda pop.

The shining star of the ensemble is electric bassist and Allison Krauss sound-alike Jana Dolakova. Just like Krauss, the lilt in Dolakova’s voice keeps a ray of sunshine in these songs of hard life and love. The arrangements are similar to Union Station or much of what Tony Rice has done, being more spare and open sounding than more traditional bluegrass bands.

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Next month, the **SAN DIEGO TROUBADOUR** publishes its annual Adams Avenue Street Fair issue, which covers the months of both September and October. This double issue gives us a much needed break during the year.

So mark your calendars and reserve your space early if you plan on advertising or if you have September and/or October gig dates for the calendar.



## Ron Spears & Within Tradition Carolina Rain

by Paul Hormick

The largest swath of geography in this country to be left out of the American dream is the Appalachians. Postwar prosperity, the great Society, Reaganomics, and the Thousand Points of Light have done little to change the economic well being of the folks who live up in the hills and hollers that stretch from Georgia and South Carolina to Kentucky and West Virginia.

Mix in the Manichaeian outlook of Baptist church into the lives of these people whose best days ended with high school graduation and you have a formula for the darkness and dour fatalism that imbue the bluegrass music that is the soundtrack to these people’s lives.

With the backdrop of country roads, beer joints and, of course, rain, Ron Spears and Within Tradition serve up a dozen of these bluegrass tunes on their CD, *Carolina Rain*, all of them concerning broken hearts and dreams, the mislaid lusts of honky-tonkin’, the righteous appeal to God for salvation, and the pain of incarceration.

The musicianship and arrangements are fully traditional, i.e., they sound about as exceptional as your handy everyday neighborhood bluegrass band picking on the back porch. This is not bad, but if you’re a fan of some of the more blister inducing picking, this disk may not be your cup of sassafras tea. The vocals, neither as high nor as lonesome as some of the most traditional bluegrass, are what this CD is all about. You won’t find a bunch of guys singing about their ocean of tears with more enthusiasm anywhere else. Spears in particular has an exceptional voice, at once full throated and rough, then sweet as Southern Comfort.



## Tim Flannery Kentucky Towns

by Dwight Worden

Tim Flannery, known as Mr. Hustle when he plays ball for the San Diego Padres, has a musical side that shines with bluegrass flavor in his new release *Kentucky Towns*. This is Flannery’s sixth CD and, from a bluegrass perspective, definitely his best to date. Having grown up in Kentucky and weaned on bluegrass and mountain music, Flannery returns to his roots in *Kentucky Towns*. This is in contrast to much of his other music, which has been well received but has, at best, been on the periphery of bluegrass and is probably more appropriately classified as pop or folk. *Kentucky Towns*, however, is the real bluegrass deal: high and lonesome vocals presenting sincere lyrics with great instrumentation, punctuated with banjo, dobro, mandolin, and fiddle in addition to Flannery’s guitar. *Kentucky Towns* includes seven original cuts and three traditional bluegrass numbers, all worthy of a listen.

“The Road into Town,” written by San Diego local Chris Stuart of Chris Stuart and Backcountry, starts with a down-the-middle strike right over bluegrass’ home plate. “Kentucky Waltz,” a slow traditional favorite, showcases Flannery’s resonant and melodic voice with a nice seamless transition to Bill Monroe’s driving instrumental “Big Mon,” featuring the fine fiddling of Dennis Caplinger. On “Bury Me Beneath the Willow” Flannery projects a rich and poignant vocal with a definite mountain flavor.

*Kentucky Towns* was produced by multitalented Caplinger who plays fiddle, banjo, dobro, and mandolin. (I’m sure he could make music with a broomstick if he wanted to, the man drips with talent.) Also backing up Flannery on this great album is a stellar cast, which includes Bill Bryson (Desert Rose Band, Laurel Canyon Ramblers), Sharon Whyte (Chris Hillman, Eve Selis Band), Jeff Berkley (Berkley Hart) and Doug Pettibone (Lucinda Williams, Joan Baez).

If you like good ol’ down home bluegrass, you will enjoy this fine album.



## Bearfoot Bluegrass Back Home

by Betty Wheeler

If you’re wondering how bluegrass will fare in the hands of Generation Y, there’s no better band to check out than Alaska’s 21-and-under bluegrass powerhouse Bearfoot and their most recent CD, *Coming Home*.

As winners of the Telluride Bluegrass Festival band competition in 2001, Bearfoot joins previous winners Nickel Creek (1995) and the Dixie Chicks (1991) in pairing young energy with superb musicianship for a distinctive take on the bluegrass genre.

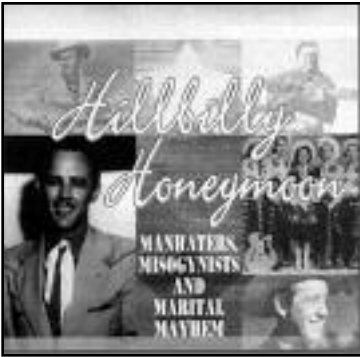
Annalisa Woodlee and Angela Oudean offer up twin fiddling that is pure dynamite, along with harmonies that range from classic bluegrass lonesome to the sultry, bluesy sound of “That Old Kind of Love,” penned by Woodlee. Mike Mickelson contributes stellar flatpicking and solid rhythm chops on the guitar, and Jason Norris adds expressive mandolin work, playing an instrument built from all-Alaska wood.

With six originals featured on this 12-song CD, Bearfoot demonstrates the degree to which they are true musical veterans, incorporating all their family musical influences – bluegrass, old-time, Cajun – into a sound that is mature beyond their years. Their list of musical influences include Phillips, Grier & Flinner, Ani DeFranco, Bonnie Raitt, and David Grisman, and those influences are definitely diced and sliced into the mix as well. But in the end, the sound is distinctively their own.

*Coming Home* was recorded in the studio of Grammy award-winning producer Todd Phillips, who purportedly worked the band members until they “passed out drooling on the couch.” Phillips lauds the end result: “I don’t think they realize yet how together this record is. They’ll have to relearn it to perform all the intricacies live.” And learn it they have, for their live shows leave the crowd stomping and cheering for an encore.

For the past several years, Bearfoot has not only toured

*Continued, adjacent.*



## Various Artists Hillbilly Honeymoon

by Lou Curtiss

This CD, subtitled “Manhaters, Misogynists, and Marital Mayhem,” features a fun collection of old timey country songs from the late ‘20s through the early ‘50s dealing with the perils and pitfalls of the state of marriage — mostly from the male point of view. Some of these tracks have been recorded before on CD but not in this context. The sound is excellent and the whimsical liner notes by Keith Briggs add to the package. Songs include Bill Boyd’s “I Can’t Tame Wild Women,” Cliff Carlisle’s “Seven Years with the Wrong Woman” and “Payday Fight,” Hank Penny’s “White Shotgun,” Merle Travis’ “Divorce Me C.O.D.,” Earl Songer’s “Mother in Law Boogie,” and Hank Williams’ “You’re Gonna Change (or I’m Gonna Leave),” and 17 others.



*Bearfoot Bluegrass, continued.*

heavily in the lower 48 states but has also taught dozens of bluegrass camps for kids, with bass player Kate Hamre serving as camp coordinator. (They’ll be teaching a three-day camp for kids at Summergrass San Diego August 20-22, following a sold-out camp at Rockygrass in late July.) They clearly delight in the pleasure of passing their love of music on to kids and in maintaining the “too young to know better” approach that Phillips admires in their music and work ethic. Guitarist Mickelson says that one of the great things about working with kids is, “They haven’t been told what to think about music.” It’s that “color outside the box” way of thinking that gives Bearfoot and *Coming Home* a truly distinctive sound that will make this CD stand out in your collection.

# ‘round about



# AUGUST CALENDAR

## sunday • 1

**OB Street Fair**, Newport Ave., Ocean Beach, 10am-9pm.

**Radio Free Earth**, Pine Hills Lodge, Julian, 10am.

**Richie Furay/Jim Messina/Chris Hillman/Herb Pedersen**, Humphrey's, Shelter Island, 6:30pm.

**Chris LeDoux**, Pechanga Casino Theater, Temecula, 7pm.

**Earl Thomas w/ Heine Andersen**, Dizzy's, 8pm.

**Skott Freedman/Kevin Allred**, Twiggs, 8:30pm.

**k.d. lang**, Starlight Bowl, Balboa Park, 9pm.

**The Nervous/Little World**, Lestat's, 9pm.

## monday • 2

**Ramsey Lewis Trio/Dave Brubeck Quartet**, Humphrey's, Shelter Island, 7:30pm.

**wednesday • 4**

**High Society Jazz Band**, Tio Leo's, 5302 Napa St., 7pm.

**Chuck Schiele**, Prado, Balboa Park, 7:30pm.

**The Flatlanders/Colin Gilmore**, Belly Up Tavern, Solana Beach, 8pm.

**D.R. Auten/Kyle Phelan/Ron Franklin**, Lestat's, 9pm.

## thursday • 5

**FILM: Theremin: An Electronic Odyssey**, Museum of Making Music, Carlsbad, 7pm.

**Smokey Robinson**, Humphrey's, Shelter Island, 8pm.

**Crystal Gayle**, Sycuan Casino, 8pm.

**Beezely**, Twiggs, 8:30pm.

**Pete Thurston**, Lestat's, 9pm.

## friday • 6

**Celtic Ensemble**, Trolley Barn Park, Adams Ave. & Park Blvd., 6pm.

**Li'l Ed & Blues Imperials**, Calavera Hills Park, Carlsbad, 6pm.

**Lisa Sanders/Joe Rathburn/David Beldock/Dan Conner**, Pt. Loma Park, Catalina @ Varona, 6pm.

**B.B. King Blues Festival w/ Dr. John**, Humphrey's, Shelter Island, 6:30pm.

**Open Mic Night**, Tabloid Coffee, 9225 Carlston Hills Blvd., Santee, 7pm.

**Doug Haywood**, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. Info: 619/303-8176.

**Joseph Angelastro**, Pannikin/Book Works, Flower Hill Mall, Del Mar, 8pm.

**Lite the Night**, Metaphor Cafe, Escondido, 8pm.

**Thomas Lee**, Borders Books, Mission Valley, 8pm.

**Carlos Olmeda/Jim Bianco/Jack the Original**, Twiggs, 8:30pm.

**Blue Largo**, Tio Leo's, 5302 Napa St., 9pm.

**RAINN Benefit w/ Saba and Friends**, Lestat's, 9pm.

**21 Grams/OB Underground**, Sunset Hall (Sunset Cliffs at Santa Cruz), OB, 9pm.

## saturday • 7

**A.J. Croce/Steve Poltz**, Cane's Bar & Grill, Mission Beach. Call for info.

**Blackout Blues Band**, Lake Wohlford Cafe, Valley Center, 6pm.

**Highland Way**, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm. 858/566-4040.

**Chris Proctor**, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. Info: 619/303-8176.

**Tony Bennett**, Palomar Starlight Theater, Pala, 7:30pm. Info: 760/510-4555.

**Strange Brew**, Metaphor Cafe, Escondido, 8pm.

**Jim Bianco/Free Dominguez/Collin**

**Elliott**, Twiggs, 8:30pm.

**Coyote Problem/Grant Langston & Supermodels**, Coaster Saloon, Mission Beach, 9pm.

**Tom Brosseau CD Release/Roy Ruiz Clayton**, Lestat's, 9pm.

**Dave Alvin**, Belly Up Tavern, 9:15pm.

## sunday • 8

**Hillcrest CityFest**, Fifth Ave. & University, 10am-9pm.

**Blue 44**, Lestat's, 9pm.

## monday • 9

**Aloha Live**, Humphrey's, Shelter Island, 7pm.

## tuesday • 10

**Natalie Merchant**, Humphrey's, Shelter Island, 7:30pm.

## wednesday • 11

**Toy Piano Festival w/ Sue Palmer**, Lower Level, Geisel Library, UCSD, 2pm. 858/534-8074.

**Harvey & 52nd St. Jive**, Organ Pavillion, Balboa Park, 6:15pm.

**Cowboy Junkies/Shawn Colvin**, Humphrey's, Shelter Island, 7:30pm.

**Carol Ames**, Humphrey's Backstage Lounge, Shelter Island, 9pm.

**Sara Petite/Dave's Son**, Lestat's, 9pm.

## thursday • 12

**Chris Isaak**, Humphrey's, Shelter Island, 7:30pm.

**AM/Leah/Gayle**, Twiggs, 8:30pm.

**Eve Selis**, Humphrey's Backstage Lounge, Shelter Island, 9pm.

**Dehra Dun/Jack the Original**, Lestat's, 9pm.

## friday • 13

**Jane Burnett & Spirit of Havana**, Calavera Hills Park, Carlsbad, 6pm.

**Coyote Problem**, Lanstorm Cafe, Escondido, 7pm.

**Ron Merritt/Larry Brass**, Tabloid Coffee, 9225 Carlston Hills Blvd., Santee, 7pm.

**George Svoboda**, Pannikin/Book Works, Flower Hill Mall, Del Mar, 8pm.

**Scratched Vinyl**, Metaphor Cafe, Escondido, 8pm.

**Thomas Lee**, Borders Books, Carlsbad, 8pm.

**Curtis Peoples/Shining Thru/Reserved 16**, Twiggs, 8:30pm.

**Candy Kane/Sue Palmer**, Tio Leo's, 5302 Napa St., 9pm.

**Eve Selis**, Humphrey's Backstage Lounge, Shelter Island, 9pm.

**Robin Henkel**, Lestat's, 9pm.

**P.J. Harvey**, Belly Up Tavern, 10:30pm.

## saturday • 14

**Surf Sounds: Music of the Coast**, Museum of Making Music, Carlsbad, 1pm.

**The Band in Black**, Pine Hills Lodge, Julian, 6:30pm. 760/765-1100.

**John McEuen**, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. Info: 619/303-8176.

**Chris Isaak**, Pechanga Casino, Temecula, 8pm.

**Avocado Moon**, Metaphor Cafe, Escondido, 8pm.

**Ryan Blue/Johnny Love Sound/Matt Curreri/Joanie Men/Split Infinity/Willenollie**, Caffeinds, downtown, 8pm.

**Randy Phillips**, Claire de Lune, 8pm.

**Rebeca Randle/Martin Storrow**, Twiggs, 8:30pm.

**Coyote Problem**, Hooley's Irish Pub, 9pm.

**Flying Putos**, Tio Leo's, 5302 Napa St., 9pm.

**Gregory Page**, Lestat's, 9pm.

## sunday • 15

**The Corrs**, Humphrey's, Shelter Island, 7:30pm.

**Liz Phair/Cardigans/Charlotte Martin**, 4th&B, 8pm.

**Annie Bethancourt/Jennifer Spector**, Lestat's, 9pm.

## wednesday • 18

**Buddy Guy/Robert Cray Band**, Humphrey's, Shelter Island, 7pm.

**High Society Jazz Band**, Tio Leo's, 5302 Napa St., 7pm.

**Melissa Etheridge**, Palomar Starlight Theater, Pala, 7:30pm. 760/510-4555.

**Gayle/Dustin Shey/Greg Loswell**, Lestat's, 9pm.

## thursday • 19

**Los Lobos/Neville Brothers**, Humphrey's, Shelter Island, 7pm.

**Matthew Stewart/Simeon Flick/Danielle LoPresti**, Twiggs, 8:30pm.

**Acoustic Underground**, Lestat's, 9pm.

## friday • 20

**Summergrass**, Antique Gas & Steam Engine Museum, Vista, 2pm. See p. 9.

**Patty Hall**, Essentials, Santee.

**Bayou Brothers**, Trolley Barn Park, Adams Ave. & Park Blvd., 6pm.

**Primasi**, Pannikin/Book Works, Flower Hill Mall, Del Mar, 8pm.

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

**Jane/Coyote Problem/Dave's Son**, Twiggs, 8:30pm.

**The Joey Show**, Tio Leo's, 5302 Napa St., 9pm.

**Radio Free Earth**, Borders Books, Gaslamp, 9pm.

**The Paladins**, Casbah, 9pm.

**Anna Troy/Angela Correa**, Lestat's, 9pm.

## saturday • 21

**Summergrass**, Antique Gas & Steam Engine Museum, Vista, 9am. See p. 9.

**Radio Free Earth**, Pine Hills Lodge, Julian, 10am.

**Cactus**, Cafe Elyssa, Carlsbad, 7:30pm.

**The Quimbies**, Metaphor Cafe, Escondido, 8pm.

**Cameron Ash/Tristan Prettyman/Jen Knight**, Twiggs, 8:30pm.

**The Fremonts/Arroyo**, Tio Leo's, 5302 Napa St., 9pm.

**21 Grams**, Coaster Saloon, Mission Beach, 9pm.

**Riverdogs/Trevor Davis/Gregory Page**, Lestat's, 9pm.

## sunday • 22

**Summergrass**, Antique Gas & Steam Engine Museum, Vista, 10am. See p. 9.

**Matt Adams/Tim McDonald**, Lestat's, 9pm.

## monday • 23

**LECTURE: How to Listen to Music**, Museum of Making Music, Carlsbad, 1pm.

## wednesday • 25

**Michael Miller/Itai**, Lestat's, 9pm.

## thursday • 26

**Dave Matthews Band**, Coors Amphitheater, Chula Vista, 7pm.

**Asleep at the Wheel**, Belly Up Tavern, Solana Beach, 8pm.

**Jason Webley**, Twiggs, 8:30pm.

**Annie Bethancourt/Danielle Lo Presti**, Lestat's, 9pm.

## friday • 27

**Big Time Operator**, Calavera Hills Park, Carlsbad, 6pm.

**Coyote Problem**, Lanstorm Cafe, Escondido, 7pm.

**Teitur**, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. Info: 619/303-8176.

**Sue Palmer**, Pannikin/Book Works, Flower Hill Mall, Del Mar, 8pm.

**Peter Sprague & Friends**, Dizzy's, 8pm.

**Mermaid's Journey/Ashley Matte/Lauren DeRose/Adrianne Serna**, Twiggs, 8:30pm.

**Blazers**, Tio Leo's, 5302 Napa St., 9pm.

**Eve Selis**, Humphrey's Backstage Lounge, Shelter Island, 9pm.

**Illusion 33/Bushwalla**, Lestat's, 9pm.

## saturday • 28

**Evening of Songs & Stories**, Old Templar's Hall, Poway Park, 7pm 858/566-4040.

**Dave Stamey**, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. Info: 619/303-8176.

**Thomas Lee**, Borders Books, Carmel Mtn. Ranch, 8pm.

**Terra Naomi/Randy Russell/Chris West**, Twiggs, 8:30pm.

**Carol Ames CD Release w/ 21 Grams & The Coyote Problem**, Hard Rock Cafe, La Jolla, 9pm.

**Jump Jones**, Tio Leo's, 5302 Napa St., 9pm.

**Baja Blues Boys**, Patrick's Irish Pub, Poway, 9pm.

**Natters/Grey De Lisle**, Lestat's, 9pm.

## sunday • 29

**Radio Free Earth**, Pine Hills Lodge, Julian, 10am.

**David Byrne**, Humphrey's, Shelter Island, 7:30pm.

**Tim Mudd**, Lestat's, 9pm.

## tuesday • 31

**Doobie Brothers/Gary Hoey**, Humphrey's, Shelter Island, 7:30pm.

**Bebel Gilberto**, Belly Up Tavern, Solana Beach, 8:30pm.

## WEEKLY

every **sunday**

**7th Day Buskers** (1st, 15th)/**Gully** (8th, 22nd), Farmers Market, DMV parking lot, Hillcrest, 10am.

**OB Sun Jam**, Sunset Plaza, Santa Monica & Abbott, 11am-6pm.

**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., noon-5pm.

**Traditional Irish Music**, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 3pm.

**Irish Dance**, Dublin Square, 554 Fifth Ave., 3pm.

**Celtic Ensemble**, Twiggs, 4pm.

**Highland Way**, R. O'Sullivan's, Grand Ave., Escondido, 4pm.

**Traditional Irish Music & Dance** w/ Cobblestone, 5-6:30pm/Boxty Band, 6:30-10pm., The Field, 544 Fifth Ave.

**Joe Rathburn**, The Galley, 550 Marina Pkwy, Chula Vista, 5-9pm.

**Miff's Jam Night**, Java Joe's, 6344 El Cajon Blvd., 6-9pm.

**Jazz Roots** w/ **Lou Curtiss**, 8-10pm, KSDS (88.3 FM).

**The Bluegrass Special** w/ **Wayne Rice**, 10-midnight, KSON (97.3 FM).

every **monday**

**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., noon-5pm.

**Open Mic Night**, Lestat's, 7:30pm.

**Summer Organ Festival**, Organ Pavillion, Balboa Park, 7:30pm.

every **tuesday**

**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., noon-5pm.

**Open Mic Night**, Casa Picante, 10757 Woodside Ave., Santee, 7:30-9:30pm.

**Traditional Irish Music**, The Ould Sod, 7pm.

**Traditional Irish Music**, Blarney Stone, Clairemont, 8:30pm.

**Open Mic Night w/ José Sinatra**, The Beachcomber, Mission Beach, 8:30pm.

every **wednesday**

**Pride of Erin Ceili Dancers**, Rm. 204, Casa del Prado, Balboa Park, 7pm.

**Sue Palmer Supper Club w/ Deeja Marie & Sharon Shufelt**, Caffe Calabria, 3933 30th St., 6-8pm.

**Open Mic Night**, Metaphor Cafe, Escondido, 8pm.

**Open Mic Night**, The Packing House, 125 S. Main St., Fallbrook, 8pm.

**Highland Way**, R. O'Sullivan's, Grand Ave., Escondido, 8pm.

**Open Mic Night**, Twiggs, 8:30pm.

**Highland Way**, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 8:30pm.

**Live Taping of "San Diego's Finest" TV show**, Lestat's, 9pm.

every **thursday**

**Open Mic Night**, Just Java Cafe, 285 Third Ave., Chula Vista, 7-10pm.

**Tony Cummings**, Blarney Stone, Clairemont, 8:30pm. (also Fri. & Sat.)

**Rockabilly Thursdays w/ Hot Rod Lincoln**, Tio Leo's, 5302 Napa St., 9pm.

**Brehon Law**, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 9pm (also Fri. & Sat.).

every **friday**

**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., noon-5pm.

**California Rangers**, McCabe's, Oceanside, 4:30-9pm.

**Baja Blues Boys**, Zip & Zack's Filling Station, San Marcos, 6:30pm.

**Irish Folk Music**, The Ould Sod, 9pm.

**Open Mic Night**, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.

every **saturday**

**OB Sun Jam**, Sunset Plaza, Santa Monica & Abbott, 11am-6pm.

**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., noon-5pm.

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

**Talent Showcase w/ Larry Robinson & the Train Wreck Band**, The Packing House, 125 S. Main St., Fallbrook, 8pm.

**Christian/Gospel Open Mic**, El Cajon. Info:



the local seen



Earl Thomas and Heine Anderson at NBC's Concerts on the Green



Eve Selis at NBC's Concerts on the Green



Troy Dante Inferno with Tipsi Holiday and Phil Harmonic



Peter Bolland and Marcia Staub



Jose Sinatra & Anya Marina sing duo at Lestats



Greg & Lois of Classic Bows with Maggie at the Double Eagle



John Bosley at Tabloid Coffee



Jamie Laval Trio at Acoustic Music San Diego



Vanguard Records' Mindy Smith at the Belly Up



Kent Johnson at the Double Eagle



Ed & Lynn Douglas at Double Eagle for Art on Adams



Joan Jett at the Del Mar Fair



Buddy Pastel Jr.



Liz Abbott's artwork shares wall space with Ed Douglas' guitars at Art on Adams



# SUMMERGRASS

AUGUST 20-22



## ADVANCE TICKETS



are available online at [www.summergrass.net](http://www.summergrass.net) or at the following locations:  
(Please phone for current store hours and latest ticket availability)

**Acoustic Expressions**  
2852 University Avenue  
San Diego, CA (North Park)  
619/280-9035

**Buffalo Brothers Guitars**  
4901 El Camino Real  
Carlsbad, CA 92009  
760/434-4567

**Scotty's Guitar Shop**  
348 E. Grand Avenue  
Escondido, CA 92025  
760/489-9251

**Antique Gas & Steam Engine  
Museum Gift Shop**  
2040 N. Santa Fe Avenue  
Vista, CA 92083  
760/941-1791 (VISA, MC, AE)

**Blue Ridge Pickin' Parlor**  
17828 Chatsworth St. (at Zelzah)  
Granada Hills, CA 91344  
818/282-9001

**Valley Music Store**  
530 East Main Street  
El Cajon, CA 92020  
619/444-3161

SUMMERGRASS TICKETS	GATE PRICE	ADVANCE PRICE
CHILDREN AGE 10 AND YOUNGER ARE FREE WITH ADULT ADMISSION!		
3-Day: Fri thru Sun.	\$42	\$36
2-Day: Fri. and Sat.	\$27	\$23
2-Day: Sat. and Sun.	\$30	\$26
1-Day: Sat. or Sun.	\$15	\$13
Friday only	\$12	\$10
Ticket booth opens at 12:30pm Friday and at 8am on Saturday & Sunday		
SORRY, NO PETS ALLOWED IN FESTIVAL AREA OR DAY PARKING LOT.		
Pets permitted on leash in campground only.		

**QUESTIONS?** See the program inside on pages 9-12,  
surf to [www.summergrass.net](http://www.summergrass.net), or call 858/679-4854 for recorded info.

## COME JOIN THE FUN AT THE SAN DIEGO BLUEGRASS SOCIETY

We sponsor three regular bluegrass events every month  
around San Diego County, plus special concerts featuring  
nationally recognized bluegrass bands.



### OUR THREE REGULAR MONTHLY EVENTS

**2nd Tuesday:** Fuddruckers, La Mesa, 7-10 pm. Open mic, bluegrass karaoke, and a featured band, plus outdoor jamming.

**3rd Tuesday:** Fuddruckers, Chula Vista, 7-10 pm. Open mic.

**4th Tuesday:** Godfather's Pizza, Clairemont Mesa, 6-9 pm. Open mic.

**Become a member!** For just \$15 per household annual membership fee, you help support the San Diego Bluegrass Society and receive all this: the *inTune* newsletter and the *Tweener*, plus all the latest information on concerts, festivals, and especially Summergrass!

**Stop by our Summergrass booth**, near the audience stage area, and pick up free copies of our newsletters and a membership form. Or call our information line: 858/679-4854. By becoming a member, you get all the inside information on bluegrass happenings in the Southern California area.



THE SAN DIEGO BLUEGRASS SOCIETY SINCERELY HOPES YOU ENJOY THIS YEAR'S  
SUMMERGRASS AND WILL JOIN OUR ORGANIZATION. HAVE A GREAT TIME!

## San Diego North County Bluegrass & Folk Club



*"I have a vision, of a nation in which people gather with guitar,  
banjo, fiddle, and other instruments, where parents play music  
with children, husbands with wives, and friends with friends."*

— David Harp, Instant Blues Harmonica



### WE HAVE A GREAT TIME PRESENTING:



**FREE LIVE MUSIC NIGHTS:** First Tuesday of the month, 7-9:30pm,  
Round Table Pizza, Escondido.

**CAMPOUTS:** Jamming, music workshops, a potluck, learn  
(usually in April and July) new tunes, visit new and old friends.

**CONCERTS:** From 1999-2002 we produce the Julian  
Bluegrass Festival for Julian Lions Club charities.  
In 2003 NCBFC and SDBS jointly created  
something completely new: the first  
Summergrass San Diego Festival. We're  
delighted to do it again!

**NEWS:** Bimonthly newsletter, *The Bluegrass and Folk  
Broadcast*, with extensive acoustic music event  
listings and articles, and *The President's  
Half-Time Report* for "in-between" updates.



The **San Diego North County Bluegrass & Folk Club** is a non-profit club  
dedicated to presenting, playing, and preserving bluegrass and folk music.  
Club members include musicians of all skill levels, from beginners to pros,  
and those who just like to listen. It's a great group of fun, friendly folks.

**For more information, call 760/489-7720 or 760/726-8380,  
or visit [www.northcountybluegrass.org](http://www.northcountybluegrass.org)**

**Great people.** We couldn't do any of it without our volunteers! To our  
members, SDBS, and the Antique Gas & Steam Engine Museum, **thanks to  
all of you for your hard work!**

We invite you to join the fun with NCBFC: Family membership is only \$15 per  
year! Visit the club's booth at Summergrass to join or to pick up a sample  
newsletter. Come by and say "hi." We'd love to meet you!

The San Diego Bluegrass Society and the San Diego North County Bluegrass  
& Folk Club extend their thanks and warm appreciation to the San Diego  
Tribune for its generous support of Summergrass San Diego.