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ROUBADOOR

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



April 2005

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ADAMS AVENUE
ROOTS
FESTIVAL

Little Pink Anderson

Odetta

Honeyboy Edwards

APRIL 30 & MAY 1

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ELLIS PAUL - Contemporary folksinger	Apr. 21	\$15/20
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CHUCK PYLE - Western-folksinger	Apr. 24	\$15/20
EDIE CAREY & AMBER RUBARTH	Apr. 26	\$12/15
JEN CHAPIN TRIO - Harry's daughter/excellent musician	Apr. 28	\$12/15
DAVID WILCOX - Contemporary folksinger	Apr. 29	\$20/25
JOHN McEUEEN - of the Nitty Gritty Dirt Band ~ Fundraiser for Home Of Guiding Hands ~	May 7	\$25/35
THE STRAWBS - British Folk-rock legends	May 8	\$18/22
JAMES LEE STANLEY & JOHN BATDORF	May 20	\$15/20
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FAIRPORT CONVENTION - British Folk-rock legends	June 14	\$20/25
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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 new paper.

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FROM THE FESTIVAL COORDINATOR

Welcome

to the 32nd annual Adams Avenue Roots Festival. On behalf of the Board of Directors of the Adams Avenue Business Association (AABA), I want to thank you for coming to enjoy the music, food, beverages, and diverse vendors. We know you and yours will have an enjoyable experience!

We expect that you'll come back to our small historic business district to shop, dine, and enjoy a cup of coffee with a rare book while you're getting your auto patched up and your hair coiffed! Yes, it can all happen on Adams Avenue.

The Adams Avenue Roots Festival gratefully acknowledges all the local, regional, and national artists who are participating in this year's festival. We thank our music curator and festival godfather Lou Curtiss, professor Joel Henderson who helped arrange the booking of Odetta, and AABA board member Phil Linssen who directed us to Henderson.

We are very grateful to Liz Abbott who edits, lays out, and publishes the *San Diego Troubadour* – which twice a year serves as our event program – a huge and much appreciated undertaking. We thank Carey Driscoll, director of Acoustic Music San Diego which is co-promoting the festival along with his Friday night concert. (See the Roots Festival ad on the back cover.)

The AABA expresses its deep appreciation to our political representatives including Third District Councilmember Toni Atkins who has been tremendously supportive of the AABA and its many activities. Ms. Atkins is responsible for funding the public improvements – including antique lights, shade trees, sidewalk repairs, and community entryway signs, which will vastly improve Antique Row at the western end of our district. We also thank Third Supervisory District Supervisor Ron Roberts, a long time supporter of our festivals and the small business community, particularly through his leadership in the City County Reinvestment Task Force.

We're also grateful to Annie Ross, the festival's jaqueline of all trades, who performs multiple tasks from booking artists to publicity to installing messages on the Discount Fabrics marquee – most of which are done as a volunteer. We thank Judy Moore, our vendor coordinator who makes sure that vendors are settled, happy, and paying for their spaces so that we have the means to produce this event.

Last, but not least, we thank the Board of Directors of the AABA (listed on this page). They create a vision for the AABA and deliberate the organization's activities. The Board provides guidance and support to the AABA staff and enables us to be successful in our endeavors. We also thank our members – the small businesses in the Adams Avenue Business Improvement District. They are our constituents. They are the small business person – the entrepreneur whose sweat and toil drives the economic engine of this community. We also thank you – the discerning shoppers who patronize our district's services and shops. You are also an integral moving part of this economic engine.

Again, enjoy yourself. Make sure and come back to one of the most unique shopping areas in the City of San Diego.

This 32nd annual Adams Avenue Roots Festival is dedicated to the memory of Lalo Guerrero, a seminal figure in the traditional music of the country. Mr. Guerrero died at age 88 on March 17, 2005. He was recognized as the father of Chicano music and inspired legions of adoring fans and acolytes like Los Lobos and Luis Valdez. Mr. Guerrero performed throughout the world. His pachuco music of the late '40s and '50s provided the sound track to Valdez's late '70s play *Zoot Suit*. He recorded over 700 songs since his first record in 1939.

In addition to receiving countless awards, including the National Medal of the Arts presented by President Clinton, Lalo Guerrero was declared a National Folk Treasure by the Smithsonian Institution in Washington D.C. Lalo Guerrero performed at the Adams Avenue Roots Festival in April of 1997. Lalo Guerrero – presente!

Marco A. Anguiano
Festival Coordinator
Executive Director, Adams Avenue Business Association



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HIS ROUGH AND ROWDY WAYS

Some thoughts on Woody's cousin, Jack Guthrie

This essay was written some ten years ago for a publication that never saw the light of day. Since that time, three CDs have been issued on the Bear Family label (Oklahoma Hills: BCD 15580; When the World Has Turned You Down: BCD 16412; and Milk Cow Blues: BCD 16400). Each of the recordings has a 30 or so page booklet about Jack's life, but there are so many inconsistencies with what is written in those booklets and with what I know and remember that I've been somewhat reluctant to put this stuff out. It would be nice to learn the truth about another performer who died too young and whose legacy has outlived his brief fling with fame.



Jack (left) and Woody Guthrie

by Lou Curtiss

Little or nothing has been written about Woody Guthrie's cousin, Jack. We do know that he worked professionally with Woody on the West Coast during the late 1930s and went on to a somewhat successful country music recording career that ended tragically with his death from tuberculosis in 1948.

It's been written that Jack was nonpolitical and had a more commercial inclination than Woody, and certainly his music indicates this. However, I remember when he played at a benefit picnic for the Electrician's Union in Seattle, Washington, and my Dad remembers that he did something for Henry Wallace, vice president under Franklin D. Roosevelt. I know at the time of his death and the few years prior that Jack worked around Tacoma, Washington and played at a Western dancehall called the Spanish Castle on the Seattle-Tacoma highway. I seem to recall that there was a man named Shorty Long in his band.

Jack appeared in the Ernest Tubb film *Hollywood Barndance* and sang the song "Okie Boogie." A Tubb song folio described him as Ernest Tubb's good buddy, although I've never read anywhere that they worked together or even knew each other. Jack record-

ed for Capitol records (the Americana series) and also did a series of transcriptions for Capitol consisting of about 40 songs. Capitol reissued one LP with liner notes written by Merle Travis where we learn that Jack was born in Olive, Oklahoma, had a nice smile, and used a bullwhip to flick cigarettes out of his wife's lips. He recorded for Capitol's Lee Gillette in 1944, entered the army, and, while he was on an island in the Pacific, "Oklahoma Hills" became a hit record**. He died, like Jimmie Rodgers, of T.B.

The *Encyclopedia of Country Music* gives us a little more information. He was born Leon Guthrie in 1915 in Olive, Oklahoma and moved to Northern California around 1932 when he was 17 to play music on the radio in Chico and Marysville. It goes on to say that during WWII he was stationed on the island of Le Shima, where he was severely wounded and contracted a debilitating illness as well. He was hospitalized in mid-1947 and died January 18, 1948. It also says that his voice and material showed nothing of the self-consciousness or social consciousness of his cousin, Woody, but rather that he was a country singer pure and simple.

Again, my father, who knew Jack, told me that Jack played for the Greater Commonwealth Federation of Washington State for whom he also helped set up concerts that featured Woody and others. I don't have very much information about that group, although my Father was a member, or at least I think he was. He told me how they organized the first of the Hootenannys, which Jack wanted to call "wingdings" back during the Pop Folk Revival. The group was a progressive union organization that invited Woody Guthrie, Pete Seeger, and others to sing for them. I don't

have dates for any of the concerts that featured Jack, Woody, or Pete, but I do remember seeing Jack and his band, along with the Sons of the Pioneers, in a Pioneer's Day parade in Lake City, Washington, which is now part of the North end of the city of Seattle. I also remember going to a hall with my folks somewhere near Seattle's waterfront and seeing people walk in carrying guitars and a banjo, if I remember correctly. I stayed outside and played with my cousin Fred and remember walking with him down to the docks. I was about four years old at that time I would guess.

In Tacoma, Washington, there was a disc jockey named Buck Ritchie on KVI who liked Jack and would broadcast news bulletins about his health. Jack was in and out of the Firlands Tuberculosis Sanitarium just north of Seattle. I remember driving past the place with my folks, which looked like old army barracks, and hearing them talk about "the place where Jack Guthrie was. . . ." I later learned from my Dad that it was there where he had died or maybe I heard it from Buck Ritchie.

After World War II, I remember going into a war surplus place (the radio ads said, "The three G.I.s don't pay no rent 'cause our business is in a tent. . . ." where my Dad bought a 78 recording by Woody Guthrie on the Asch label. "Poor Lazarus (Dead or Alive)" was on one side and "900 Miles" was on the other (I think). Dad said, "He's some kind of relative of Jack's and he played here in town awhile back." Dad used to play that "Dead or Alive" tune a lot, but we played "Please, Oh Please," "Oklahoma's Calling Me," "When the Cactus Is in Bloom," "Okie Boogie, and, of course, "Oklahoma Hills" a lot more.

Much later, during the 1950s, I again ran into Woody Guthrie during the Folk Revival of that time and memories of Jack came back to me. I expected to see, as I have many times on Woody, learned articles as well. Except for the long out-of-print Capitol LP (T2456), I think it was in print for about six weeks or so; nothing has appeared since then except for a couple of pictures and a quick reference or two in the Woody Guthrie biography by Joe Klein (Alfred A. Knopf: New York 1980) in which they mention that Woody and Jack played as a duo in Oklahoma and California during the mid to late 1930s and as part of larger group with Woody's radio partner Lefty Lou on radio station XELO in Tijuana, Mexico (that show started on January 25, 1938). During those years Woody and Jack lived in a Chula Vista tourist court. I wonder whether any transcriptions survive of all those shows that they did or whether there are any transcriptions of Woody and Lefty Lou's KFVD broadcasts. It sure would be good to know.

One could say that Jack Guthrie, had he lived, would have gone on to break new ground in country music.



He did, in fact, provide a link between the 1940s sound of Red Foley and Ernest Tubb and the emerging honkytonk sound, pioneered by Hank Williams, Ray Price, and others.

Jack used simple backup on his recordings, consisting of electric lead guitar (probably played by Merle Travis), standup bass, and possibly drums on some of the songs; a couple of the songs featured a fiddle. When they performed live it was about the same, although I remember when I saw him in Lake City, there was no drum and a man played a lap steel guitar. Of course I was seven or eight years old then, but I seem to remember that was the way it was. I remember a skinny, moderately tall man who everyone I knew thought was going to be a big country music star. We can only speculate about the early links that could have been forged between country and folk music if his relationship with a leading folk poet hadn't been cut short.

I have heard there was animosity between Jack and Woody over the song "Oklahoma Hills." My dad said Jack always credited Woody's authorship of the song and later would always say, "Now I'll sing one of my own Okie songs," and would play "Oklahoma's Callin' Me" or "Okie Boogie."

I think it's time that this man's music was more fully explored and reissued. There is a fascinating story here about a unique and important member of the musical Guthries that has been too long ignored.

OKLAHOMA HILLS

Many a month has come and gone
Since I wandered from my home
In those Oklahoma hills where I was born.
Many a page of life has turned,
Many a lesson I have learned;
Well, I feel like in those hills I still belong.

CHORUS
'Way down yonder in the Indian Nation
Ridin' my pony on the reservation,
In those Oklahoma hills where I was born.
Now, 'way down yonder in the Indian Nation,
A cowboy's life is my occupation,
In those Oklahoma hills where I was born.

But as I sit here today,
Many miles I am away
From a place I rode my pony through the draw,
While the oak and blackjack trees
Kiss the playful prairie breeze,
In those Oklahoma hills where I was born.

Now as I turn life a page
To the land of the great Osage
In those Oklahoma hills where I was born,
While the black oil it rolls and flows
And the snow-white cotton grows
In those Oklahoma hills where I was born.

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** Leon (Jack) and Woody teamed up and had a radio show together over KFVD in Los Angeles. In fact I think they used ["Oklahoma Hills"] as their theme song. Leon got a recording contract with Capitol Records and recorded it. He was overseas when it was published and released, and when he came back, Woody sued him for the money he had received. Woody let him know that the money didn't mean anything to him; he just wanted to get his break. They signed a contract, and Leon didn't get any more money until Woody had gotten as much as he did. There is a controversy over who wrote this song, and I really don't know why there should be. It has always been my impression that Woody wrote the words and Leon wrote the music.

Wava Guthrie Blake, letter to Dorothy Horstman, Nov. 1, 1973; reprinted in Dorothy Horstman (ed.), *Sing Your Heart Out*, Country Boy, New York, NY, 1976, p. 343.

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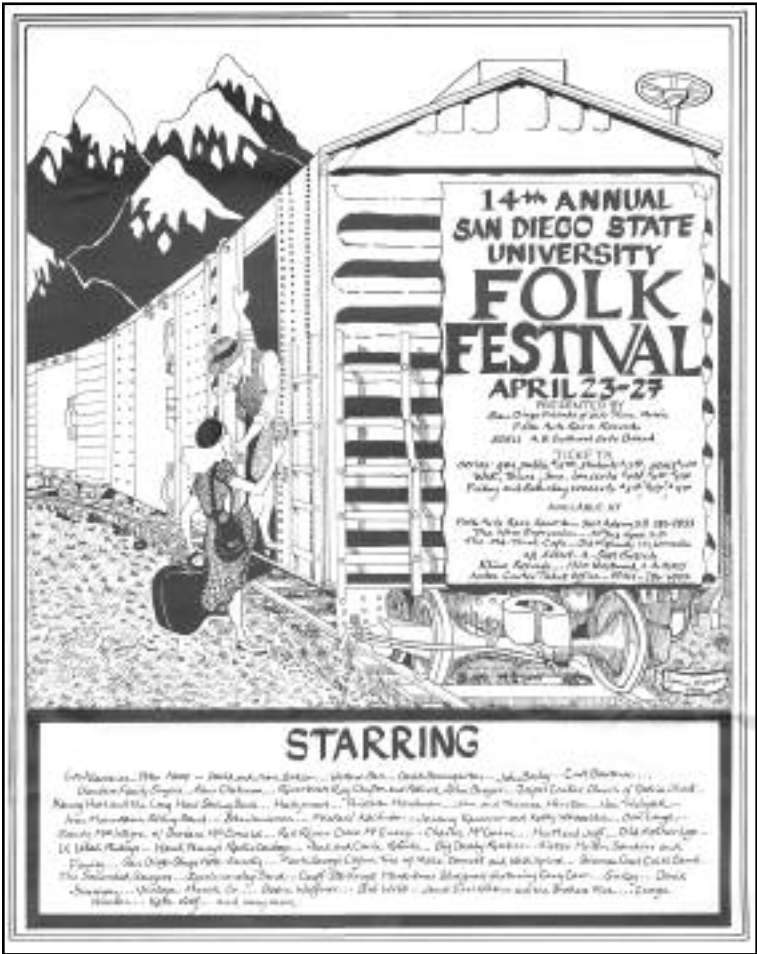
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Kate Bush





Blues, Gospel, and Folk Music

ODETTA

Odetta's roots begin not only with folk songs but also with theater and musical comedy. She began playing the guitar and singing as early as 1949 in clubs that included San Francisco's Hungry i and Tin Angel and The Blue Angel in New York City. The year 1955 found her in residence at Chicago's Gate of Horn where she made her first recordings for the Tradition label. Since that time and over the past 50 years she has continued to work festivals, concerts, and clubs across the U.S., Canada, and around the world. During the 1960s she brought the houses down at the Newport Folk Festival and at Carnegie Hall and became the first major influence on the future careers of Joan Baez, Bob Dylan, and Janis Joplin. She has worked with artists ranging from Pete Seeger and Count Basie to Harry Belafonte, Louisiana Red, and Sammy Price. At her first appearance at the Adams Avenue Roots Festival this year, Odetta will present a program of blues on the Park Stage and sing traditional gospel songs in the Church Sanctuary on Sunday. **Sunday: 1pm, Park Stage; 5pm, Church Sanctuary**



Mississippi Blues

HONEYBOY EDWARDS

Born on a farm outside Shaw, Mississippi in 1915, David "Honeyboy" Edwards began playing guitar at the age of 14. By 1931 he was playing music with Big Joe Williams and began hopping freight trains and traveling through Mississippi, Louisiana, and down the Gulf Coast either working solo or playing with Big Joe and Tommy McClennen on the streets, at country dances, or at parties. After touring briefly with Charlie Patton, he played with the Memphis Jug Band as well as Big Walter Horton, J.D. Short, and Robert Johnson at local juke joints and parties around the McComb, Mississippi area. In 1939, like many Delta musicians, he left for Chicago where he played in Maxwell Street's market for tips and did one nighters with Little Walter, widely considered the world's greatest blues harmonica player. Following frequent tours that took him back to the South, as well as a trip out to the West Coast, he eventually settled in Chicago in the 1950s. During one of his tours in the South, Alan Lomax recorded him in Clarksdale, Mississippi for the Library of Congress.

Today Edwards is a walking archivist of the blues experience. As a professional bluesman for 73 years it would be difficult to name any other musician in any musical genre who can make that claim.

Saturday: 4pm, Park Stage; 6pm, Church Sanctuary/Sunday: noon, DiMille's Stage



Carolina Bluesman

LITTLE PINK ANDERSON

A second generation bluesman from Spartanburg, South Carolina, Little Pink Anderson began singing at medicine shows and carnivals with his legendary father, Pink Anderson, at the age of three. He still plays and sings the songs his daddy played in the archaic Piedmont East Coast finger pick style — songs like "Travelin' Man," "Cook Good Salad," and "I've Got Mine." This is Little Pink's first trip to the West Coast and his first appearance at the Adams Avenue Roots Festival.

On the topics of performing and playing the guitar, he says, "I used to think that the guitar was just a way to get a few extra dollars and a woman, but Daddy told me, 'One day you gonna pick up that guitar and you gonna take it serious. That guitar will feed you when nothin' else will.'"

Anderson has always been dedicated to preserving his daddy's legacy and, along the way, carving out a legacy of his own. One of his fine CDs on the Music Maker label (MMCD24) features his own work as well as interpretations of his father's material, which are enjoyable, happy blues, ragtime, and vaudeville songs out of the medicine show tradition.

Saturday: 2pm, Park Stage; 5pm, Beer Garden/Sunday: 2pm, DiMille's Stage

PHIL HARMONIC SEZ:



"After silence, that which comes nearest to expressing the unexpressible is music."

— Aldus Huxley



Music from South of the Border

Los Alacranes



Los Alacranes are one of San Diego's most beloved group of musicians and the pride of San Diego's Mexican-American community. The music of these "musicos locos" has been described as sort of a cross between the humorous style of Lalo Guerrero and the corridos and old timey norteño songs. Ramon "Chunky" Sanchez explains it as Southwest-Chicano-Mexican-Barrio folklore. His song about a chorizo sandwich is not to be believed.

Founded in 1977 by Ramon "Chunky" Sanchez and his brother Ricardo, Los Alacranes, along with Don "Güero" Knapp and Miguel Lopez, have inspired audiences for more than two decades. Following the success of their critically acclaimed CD, Rising Souls, released in May of 1999, Los Alacranes released Picando, originally recorded in 1989. This group always puts on a good show.

Saturday: 7pm, 34th & Adams Stage; Sunday, 3pm, Beer Garden

Traditional American Folk Music

The American Folk Singers

(Gregory Page & Tom Brosseau)



The American Folk Singers return for an encore performance at this year's Roots Festival to entertain the masses with their offbeat blend of music from the bad old days. The dynamic duo of Gregory Page and Tom Brosseau plays songs from the '80s — the 1880s, that is. They are back from their national tour of senior citizen homes, promoting their album, Folk Music the Way God Intended It to Be.

Saturday: noon Song Swap, Church Social Hall; 2pm, DiMille's Stage; 8pm, 34th & Adams Stage/Sunday: 11am, Hawley & Adams Stage

Folk Songs from Tennessee to Thessaloniki

Balkan Kafe Orchestra

LOU CURTISS REMEMBERS



When the Roots Festival first moved from SDSU to its new home on Adams Avenue, the first person I got in touch with was Hank Bradley. The last time he and Frannie Leopold had played was in 1987 when the final festival at SDSU was held. His wife, Cathie Whitesides, joined them in 1994 to create the Balkan Kafe Orchestra. At least one of these noble three have performed at every one of the Roots Festivals with their fine music and original songs culled from the many years and many miles they've covered in their search for great acoustic music. The trio offers plenty: Cajun songs, Greek dances, Cape Breton strathspeys, North Carolina heat, Bosnian breakdowns, and much more, by tapping into the galaxy of highly crafted scales, rhythms, and harmonies unavailable in either western classical or rock-related music. Frannie's southern and Cajun vocals and warm guitar; Cathie's dazzling Celtic and Balkan fiddle;

and Hank's banjo, bouzouki, and southern and Balkan fiddle make the Balkan Kafe Orchestra a must-see at any Roots Festival.

Saturday: 2pm, 34th & Adams Stage; 5pm, Park Stage/Sunday: 2pm, 34th & Adams Stage; 4pm, Park Stage

Traditional French Folk Music

La Bande a Bonnejoie

This group, which plays traditional French music, features Dave Allen on fiddle and accordion, Curtis Berak on hurdy gurdy, Jay Waelder on mandolin, Ian Law on pipes, and Wanda Law on fiddle and accordion. Gary and Jenna Breitbard and Bruce Culbertson, members of Les Campagnards who played at the Roots Festival last year, will appear as guests. This band is a good example of why these kinds of festivals are an important part of keeping vintage musical traditions alive. Last year a traditional French group was featured; this year La Bande a Bonnejoie, comprising mostly local San Diegans, will play the same kind of music but take it in some new directions.

Saturday: 4pm, Beer Garden/Sunday: 4pm, Church Sanctuary

Crosscultural Music from the Southwest

Bayou Seco

LOU CURTISS REMEMBERS



Jeanie McLerie and Ken Keppler hail from Silver City, New Mexico, where they play a whole lot of music that includes Cajun, Norteño, northern New Mexico dance tunes, old time chicken scratch from southern Arizona, and even some Zydeco and pre-Hollywood cowboy stuff. From the Mississippi River to the deserts of Arizona, Ken and Jeanie have been researching and

the music of the Southwest for many years. They present an exciting and informative overview of these kinds of music on diatonic accordion, fiddle, guitar, mandolin, banjo, and harmonica.

Jeanie played at the very first San Diego Folk Festival back in 1967 (as part of Sandy and Jeanie) and then again in the mid-1970s with her Delta Sister Frannie Leopold.

Saturday: 6pm, Hawley & Adams Stage; 8pm Song Swap, Church Social Hall/Sunday: 2pm, Park Stage; 5pm, Hawley & Adams Stage;

Fiddle Tunes and Traditional Country Songs

Ray Bierl

LOU CURTISS REMEMBERS



Back in the 1960s, Ray was one of those folk/country singer-guitarists who played almost every coffeehouse and club. When the Roots Festival first began, Ray was

involved as a performer/emcee as well as somebody we went to for ideas. Sometime during the 1970s, Ray drifted up to the San Francisco Bay area, making his visits to San Diego fewer and fewer over the years. While living in the Bay Area he worked with Malvina Reynolds and Mayne Smith and became a driving force, along with the famous Hillbillies from Mars. Besides his trusty guitar, he has picked up some expertise on the fiddle.

This accomplished musician plays guitar and sings in a number of styles, which span the range of traditional American music. For more than 20 years, Ray Bierl has been playing the fiddle music of North America and the British Isles to appreciative contra and square dancers in the San Francisco Bay area and beyond. Cowboy Dancing, his well-received recording of songs and fiddle tunes, has recently been re-issued in CD format. In addition to performing solo this year, he will also join High, Wide, and Handsome in the Beer Garden.

Saturday: 5pm Song Swap, Church Social Hall; 7pm, Beer Garden/Sunday: 1pm, Beer Garden

Parlor Ballads, Cowboy Songs, and Dance Tunes

Bob Bovee and Gail Heil



A native Minnesotan who plays old-time music on guitar, fiddle, autoharp, banjo, and harmonica,

Bob Bovee used to participate in the old folk festivals and concerts at Folk Arts Rare Records in the early to mid 1970s. This year he and Gail Heil are here at the Roots Festival for the second time. Their repertoire of old cowboy songs, dance tunes, parlor ballads, and mountain folk songs is always presented simply and with respect to the sources they come from.

Saturday: noon, Park Stage; 4pm Song Swap, Church Social Hall; 7pm, DiMille's Stage/Sunday: 4pm, 34th & Adams Stage

Appalachian Folk Songs on Banjo, Dulcimer, and Autoharp

Curt Bouterse

LOU CURTISS REMEMBERS



I met Curt in 1963 in an African history class at San Diego State. He was carrying an autoharp case and a shape note hymnal, and he looked like he might be interested in some

of the kinds of music that I was. Shortly thereafter Curt and I, along with some other folks, founded the SDSU Organized Folksingers. Almost right away we talked about holding a festival there on campus. In 1967 we finally got around to it. Curt played at that very first festival and he's played at every one we've had since. Old time Appalachian folksongs with fretless banjo, hammered dulcimer, autoharp, plucked dulcimer, and Vietnamese mouth harp (upon which he plays Southern mountain dance tunes) are his specialties.

Saturday: 11am, Park Stage; 4pm Song Swap, Church Social Hall; 5pm, DiMille's Stage/Sunday: noon, 34th & Adams Stage



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Sun • 3	Augustana, Andrew Foshee
Thurs • 7	Pete Thurston Night
Fri • 8	Acoustic Campaign for Quiet, Chasing Paper
Sat • 9	Isaac Cheong B-Day Bash
Sun • 10	The Coyote Problem
Tues • 12	Lou's B-Day Bash, Anya Marina, Greg Laswell, Gregory Page, Itai
Wed • 13	Anna Troy, Nathan James, Billy Watson, Robin Henkel, Ben Hernandez
Thurs • 14	Jack the Original, Tim Corley
Fri • 15	The Big Provider, Jackie Daum
Sat • 16	Allison Lonsdale, Eve Selis
Sun • 17	Atom Orr, Lisa Sanders, Andy Stochansky
Wed • 20	Greg Laswell, The Sorrow Band, Brian Mitchell
Thurs • 21	Acoustic Underground
Fri • 22	Biddy Bums, Emerson Band
Sat • 23	Berkley Hart
Sun • 24	Jane Lui, Seth Horan, Marina V.
Wed • 27	Samantha Murphy, Andrew Foshee, Little World
Thurs • 28	Annie Bethancourt, Dustin Shey
Fri • 29	Bushwalla CD Release
Sat • 30	Travis Larson

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Old-Time Novelty, Vaudeville, and Ethnic Songs

THE BUDAPEST BROTHERS

LOU CURTISS REMEMBERS



E.Z. Mark plays old-time novelty, vaudeville, and country songs on a four-string banjo-guitar. He also plays fiddle with Chuck

Borsos and Lee Birch as the Budapest Brothers. They could just as easily be the Zagreb Boys or the Warsaw Guys. I've heard them do Greek, French, and even an old timey tune or two. Roots Festival goers will likely hear E.Z. in both incarnations this year with a possible surprise or two.

Saturday: noon, 34th & Adams Stage; 4pm, Hawley & Adams Stage; 5pm, Church Sanctuary/Sunday: 11am, Park Stage

Traditional Dance Music and Parlor Songs from the Early Days of California

LOS CALIFORNIOS



For more than a decade, San Diego-based Los Californios have been researching and interpreting the music of

Spanish and Mexican California, focusing on the nineteenth century and the days when California was part of Spain and then Mexico. This sweet, melodic music was played for dancing and singing at festive gatherings hosted by the Spanish and Mexican settlers or the Californios, who ran cattle on huge ranchos during their heyday in the 1830s and 1840s. Working from primary sources, including Californio testimonials, travelers' accounts, and the early sound recordings of Spanish-speaking Californians made by Charles Fletcher Lummis almost a century ago, they endeavor to recreate the sound of serenade and fandango from the days before California became a state. Los Californios are Vykki Mende Gray, Janet Martini, Peter DuBois, and David Swarens.

Saturday: 4pm, 34th & Adams Stage; 8pm, DiMille's Stage/Sunday: 1pm, 34th & Adams Stage

Old-Time, Jazz, Cajun, and Mexican Songs

THE DELTA SISTERS



For the past 30 years, Frannie Leopold and Jeanie McLerie have been singing their special mix of mint-julep vocals and

hot-peppered dance music. Frannie is a musician and midwife in Mendocino, California and Jeanie is a fiddle teacher for kids in Albuquerque, New Mexico. Frannie plays music up and down the West Coast (most notably in San Diego with Hank Bradley and Cathie Whitesides in the Balkan Kafe Orchestra). Jeanie plays mostly in the Southwest with husband Ken Keppler (in the Bayou Seco band) and with local traditional musicians.

Despite all the miles between them, Frannie and Jeanie have continued to play and sing together.

Saturday: 1pm, Park Stage; 3pm Song Swap, Church Social Hall; 7pm, Church Sanctuary/Sunday: noon, Beer Garden

Singer-Songwriter with a Country Influence

ROY RUIZ CLAYTON

LOU CURTISS REMEMBERS



Roy is a potter, an artist (he's done the Roots Festival poster illustration the last five or six years), a guitar player,

a songwriter, and a singer. I first met Roy some 20 years ago when he wandered into Folk Arts Rare Records to inquire about playing some music for us. He's played many times over the years and is one of those guys who writes songs with lyrics that are compelling.

Saturday: 11am, Hawley & Adams Stage; noon Song Swap, Church Social Hall/Sunday: 11am, 34th & Adams Stage; 3pm Song Swap, Church Social Hall

Texas Bluesman

TOMCAT COURTNEY

LOU CURTISS REMEMBERS



I was doing a blues concert series at Folk Arts Rare Records back in the '70s when Tomcat walked into the shop and asked if he could get up and do a

song or two. He did, and we've been good friends ever since. Tom, who hails from Waco, Texas, broke into blues music as a tap dancer in a T-Bone Walker show back in the '40s. He first played with his old partner, Henry Ford Thompson, at the fifth San Diego Folk Festival in 1971 and at most of them since. Tom has been responsible for giving many young San Diego musicians a chance to play in his bands. His style of Texas blues, with influences ranging from Lightnin' Hopkins to Muddy Waters and B.B. King to his original mentor T-Bone, continues to bring down the house.

Saturday: 1pm, Beer Garden; 7pm, Hawley & Adams Stage/Sunday: 3pm, DiMille's Stage

Old-Style Bluegrass

THE EARL BROTHERS



These guys sound like they come off of an old Stanley Brothers 78 recording, and subjects that they sing about don't get too far from the secular side of Hank Williams. Robert Earl Davis' banjo drives this

group's "Man of Constant Sorrow" sound without any modern bluegrass licks. This is bluegrass like the Fathers played it, definitely in the roots music vogue, with Robert Earl and guitarist John McKelvy sharing lead vocals. Steve Pottier plays some tasty mandolin and Pat Campbell is on bass. Their CD, Whiskey, Women and Death, pretty much describes what the songs are all about. This is the real thing.

Saturday: 2pm, Beer Garden; 6pm, Park Stage/Sunday: 3pm, Park Stage; 4pm Song Swap, Church Social Hall

Western Swing and Country Honky Tonk

GOLDEN HILL RAMBLERS

These guys played some knockout Western swing and honky tonk songs at last fall's Adams Avenue Street Fair and everyone agreed that they had to come back. So here they are, kind of like Bob Wills and Milton Brown must have been during the early '30s when they were young and it was the happening thing.

Saturday: 1pm Song Swap, Church Social Hall; 3pm, Beer Garden; 7pm, Park Stage/Sunday: 4pm, Hawley & Adams Stage

Veteran Fiddler and Mandolin Player

KENNY HALL

LOU CURTISS REMEMBERS



I first saw Kenny with the old Sweets Mill Mountain Boys (Ron Hughey, Pete Everwine, and Frank Hicks) at a cabaret concert at the Berkeley Folk Festival some time in the mid-1960s

and again shortly after that at the Sweets Mill Festival (east of Fresno in the Sierras). He brought his unique old timey tater-bug mandolin and fiddle to the third San Diego Folk Festival, along with Fresno compatriots Jim Ringer and Ron Tinkler, and has played at most of them since. Kenny is a true

California musical treasure. He must know a couple thousand songs. I've seen him many times, yet he continues to surprise and amaze me. As a band musician his mandolin is always a standout and his great old timey vocals a treat.

Saturday: 1pm, Church Sanctuary; 3pm Song Swap, Church Social Hall; 6pm, Beer Garden/Sunday: 3pm, Hawley & Adams Stage

Original and Grass-Roots Folk Songs

PATTY HALL

LOU CURTISS REMEMBERS



Patty Hall began her musical career as a teenager in the San Francisco Bay Area. Already a diligent plunker on her Dad's ukulele, she won tickets to the 1963 Berkeley Folk Festival from radio

station KPFA. That experience changed everything, prompting Hall to teach herself to play the banjo, guitar, and autoharp. With a growing interest in folk music, she began writing and performing her own songs and eventually enrolled in the folklore graduate program at UCLA. After earning her master's degree, she moved to Nashville to work at the Country Music Hall of Fame, where she taught banjo workshops, hosted women's songwriting seminars, produced historical country music recordings, and continued writing and performing.

Merging her musical interests with her scholarly pursuits, Patty's music blends it all together in a fusion of old-timey tunes, funky girl blues, upbeat kids' songs, and topical ballads, spiked with a little folkloric commentary and lots of good humor.

Saturday: noon, DiMille's Stage; 4pm Song Swap, Church Social Hall; 6pm, 34th & Adams Stage/Sunday: 4pm, DiMille's Stage



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SATURDAY, APRIL 30

TIMES	PARK STAGE	CHURCH SANCTUARY	CHURCH SOCIAL HALL	BEER GARDEN	34TH & ADAMS	HAWLEY & ADAMS	DIMILLE'S PARKING LOT
11-11:45 am	Curt Bouterse			Robin Henkel	Rock Trio with Jey Harris	Roy Ruiz Clayton	Happy Herm an
noon-12:45 pm	Bob Bovee & Gail Heil	Janet McBride w/ John Ingram	SONG SWAP Anna Troy Am . Folk Singers Roy Ruiz Clayton	7th Day Buskers	Budapest Brothers	M ary M cCaslin	Patty Hall
1-1:45 pm	Delta Sisters	Kenny Hall	SONG SWAP High, W ide, & Handsom e/Golden Hill Ram blers	Tom cat Courtney	San Diego Cajun Playboys	New Lost M elody Boys	Tanya Rose
2-2:45 pm	Little Pink Anderson	Holdstock & M acLeod	M im i W right	Earl Brothers	Balkan Kaf e O rchestra	Janet McBride w / J am es Ingram	Am erican Folk Singers
3-3:45 pm	Larry Hanks & M ike M arker	Julie Henigan	SONG SWAP Kenny Hall Sourdough Slim Delta Sisters	Golden Hill Ram blers	Happy Herm an	Roy Ruiz Clayton	Rock Trio with Jey Harris
4-4:45 pm	Honeyboy Edw ards	New Sm okey M ountain Boys	SONG SWAP Bob Bovee/G ail Heil, Patty Hall, Curt Bouterse	La Bande a Bonnejoie	Los Califomios	Budapest Brothers	San Diego Cajun Playboys
5-5:45 pm	Balkan Kaf e O rchestra	Budapest Brothers	SONG SWAP Janet McBride M ary M cCaslin Ray Bierl	Little Pink Anderson	Holdstock & M acLeod	Larry Hanks & M ike M arker	Curt Bouterse
6-6:45 pm	Earl Brothers	Honeyboy Edw ards	SONG SWAP Julie Henigan M im i W right Tanya Rose	Kenny Hall	Patty Hall	Bayou Seco	Anna Troy
7-7:45 pm	Golden Hill Ram blers	Delta Sisters	SONG SWAP Larry Hanks/M ike M arker, E.Z. M ark, Happy Herm an	Ray Bierl	Los Alacranes	Tom cat Courtney	Bob Bovee & Gail Heil
8-8:45 pm	Sourdough Slim	M ary M cCaslin	SONG SWAP S.D. Cajun Playboys & Bayou Seco	H igh, W ide & Handsom e	Am erican Folk Singers	Anna Troy	Los Califomios

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SUNDAY, MAY 1

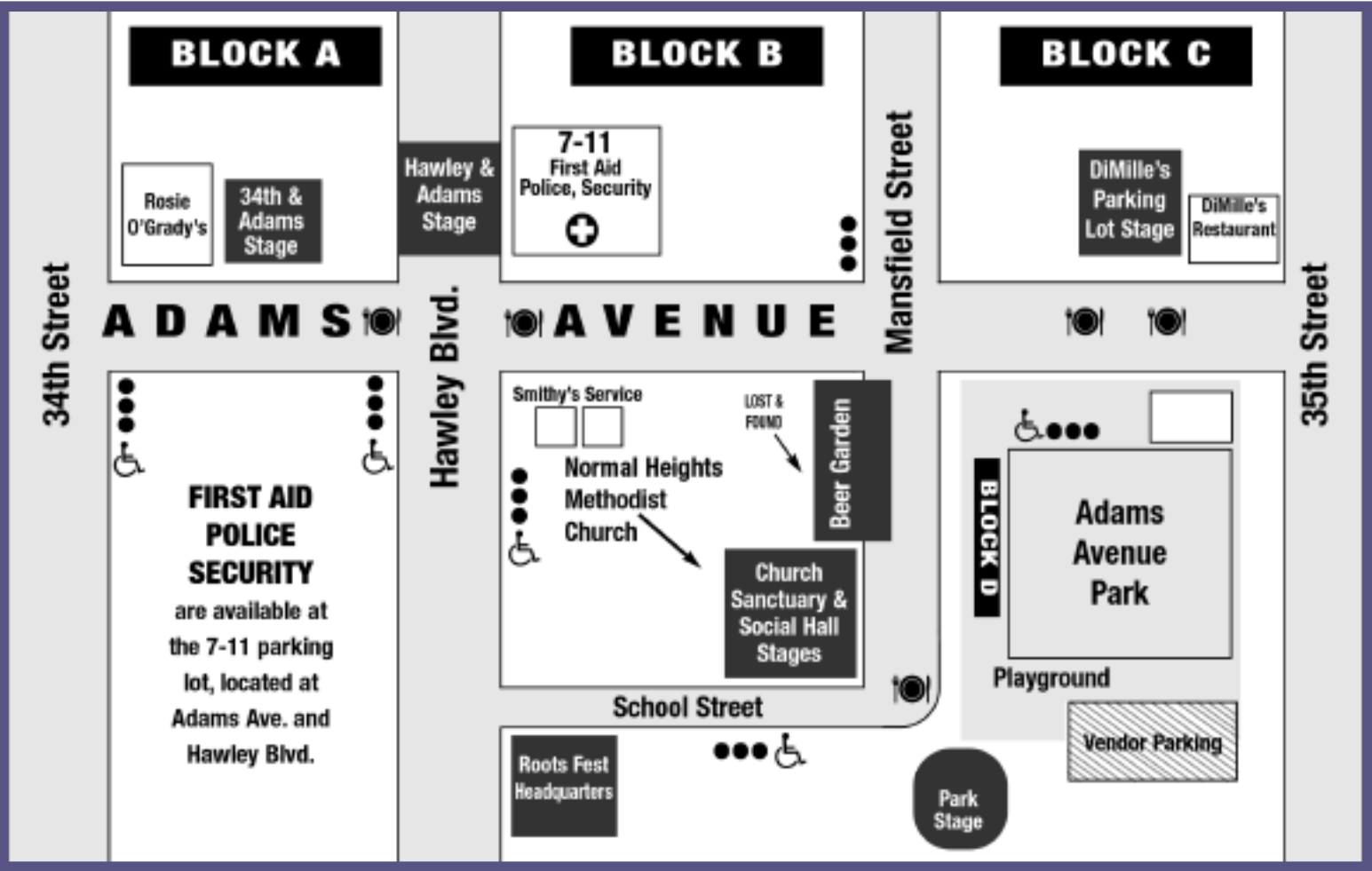
T I M E S	PARK STAGE	CHURCH SANCTUARY	CHURCH SOCIAL HALL	BEER GARDEN	34TH & ADAMS	HAWLEY & ADAMS	DIMILLE'S PARKING LOT
11-11:45 am	Budapest Brothers			Neverly Brothers	Roy Ruiz Clayton	American Folk Singers	Anna Troy
noon-12:45 pm	New Smokey Mountain Boys			Delta Sisters	Curt Bouterse	Larry Hanks & Mike Marker	Honeyboy Edwards
1-1:45 pm	Odette (blues program)		Tanya Rose	Ray Bierl	Los Califonios	New Lost Melody Boys	Robin Henkel
2-2:45 pm	Bayou Seco		Mini Wright	High, Wide & Handsome	Balkan Kafe Orchestra	Julie Henigan	Little Pink Anderson
3-3:45 pm	Earl Brothers	Janet McBride w/ James Ingram	SONG SWAP Roy Ruiz Clayton, W. Brandon C. Powell, Holdstock & MacLeod	Los Alacranes	Sourdough Slim	Kenny Hall	Tomcat Courtney
4-4:45 pm	Balkan Kafe Orchestra	La Bande a Bonnejoie		Robin Henkel	Bob Bovee & Gail Heil	Golden Hill Ramblers	Patty Hall
5-5:45 pm	Julie Henigan	Odette (gospel program)	STRING BAND JAM SESSION New Lost Melody Boys, Earl Brothers, New Smokey Mountain Boys	7th Day Buskers	Rock Trio with Jbey Harris	Bayou Seco	Mary McCaslin

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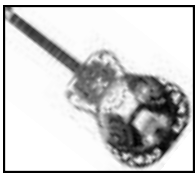
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continued on page 12
Homemade Laments and Cowboy Ballads

LARRY HANKS AND MIKE MARKER

LOU CURTISS REMEMBERS



Larry Hanks is an old friend of the Roots Festival. I first heard him at an “old wine in new bottles” concert at the Sign of the Sun bookstore in the College area

around 1963. We ran into each other again at the Sweets Mill Folk Festival and at a coffeehouse in Fresno. We brought Hanks down to play the second San Diego Folk Festival back in 1968 and he has played at a number of them since. His wonderful bass voice, guitar, Jew’ s harp, and the collection of songs in his head, ranging from cowboy ballads, homemade laments, or wry and somewhat angry topical songs, always make for a good show.

Hanks has been singing with Mike Marker off and on for more than 20 years. Both are the kind of folksingers that Utah Phillips describes as “the kind of singer who draws old songs and tunes out of the great well of our people’ s commonly held tradition, making them over bright and new and, on occasion, making songs to throw back into the well so it won’ t dry up.” Hanks and Marker do all that and have a good time doing it.

Saturday: 3pm, Park Stage; 5pm, Hawley & Adams Stage; 7pm Song

**Swap, Church Social Hall/Sunday:
noon, Hawley & Adams Stage**
Mountain Music and Anglo-Irish Ballads

JULIE HENIGAN



Julie Henigan comes to the Adams Avenue Roots Festival from her home in Springfield, Missouri. Her music is a mixture of Anglo-Irish and traditional southern mountain styles. She plays guitar in some delightful and not often-heard tunings, mountain dulcimer, and five-string banjo. Her songs range from old ballads to dance tunes and love songs. Her CD, American Stranger, is one of those recordings that makes you want to listen to it all the way through and then invite her out to play.

Saturday: 3pm, Church Sanctuary; 6pm Song Swap, Church Social Hall/Sunday: 2pm, Hawley & Adams Stage; 5pm, Park Stage

Delta Blues

ROBIN HENKEL



Robin Henkel’ s music ranges from primitive, Mississippi Delta blues and the urban Chicago sound to Texas-style western swing and beyond. An

amazing blues slide guitarist, Robin has been playing music since the ’ 60s, both as a solo act and as a contributing band member. With the Robin Henkel Band, he uses a variety of back-up musicians whom he custom picks to fit each gig. He has opened for such top acts as Dizzy

Gillespie, Bonnie Raitt, Arlo Guthrie, and Dave Mason. Henkel has also performed with Buddy Miles, John Hammond, Sha Na Na, and Big Jay McNeal.

A seasoned veteran and winner of Best Blues Album at the 2000 San Diego Music Awards, he has participated in numerous blues festivals. He is also a guitar teacher at the legendary Blue Guitar, where he has been giving lessons to students who are eager to learn from the legend himself.

Saturday: 11am, Beer Garden/Sunday: 1pm, DiMille’s Stage; 4pm, Beer Garden

Nostalgic Ditties

HAPPY HERMAN



Happy Herman plays the ukulele and kazoo, producing a unique sound that is reminiscent of a broken radio from the roaring ’ 20s. His

music is falling forward into the past fast and is a delight for the whole family as well as for the lonely person who has no one.

Saturday: 11am, DiMille’s Stage; 3pm, 34th & Adams Stage; 7pm Song Swap, Church Social Hall

Bluegrass, R&B, Country, Rockabilly, and Cowboy Music = Cowbilly

HIGH, WIDE AND HANDSOME



Tommy Presley, Ed Douglas, Dennis Toler, Clarke Powell, Ricky Araiza, and Larry Murray are all local San Diegans who have played music together on and off for 40 years — ever since the legendary Blue Guitar opened its doors. Their combined resume is impressive — some of the band members have played with such well-known bands as the Hearts and Flowers and the New Christie Minstrels at one time or another. A few of them got their first taste of performing with the infamous Scottsville Squirrel Barkers, and all of the members have been in at least a hundred unknown bands with long forgotten names. Describing their music as “cowbilly,” the band plays a medley of bluegrass, ’ 50s R&B, country and western music, blues, rockabilly, cowboy songs, folk music, and songs sung by Merle, Marty, Buck, and Hank. Ray Bierl will be joining them on fiddle.

Saturday: 1pm Song Swap, Church Social Hall; 8pm, Beer Garden/Sunday: 2pm, Beer Garden

Traditional British Folk Music and Sea Chanteys

HOLDSTOCK AND MACLEOD



Dick Holdstock, originally from Sittingbourne, Kent in the south of England, and Allan MacLeod, from

Armadale, West Lothian, Scotland, specialize in traditional British folk music, which includes music of the sea as well as nineteenth century Scottish and English ballads. Still performing enthusiastically after 24 years, Holdstock and MacLeod trade off on mandolin and guitar accompaniments on some of their songs and frequently use a cappella arrangements for their material. They have mastered the art of traditional harmonies, which are often described as descants. Their strong melodic tones resonate with all who hear them sing.

Saturday: 2pm, Church Sanctuary; 5pm, 34th & Adams Stage/Sunday: 3pm Song Swap, Church Social Hall

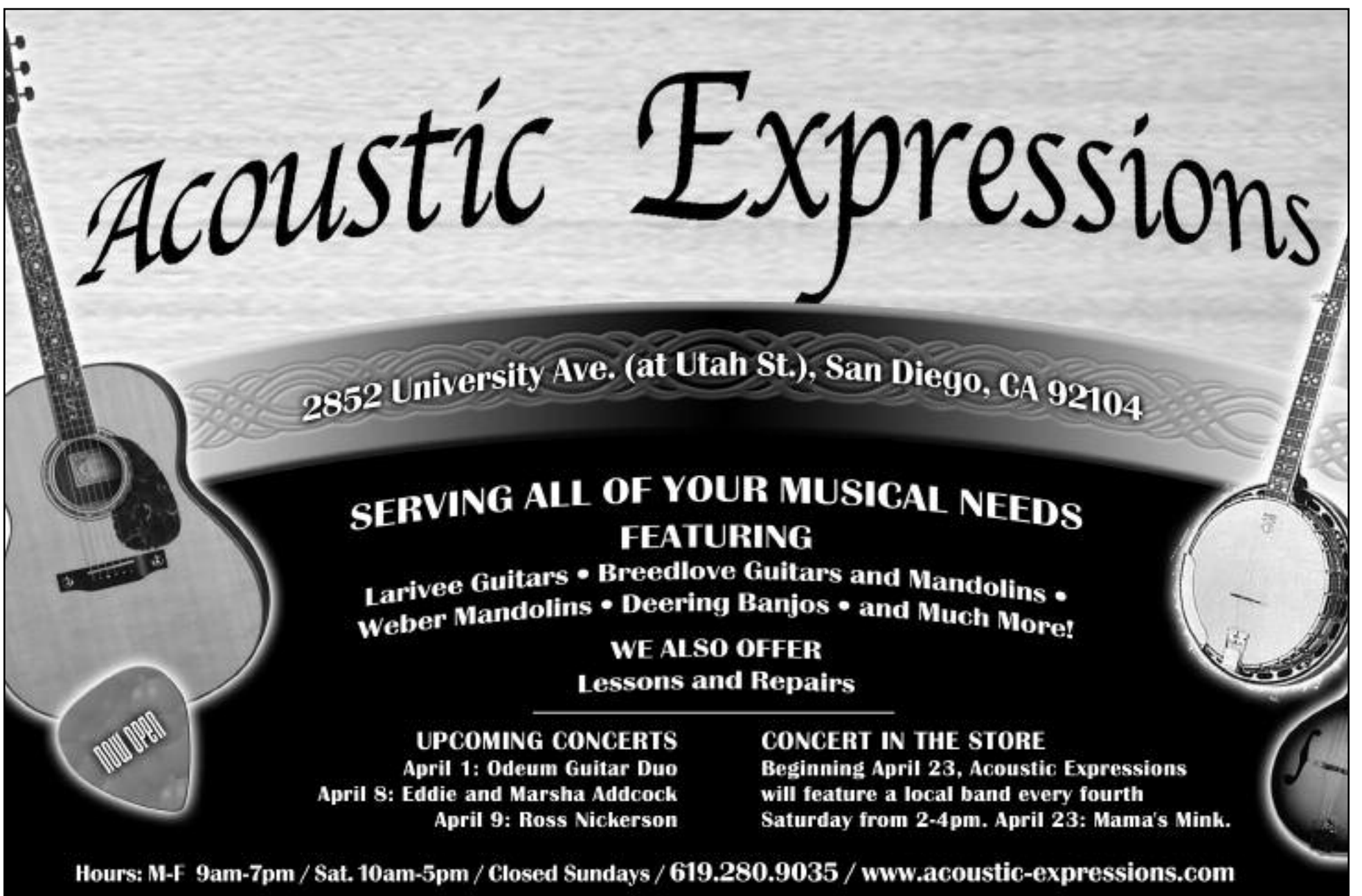
Yodeling Cowgirl from Texas

JANET MCBRIDE WITH JOHN INGRAM



Inheriting the traditions of the singing, yodeling cowgirl, made popular by artists such as Patsy Montana and Rosalie Allen, Janet McBride

hails from Mesquite, Texas. A participant in two previous Roots Festivals, her brand new CD Happy Yodeling Cowgirl on Brookhurst (BRCD007) features a previously unreleased track by Patsy Montana as well as McBride’ s tribute to the She Buckaroo herself. This is Western music at its best from a lady who started yodeling on record back in 1951, sang on the soundtrack of the movie Hud, and won Southern California Country Artist of the Year awards in 1963 and 1964. After moving to Texas in 1965, she teamed with Vern Stoval for a time, performing with him on



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the Grand Ole Opry. In 1981 Janet and her husband, John Ingram, bought a theater in Mesquite, Texas and over the next 15 years produced The Mesquite Opry bam dance show every Saturday night. Since that time, she has continued to sing and yodel at festivals and concerts all over the country.

Saturday: noon, Church Sanctuary; 2pm, Hawley & Adams Stage; 5pm Song Swap, Church Social Hall/ Sunday: 3pm, Church Sanctuary
Singer-Songwriter

MARY McCASLIN

LOU CURTISS REMEMBERS



I first saw Mary when she opened for Lightnin' Hopkins at La Mesa' s old Bifrost Bridge coffee house in the late ' 60s and, not long after that, at the Heritage coffeehouse in Mission Beach. She performed at the third annual festival in 1969. Mary writes very intimate songs about people and things you think you know about. If you know Mary and some of what her life is about, her songs leave you in a slight daze with sparkles of insight. The songs and the way she sings them are just so damed good. Mary has listened to a lot of old-time roots music from Appalachian to cowboy ballads. A lot of what she' s heard remains in her music.

Saturday: noon, Hawley & Adams Stage; 5pm Song Swap, 8pm, Church Sanctuary/Sunday: 5pm, DiMille's Stage

Old Time Country, Bluegrass, and Folk Music

THE NEVERLY BROTHERS



The Neverly Brothers were formed when Mark Merrell, a transplant from the Midwest, met Steve Roche, a native Southern Californian. They found a common

ground with a mix of old-time country, bluegrass, Americana, and folk music. They play an eclectic mix of traditional tunes as well as interpret obscure covers

from a wide range of artists.

When Mark is not performing at either the Adams Avenue Roots Festival or the Adams Avenue Street Fair, he manages the Beer Garden and its stage, enjoying the chance to meet his favorite acoustic musicians and folk heroes. Although an acoustic duo, they often include guest musicians on fiddle and banjo to complete the sound.

Sunday: 11am, Beer Garden
Old Timey String Band

NEW LOST MELODY BOYS

LOU CURTISS REMEMBERS



I' ve known all these guys for a lot of years and for most of the past 10 years they' ve been part of the Roots Festivals. John Wright did old time banjo work-

shops back in the early ' 80s. Dave Allen' s fiddle and Paul Johnson' s mandolin were part of other earlier bands, too. Banging and sawing, from backwoods songs to fiddle breakdowns, the Boys play in the grand tradition of such legendary old time groups as the Skillet Lickers, the Fruit Jar Drinkers, and the Delmore Brothers. As the New Lost Melody Boys, they are perhaps San Diego' s premier vintage old timey string band.

Saturday: 1pm, Hawley & Adams Stage/Sunday: 1pm, Hawley & Adams Stage; 4pm, String Band Jam Session, Church Social Hall

Roy Acuff Songs

NEW SMOKEY MOUNTAIN BOYS

LOU CURTISS REMEMBERS

I guess I met Clark Powell first, as he was one of the founding members of the San Diego State University Organized Folksingers back around 1963. Clark and I even played music together some. Clark plays dobro, guitar, and five-string banjo. He knew Wayne Brandon, who is the western world' s biggest Roy Acuff fan and sings Acuff songs about as well as anyone except for Roy himself. For a few years in the ' 60s, we made what we thought was some pretty good music and then ended up going our separate ways. Clark became a lead guitarist in a variety of country music bands, and Wayne became an

elementary school principal. It was only when we started doing the Roots Festivals in the mid-' 90s that we got back together somehow. For the past three or four years, other old friends from those ' 60s bands have come on board, but it' s Wayne' s Roy Acuff-sounding vocals and Clark' s Bashful Brother Oswald-sounding dobro steel guitar that give this band its unique flavor.

Saturday: 4pm, Church Sanctuary/ Sunday: noon, Park Stage; 4pm, String Band Jam Session, Church Social Hall

Traditional French Cajun Music

SAN DIEGO CAJUN PLAYBOYS



The San Diego Cajun Playboys have been keeping Cajun French music going strong in Southern California with a full repertoire of traditional Cajun language music.

Along with original members Jon Grant (accordion, fiddle) and Bill Riddell (guitar), the group features South Louisiana-born Joel Breaux (accordion, fiddle) from Loreauville (pop. 860), and Greg Rasberry (triangle) from Iota and Crowley, Louisiana.

Saturday: 1pm, 34th & Adams Stage; 4pm, DiMille's Stage; 8pm Song Swap, Church Social Hall

Americana/Acoustic Roots Music

7TH DAY BUSKERS



The 7th Day Buskers are a five-piece acoustic roots band who have been seen by much of San Diego every Sunday morning at the Hillcrest Farmers Market. It was here that the band formed one by one after Shawn P. Rohlf opened up his banjo case and started busking (an old European word for performing on the street) several

years ago. Their huge repertoire of original and traditional material covers a wide range of styles, including bluegrass, folk, country, Irish, and blues. Members of the Buskers include Robin Henkel on dobro; Melissa Harley on fiddle; Ken Dow on bass; and Rohlf on banjo, guitar, harmonica, and vocals. With the release of three CDs, Long Live the Caboose, Born to Pick, and Fool' s Grass, the Buskers can be seen performing in many venues from San Diego to Seattle.

Saturday: noon, Beer Garden/Sunday: 5pm, Beer Garden

Acoustic Folk

ROCK TRIO WITH JOEY HARRIS



Long-time friends Paul Kamanski, Caren Campbell, and Joey Harris play a great mix of folk, rock, and country songs (originals and covers) with excellent harmonies.

Saturday: 11am, 34th & Adams Stage; 3pm, DiMille's Stage/Sunday: 5pm, 34th & Adams Stage

Mexican Folk and and Country Songs

TANYA ROSE

LOU CURTISS REMEMBERS



I' ve known Tanya and her music since some time in the mid ' 60s when we actually played in a group together for a short time. Like so many musicians I know, Tanya continued to listen and to learn new songs and occasionally play in public. Her mixture of traditional Mexican folk and old time country songs has always been a treat. She has been at the Roots Festival the past few years as part of the Wayne Brandon-Clark Powell band and also recently did some solo stuff for us.

Saturday: 1pm, DiMille's Stage; 6pm Song Swap, Church Social Hall/Sunday: 1pm, Church Social Hall

Cowboy Singer Yodeler Accordionist

SOUDDOUGH SLIM



He looks like a refugee from an old Hoot Gibson movie and plays songs old and new that reflect cowboy life and lore. There' s a touch of vaudeville and medicine show entertainment in

his performance, which draws a crowd and provides a good time. Sourdough Slim hails from Paradise, California but has played all over the country at venues ranging from Carnegie Hall to the Adams Avenue Roots Festival, where he make his second visit.

Saturday: 3pm Song Swap, Church Social Hall; 8pm, Park Stage/Sunday: 3pm, 34th & Adams Stage

Folk and Blues

ANNA TROY



A relationship of 17 years has proven an indestructible bond between Anna Troy and her closest ally – her love for music. At age 21 she has already experienced the tantalizing intensity of life as a

major label artist, yet she still enjoys the simplicity of being an artist on a local level. With just her voice and guitar, she inspires audiences throughout San Diego with the purity of her songs and the complexity of her guitar playing. Encompassing aspects of folk, blues, and pop, her music is deep and affecting, and her voice is one that will stain your heart like that of a cherished lover.

Saturday: noon Song Swap, Church Social Hall; 6pm, DiMille's Stage; 8pm, Hawley & Adams Stage/Sunday: 11am, DiMille's Stage

Appalachian Songs and Ballads

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Bluegrass CORNER

by Dwight Worden

Adams Avenue Roots Festival
Here's the skinny on bluegrass music in April that you can see and hear, and join in on jamming. The Adams Avenue Roots Festival is a must — you will see and hear all kinds of great music, not just folk and bluegrass, but blues, old time, and more. If you are looking for music toward the bluegrass end of the spectrum, be sure to see Ray Bierl, a great fiddler, guitar player, and singer, and for sure don't miss the 7th Day Buskers playing their hard driving music. See the schedule on pages 10-11 for times and dates for these as well as all the other great Roots Festival performers.

Chris Stuart and 7th Day Buskers at Carlsbad Village Theatre



On April 23 the San Diego Bluegrass Society will present a special concert featuring Chris Stuart and Backcountry along with the 7th Day Buskers at the Carlsbad Village Theatre in Carlsbad. Chris Stuart and Backcountry will open the show at 8 pm followed by the 7th Day Buskers at 9:30 pm. Chris Stuart, a Del Mar resident, has been touring nationally with his fine band, Backcountry. They have three successful CDs to their credit, with songs that have reached as high as number four on the national Bluegrass Unlimited song charts. In Europe they have hits that have reached number two. This band is guaranteed to impress thanks to Chris' great talent as a songwriter and the band's ability to deliver top notch original and traditional bluegrass music. Look for hot fiddler Paul Lee, a new member, playing with the band.



Hot off the release of their third CD *Fools Grass*, which has received rave reviews, including in last month's *Troubadour*, the 7th Day Buskers will close the show. The Buskers are the winners of the 2004 San Diego Music Awards for Best Americana band. Those of you who have heard the Buskers know they will rock the house with their hard-driving acoustic music featuring band leader Shawn Rohlf's original songwriting and the super talent of band members Ken Dow on bass, Robin Henkel on dobro, and national 30 and under fiddle champ Melissa Harley.

Tickets are \$15 in advance, \$18 at the door. Call 858-481-2609 or email dwor-den@adelphia.net for tickets and info, or pick them up at any SDBS event.

Temecula Bluegrass Festival

We hope you all had a great time at the Temecula Bluegrass Festival last month. Those of us who attended heard some great music, including the Byron Berline band. Thanks to Carey Driscoll and Acoustic Music San Diego, who arranged for a local Sunday evening show, Byron Berline and his band also did a great show in Normal Heights. If you haven't attended one of Carey's shows at Acoustic Music San Diego (the same one where Roots Festival shows are held), you should visit his web page at www.acousticmusicsandiego.com.

Regular Events

For those of you who are players, be sure to attend any one of the following regular events that include jam sessions for all levels of players:

- 1st Tuesday 7-10 pm. The North San Diego County Bluegrass and Folk Club jam and featured band event at the Round Table Pizza on Washington in Escondido.
- 2nd Tuesday 7-10 pm. The San Diego Bluegrass Society Jam, open mic and bluegrass and karaoke events at the Fuddruckers in La Mesa's Grossmont Center.
- 3rd Tuesday 7-10 pm The San Diego Bluegrass Society Jam, open mic, and bluegrass karaoke events at the Fuddruckers on Third Street in Chula Vista.
- 4th Tuesday 6-9 pm. The San Diego Bluegrass Society features a band presentation from 8-9 pm, open mic, and bluegrass karaoke from 6-8 pm at Godfather's Pizza on Clairemont Mesa Blvd. (at the I-805 southbound onramp).

Be sure to stop by Godfather's Pizza for the San Diego Bluegrass Society's fourth Tuesday event in April where a band scramble will be held. You put your name in a

hat, along with the instrument you play, and names are drawn to form bands. The bands are then given about 15 minutes to prepare a couple of songs that they perform on stage. It's a great way to meet people and have some fun, because you never know — you may get paired up with players of all levels, ranging from beginner to advanced.

Have fun at the Roots Festival, and I hope to see you at some of these other events too.



The Zen of Recording

by Sven-Erik Seaholm

WHY I HATE PROTOOLS™

You can cover a lot of topics at a band meeting. New songs, bookings, backing vocals, baseball, TV shows... you name it. Sometimes it's just a mundane but necessary chore. Other times, the conversations can escalate from spirited discussions to downright heated debates. The one I had just a couple of weeks ago is a great example.

The subject had turned to recording software, and I launched into my usual tirade about how much I personally *hate* ProTools, even though I somewhat begrudgingly acknowledge it as being an "industry standard." Here's my deal: Most recording software for the PC is reliant upon the user to put together the best system for it to run on. This most often entails adding more RAM, or perhaps even installing a higher speed processor, which (depending on your current motherboard) could cost anywhere from \$100 to \$800 to achieve. Yes, it's a pain. Why do programmers insist on using every possible resource available to your system, anyway? Isn't it more advantageous to have a rock solid system that's two years old than a buggy "latest and greatest"? Anyway, I digress.

ProTools ups the ante by making their software dependent upon their own proprietary hardware (and until recently, working exclusively on a Mac). Again, software updates are inevitable, but with each *significant* upgrade to the product, Digidesign has required users to buy not only the new software, but *all new hardware* as well. I have heard of people having to spend upwards of \$10,000 - \$20,000 just to take advantage of these improvements.

I have a capitalistic mantra: "Anything that creates its own necessity is unethical." That means you are required to give Albertson's your personal info for a card to carry with you all the time just to save a buck on beer. That also means the \$200 you have to shell out for model-specific tail light lenses every time some jackass slams his shopping cart into your car. Sadly,

that also means you, Digidesign.

That was the argument I presented to my buddy Charlie who not only plays guitar but is also a genuine patent-holding electrical engineer.

He explained that ProTools (which evolved from the Avid™ film editing system) has been shackled to the Mac since its inception. This is because early on, Apple computer presented itself to the art industries and educators as the underdog that was being stamped out by the overwhelming market share that the PC had rapidly attained. Let me ask you this: Have you ever seen a *Mac* clone?

I have one word for the folks at Apple and Digidesign: *Betamax*. As a direct result of (or perhaps in spite



of) Apple's short-sighted grab for customer exclusivity, nearly 95% of all personal computers owned world-wide are Intel processor-based PCs.

While Macs admittedly have always enjoyed a smoother and slicker interface, the IBM chipset they're based upon is far less efficient at processing the large amounts of data inherent in audio and video processing, therefore creating the need for these tasks to be tackled "outside the box." In other words, you need external processing with a Mac. Hence, the ProTools *Digi002* and *MBox* interfaces. So now I understand the reasons for this anomaly a bit better, although I still think it's time for Digidesign and Apple to start thinking inside the box.

Unencumbered by such archaic system constraints, *Sonar 4 Producer Edition* (Windows XP/2000) offers PC users many features previously unavailable to the financially imprisoned ProTools set, including an *unlimited* number of audio and midi tracks and the ability to record and playback all sampling rates (44.1, 88.2, 96, 192, 384 kHz, etc.) 16, 20, 24, and 32 bit depths are also supported. SONAR can also import and export OMF format files, providing the opportunity for non-



Sven-Erik Seaholm

ProTools users to work on projects created there and vice-versa.

The user interface has become even more elegant, with improvements to everything from the color scheme and customizable logical window layouts, to the new Video Thumbnail track. Track Folders now help to free up valuable monitor real estate, as well as provide an improved track compositing environment, with improved editing of clips, groups, and tracks. Even things like panning get upgraded, with six stereo panning laws now supported. Those of us who find our near-perfect volume settings upset by subtle panning decisions will definitely appreciate this feature!

There's lots of surround sound mixing features as well, with 5.1, 7.1, and LCRS all supported. Surround effects such

as the Lexicon Pantheon Surround Reverb and Sonitus Surround Compressor are also included. There's even a Surround Bridge to aid in using stereo plug-ins in these environments. Speaking of effects, Sonar Producer Edition also comes with Sonitusfx Suite, with 10 automatable effects, including Compressor, Delay, Gate, Modulator, Multiband Compressor, Parametric EQ, Phase, Reverb, Surround, and Wah Wah. The dynamic console view also affords users five bands of EQ (!) per channel.

Add to this list improved POW-rdithering, optimized audio engine performance and a whole slew of MIDI features I can't even begin address in this limited space, and we've got plenty of reasons not to hate ProTools so much. Not the least of which is that now that I have Sonar 4, I probably won't have to give any of my money to Digidesign.

Viva la Revolución!

Sven-Erik Seaholm is an award-winning recording artist and producer through his company, *Kitsch and Sync Production* (www.kaspro.com). He also plays in *The Wild Truth* (www.thewildtruth.com) and has several upcoming solo/acoustic performances (www.svensongs.com).

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Hosing Down

by José Sinatra

Absolutely no one of whom I'm aware got the cryptogram in my column two issues back, even though I clearly set the key within the last sentence of the penultimate paragraph. This set up a feeling of worthlessness I've rarely experienced, a growing restlessness that began to toy with my physical health until finally laying me out on my back, coughing and sniffing and hurting badly with no one to blame, really, but myself.

So now, at the Apex of my illness, I turn my attention to a recent accomplishment that no man or woman dare wrest from my C.V. (or my R.V., were I ostentatious enough to have one.)

(Fade out. Then in:)

The Nineties were drawing (okay, sketching) to a close when I first decided to find the answers to Music's ten most pressing problems. And now, halfway through the Aughts, the times demand revelation. Let future generations revere not me, but the very fact that the mysteries have at last been authoritatively solved. *Then* it'll be my turn. Then, and only then, my children, please give until it hurts.

Oooh, I can taste it.

1. *Who in history made it easiest to dance without having to feel like the nerds we generally are?*
 - From the moment non-contact dancing began, it was no problem, really, to solitarily bounce around, immersing oneself in one's own groove. The problem was in the hands. Ten fingers with ten little separate brains had a habit of drawing attention to themselves and their own selfish, spastic ambitions.
- A transient by the name of Tommy "Thumbs" Way introduced the "Hitchhiker" stance in October of 1958. This allowed for a relaxed clenching of the fingers while the extended thumb tried its damndest to divert attention to other couples nearby. Way's invention still survives

today among morons but has generally been superceded by the creation of a far more knowledgeable pioneer, whose name is being increasingly embraced by our modern language.

On October 15, 1961, Donald Ulrich Holland (*Duh*, for short) of Chicago introduced a revolution on the dance floor: snapping the fingers to the beat. A simultaneous pursing of the lips would signal that intense concentration was in progress.

Decades later, the lip-pursing remains, even though most female dancers busy their hands with the task of groping back and forth through their own luxurious hair with little regard to the beat. The effect, on a visual level, is absurd but inevitably leads to far more meaningful displays of dexterity in the backs of cars when the dancing ends.

2. *How can you mend a broken heart?*
 - Forget all that hogwash about putting the lime in the coconut. The value of that is nil, sson. Rely on the tried-and-true, relentlessly adhesive properties of duct tape. Cain't nuhthin' fix it more good.
3. *Who'll stop the rain?*
 - Only God, and only when He's in the mood.
4. *In the mood?*
 - A truly neat-to song from the Big Band Era, written by a gentleman whose very name, translated from Aramaic, is either José Sinatra or Jesus Christ, but it's essentially the same.
5. *Do you really want to hurt me?*
 - To paraphrase Robin Williams, who helped me tackle this one: yes, George, we do. We really do, boy...
6. *How many roads must a man walk down before they can call him a man?*
 - Okay, first of all, who is "they"? And what about all those roads that actually go up? Why needlessly complicate a simple question with superfluous ambiguity? Why answer a ques-

Photo: Brinke Stevens



The scintillating Mr. Sinatra

tion with a question? And who really cares what "they" think? Well, anyway, the answer is 13. Unless the road is to Damascus, which makes it only one. *Quo Vadis*, Zimmerman?

7. *Why do birds suddenly appear every time you are near?*
 - Just like me, they long to be close to you.
8. *How many spoonfuls of sugar will truly help the medicine go down?*
 - Just one, you dip. And in a most delightful way, at that.
9. *Do you know the way to San José?*
 - Aw, c'mon. A saint? Really? Gosh, thanks.
- Just check out our address on page three and write to me. Letters from females that include personal photographs will be given extra-special consideration, as always.
10. *If I were a carpenter and you were mah laydeh, would you marry me anyway? Would you have mah baybeh?*
 - Not until you learn to spell. Otherwise: eeww, garross!
- Well, enough of this. As you've clearly been able to surmise, there is a time for laughing and a time for not laughing. This is not one of them. April fool to one and all, especially me. Still, my stigmata gently seep.



RADIO DAZE

by Jim McInnes

BACKSTAGE ENCOUNTERS



Jim McInnes

I have been backstage at hundreds of rock concerts, ice capades, tractor pulls, and circuses. If you're excited by breakfast or by watching people pick up your recycling every Friday, you'll LOVE going backstage.

But sometimes something happens that you'll actually remember.

In the early 1970s, I was a business acquaintance of Cheap Trick's manager, Ken Adamany. Adamany always let me hang out with the band before anyone had heard of them.

After the massive success of Cheap Trick's *Budokan* album, I went to visit them backstage before a headlining gig at the Sports Arena. My girlfriend Sandi (now my wife) was with me. Sandi was then the music director at a powerful San Diego rock radio station. Along with a few other deejays and their dates, we were ushered backstage to be in the presence of the now *huge* stars! Ken and I exchanged pleasantries as we walked to the dressing room. This time, though, there was a caveat. No pictures!

Of course, someone in our group took a snapshot.

Cheap Trick's security goon squad went to work, plunging into our midst to try to "correct" the photographer. Unfortunately, it was Sandi who took the brunt of the attack, landing flat on her back on the Arena's hard cement floor. I yelled at Adamany, "What the f#@k, Ken...I thought you and me was like family, once!" (That's Wisconsin talk, by the way.) All he said was, "He shouldn't have took da picture."

In a ridiculous attempt to make nice-nice, Adamany sent Sandi her

very own pair of Cheap Trick bikini panties! They're in a box somewhere in our garage, a reminder of all the airplay Cheap Trick never got on her station following the incident.

On another occasion, Sandi and I passed through the orbit of the planet called Stevie Nicks.

How this woman has a career I'll never understand. She "sings" like Helen Keller . . . but I digress. We were in the basement lounge of the L.A. Sports Arena after a Fleetwood Mac show.

Fleetwood Mac — they used to be a killer blues band — but I digress. Anyway, Stevie's fans were smothering her with flowers and blowing coke up her butt. The L.A. record company lackey was introducing her to the assembled media types. Sandi and Stevie did the small talk thing until Nicks discovered that Sandi had given birth to twins. "Aaaaaaw! Mutha of twins! Mutha of twins!" Stevie bleated. "Mutha of twinnnnnnns!" "Mutha of (hands Sandi 247 long-stem roses) twinnnnnnzzzz!" Spinning around, honking like a goose, tossing flowers... "Maaather of twinnnnnnzzzz!" Stevie Nicks, America's sweetheart, nuts as a bunny.

I had to carry all the flowers to my car. Took me two trips.

Hear Jim McInnes weekdays on *The Planet* 103.7 2-7pm and then again on *Sunday nights* 6-8pm for his show *The Vinyl Resting Place*®. Hear his band, *Modern Rhythm*, on April 2 at *Humphrey's Backstage Lounge* from 6 to 8 p.m.



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Lee Tyler Post Emancipate

by Frederick Leonard

Inside of the first 30 seconds of listening, *Emancipate* is already one of my favorite records! Here are ten beautiful gems in the form of expertly rendered songs sung by a guy with one of those voices that burns so sweetly from the spirit within — that place where God and sex share the same space. Post's big, big urgent voice is parked somewhere between the rough growls of Eddie Vedder (Pearl Jam) and the soulful pleas of Eddie Kendricks (Temptations) whom we all know, knew, and came to love. With a raw but disciplined voice, he takes manly charge of every note he encounters, spinning his way through this masterful CD.

The components are simple. A voice. A coupla guitars. Some bass and a little percussion. There's no high-tech wizardry here. There are no existentially long solos. It's not too long. Most impressively, there are no reservations in its delivery. It is quite simply, honest. Even in its quietest moments the music speaks loudly in its own confidence and condition without begging for attention for attention's sake.

Post has deployed the instincts of Simeon Flick (guitars, bass, percussion) and Andy Machin (production and percussion) at Big Fish Studios. Flick and Machin's contributions are equally impressive in that they offer smart changes and subtle embellishments while clearing the way for this lion to roar. Often times rockers start jamming away until the mix is drunk with cacophony, since that's what they know or think their supposed to do. And while that scenario usually strives to add personality, or "popability," it most often dilutes it. This is not that kind of record, but rather it is a creation resulting from smart, innate, and heartfelt choices that seem to concern themselves with how strongly the material is written. I'd also like to say that these songs bear that magical quality where the music sounds like the words being sung, and vice versa. Further, Lee Tyler Post sings with ease. His triumph isn't so much that he finally sang it right, so much as that he's so willing and so capable to sing so nakedly honest.

Believe him for yourself at www.leetylerpost.com



Bill Monroe Blue Moon of Kentucky

by Lou Curtiss

Despite what compilers of nearly every post-O, *Brother* reissue want you to believe, bluegrass music starts here on disc three of this set. This long-awaited six-CD set gathers all of the Monroe brothers 60 Bluebird 78 rpm recordings, continuing on with Bill's first solo efforts on Bluebird in 1940 and 1941 followed by the ground breaking Columbia sides. On the sides featuring the celebrated Monroe brothers, Bill's vocals are high, moaning, and clearly secondary to his older brother Charlie's leads. At the outset, Bill mostly plays the mandolin with a speedy tremolo, but on the 1937 track "Sinner You Better Get Ready," elements of his trademark bluesy style begin to emerge.

"Muleskinner Blues," the first song cut at the Bluegrass Boys first session, debuted Monroe's distinctive lead vocals and timing, which set him apart from his contemporaries. The February 1945 Columbia recordings show further development. Dave "Stringbean" Akeman plays a two-finger style banjo and, most important, fiddler Chubby Wise contributes long, smooth bow strokes. Tempos are less manic, but Monroe's pulsating rhythmic mandolin fuels the band. This collection includes a previously unknown, uncatalogued track, "I'll Have a New Life," plus ten alternate takes. By year's end, lead singer-guitarist Lester Flatt and then Carolina banjo man Earl Scruggs would join Bill's band, modifying their styles to fit Monroe's sense of rhythm. With fiddler Wise and bassman Howard Watts, the 1946-48 Bluegrass Boys defined bluegrass music, recording 28 masters for Columbia, all of which appear here along with 22 alternate takes and 12 fascinating false starts transferred from the first-generation 16 inch lacquers. Virtually all these songs became bluegrass standards.

A hardcover book, included in the set, includes indepth notes by Charles Wolfe, a new discography by Neil Rosenberg, and extensive photos, many previously unpublished. If you look around you'll find cheaper releases of a lot of this material, but remember, this is material that every bluegrass fan should own, all together, all in one place. Sometimes it's worth springing for the money for a chocolate mousse over a Hershey bar.



Charlie Poole Charlie Poole with the North Carolina Ramblers and the Highlanders

by Lou Curtiss

This CD offers an indispensable set of recordings by one of the finest and most popular outfits recording in the late 1920s. Led by a singer and personality whose life was probably as legendary as his music, Charlie Poole had a distinctive vocal style and played banjo in a precise three-finger technique, which owed more to minstrel shows and ragtime than to the clawhammer and rapping styles of his contemporaries. Adopting the name the North Carolina Ramblers, their repertoire included traditional songs (with English and Irish origins), minstrel songs, old popular songs, and sentimental favorites of the day.

Their first session, *Don't Let Your Deal Go Down*, sold over 100,000 copies and put their name on the map. Guitarist Roy Harvey also recorded as the leader of the North Carolina Ramblers, sometimes with Poole on banjo and at other times with Bob Hoke on the banjo-mandolin. Some of these tracks are featured here, although one six-track session from February 1928 is misidentified as by Poole and the North Carolina Ramblers when in fact he isn't present at all. It's all good music though.

Many of the group's songs became old time and later bluegrass standards, including such gems as "The Girl I Left in Sunny Tennessee," "Take Me Back to the Sweet Sunny South," and "Baltimore Fire." The sound quality is generally excellent, although a few tracks are from worn 78s (when you consider their rarity, it's easy to understand). The only real drawback is that the set doesn't include everything Poole recorded. A few unissued songs that are in the hands of collectors could have been used if a little more care and effort had been taken.

It's also puzzling that the CD doesn't include a couple of unreleased tracks that have been reissued on LP. Still, apart from these fairly minor drawbacks, this is a major and inspiring collection of old time music that every collector and aspiring old time musician needs to listen to and hopefully to own. It couldn't hurt bluegrass musicians to hear from whence they came either.



Cliff Carlisle Cliff Carlisle: A Country Legacy

by Lou Curtiss

On this CD you'll find four hours of music by this often overlooked slide guitarist (who mostly plays a steel bodied National) and superb country singer. Carlisle had a varied and consistently worthwhile repertoire embracing traditional and old time songs, Western and cowboy songs, and sentimental Victorian parlor songs. As a master blue yodeler, Carlisle displays his talent on a number of cuts here. On "Shanghai Rooster Yodel" and "No Daddy Blues" he does some quite original scat yodeling (sort of Cliff Edwards meets Jimmie Rodgers).

Some tracks feature his early playing partner singer-guitarist Wilbur Ball, while others feature his brother Bill or his son Tommy. In addition, you can hear outstanding fiddlework on certain cuts that include a small string band. The gospel songs showcase wonderful singing by a quartet that includes Carlisle, brother Bill, son Tommy, and another Carlisle named Louis (another brother?), including a terrific version of "Shine On Me." He does a great cover of the Darby and Tarleton classic "Columbus Stockade Blues" and the soon to become bluegrass standards "Footprints in the Snow" with Shannon Grayson on mandolin and "Girl in the Blue Velvet Band."

For those of you who enjoy double entendres, there are such gems as "The Nasty Swing," "Mouse Ear Blues," and "Sal's Got a Meatskin." Whatever your taste, it's all great listening. The sound quality is excellent and the booklet notes are at least adequate. If you don't have any Carlisle in your collection, this one is indispensable.



The Freilachmachers And I in the uttermost West


by Paul Hormick

God said to Abraham, "Thou shalt leave thy own country, and thy family. I will give you a land and make you a great nation. I will bless you. I will make your descendants as countless as the stars in the heavens." And Abraham said, "Just one thing, Lord. As your chosen people, my sons and daughters will be despised and driven from village to village, from nation to nation. We will be persecuted as no other people, and our tears will be countless."

The Lord God thought for a moment and said, "Yes, your sorrows will be unending, but in return you shall be the makers of the music that holds all of life's joy, that best expresses its sweetness, and gives voice to all your sorrows. Ye will make the greatest music of the ages, and ye shall call this music klezmer."

The Freilachmakers, a northern California ensemble, keep the joy and traditions of klezmer music alive with this disk *And I in the uttermost West*. (Gosh, even the disk's title sounds biblical.) Every so often, the band switches gears and the tune transfers from Jewish to Celtic, or the mood switches from Tennessee to Russia, all with delightful results. This is not a stab at multiculturalism or an effort to be eclectic. This is clearly a band that knows the vocabularies of these genres and is having a great time.

As though it were invented on Second Avenue, Andy Rubin has successfully adapted the clawhammer banjo to klezmer. Annette Brodovsky shines with her fiddle, commanding the instrument through every zing, trill, and sigh that distinguishes this music of the eastern European Jews. And Felipe Ferraz and Lou Ann Weiss competently fill out the quartet on guitar, bass, and cello.



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Jenn Grinels

by Simeon Flick

It's a shame that most independent musicians don't have access to major label resources; amazing up-and-coming talent is hard pressed not to suffocate in studio sacrifices made due to financial limitations. This dearth manifests itself here in the form of a painfully brief five-song program and questionable drum performances and production on a couple tracks—but you won't notice or care about these negligible anomalies like a nitpicking critic does.

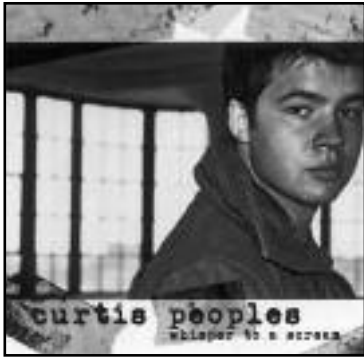
This is a major tour de force for Jenn Grinels, whose powerfully supple voice could shatter crystal for days and makes one think that some amount of musical training (Jenn's is in musical theater) should be *de rigueur* for all aspiring artists wanting to earn their wings. This record rocks like Heart without the glam kitsch, and Jenn Grinels is an introspective Ann Wilson for the new millennium.

Grinels is a triple threat; adroit guitar chops accompany her white-hot vocals (listen to her finger-picking on "This Is: The Graduation Song," and "The Plea," and the tight acoustic rhythms everywhere else). And yet it's obvious that she still puts invaluable time into her songwriting craft, although she could've easily succumbed to the license often abused by others in letting those chops prop her up on weaker material.

There's no leading lady carrying a bad movie here; the lyrics are deep and visceral, revealing the wildly poetic thoughts of a soul tortured by romantic schism and social alienation. "Friction" and "The Toothbrush Song" are vitriolic ex-lover kiss-offs that will prostrate you with their roller-coaster live-show intensity. "This Is: The Graduation Song" struggles with coming of age, and "God Blessed the Pretty People" is a revelatory recount of someone who has, perhaps through rejection (although Grinels is hardly chopped liver!), chosen to value personality and depth over appearance.

Grinels and her skillfully crafted EP have a prodigious sound that belongs on a big label. Listening to her record will fill you with idealistic notions of how *American Idol* hopefuls could be judged: with more emphasis on talent and craft, and with the contestants singing their own words and music. Buy this CD now and hop this train before it leaves the station!

Available at www.jenngrinels.com and cdbaby.com.



Curtis Peoples

Whisper to a Scream

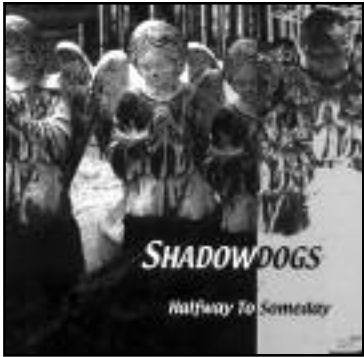
by Tom Paine

Singer-songwriters routinely take on the unenviable task of trying to say something new about old things. Like love. Or feelings. Without a shred of irony or self-conscious distancing Curtis Peoples wades heart-deep into the familiar landscape of young love gone bad.

With all the youthful earnestness he can muster, Peoples makes solid OC-ready secretary rock, you know, the kind of stuff they play on Star 100. It's not a bad thing. In fact, he's really good. I bet chicks dig him. His voice is deep and true, the musicianship is top notch and the production has that nonthreatening sheen that marks so much guy pop these days. Not as overbearing as Matchbox 20, less scatty than Jason Mraz, more grounded than Counting Crows, Curtis Peoples stays hard to the middle of the road and ends up taking us somewhere anyway.

There's nothing phony or pretentious about this record. Its honesty is endearing. Peoples is a talented pop song writer and a very good singer. And he even creates real drama and pathos on some songs. The emotional high point is a duet with another San Diego standout, Saba. Hearing Saba sing "Don't say that you love me, let me here it from your friends so I can know that you're proud to be in love" is a good example of a writer saying something new about an old theme. On the other end of the spectrum is the unremarkable chorus of the album opener "Hope it Seems", a standard semi-angry break up send off where Peoples sings over and over "And the rain is falling down on me". Wasn't using "rain falling down on me" as a metaphor for sadness outlawed at the 87th Annual Songwriting Crimes Convention in Geneva, Switzerland last summer? No? My bad.

Technically, this is an EP. The seven songs clock in at around twenty-five minutes. One might be left longing for a wider range of themes and ideas. But the bottom line is this. Peoples explores the pathways of the heart with potent emotional honesty. He thinks a lot about girls. How he loves them. How he resents them. How he pushes them away. How he wants them back. And why. A lot about why. I really hope he finds a good woman soon. But then I wonder what he would write about. Available at www.curtispeoples.com.



Shadowdogs

Halfway to Someday

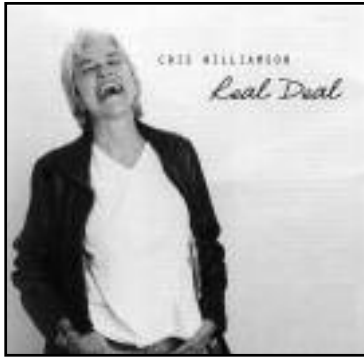
by Frederick Leonard

So, yer boots are a bit dusty, are they? Feelin' kinda parched, are ya? Long day? Sounds like you could sit a spell, pop a brew, and mellow out on the porch as you stare out over the high-desert ridge in the distance, listening to the new Shadowdogs release, *Halfway to Someday*. This dreamy-drowsy Americana sound rolls through your personal space like a tumbleweed in slow motion strolling down an old Arizona highway.

Halfway to Someday contains 14 very polished tracks that would take a likely slot on the record store shelf halfway between the Allman Brothers and the Eagles. Pedal steels and guitars are the signature of this sound, supported by a snappy rhythm section, piano, and generous dosages of harmony. This is the kind of effort that explores the traditions of the music the Shadowdogs love over any determination to set new-fangled trends. You can hear respects paid to Dickey Betts and Don Henley as well as Jack Tempchin — all the while remaining true to the Shadowdog point of view.

Bruce Fitzsimmons, Franklin Jenkins, and Jon Scarantino do the bulk of the writing and singing. Scarantino plays bass while the other two play a variety of guitars. Kevin Glassel keeps the band together on drums and percussion, along with an able roster of special guests who also contribute more guitar work. Steve Wetherbee is credited with this slickly recorded bare-bones documentation of the sometimes melancholy, sometimes dreamy, and at other times upbeat band.

The thing I especially like about the work here is the constant element of elegance. Every song is graceful and beautiful, regardless of tempo or mood. And every song — all overtly Americana in style — seems to contain one extra layer of influence that lends its subtle complexity to each track and, therefore, its own identity. Well done. You can see where the tumbleweed wanders at www.shadowdogs.com.



Cris Williamson

Real Deal

by Tom Paine

Veteran female singer-songwriter Cris Williamson shines down like primordial starlight on the postindustrial wasteland. Like your favorite über-hippie aunt, Williamson conjures up a gentle world of Birkenstocks and home-made soup. This is folk music the way the goddess intended it — full of gentle outrage; whimsical, plaintive protest; and infinite affirmation. She doesn't want so much to scold as to take you in her arms and hold you until you confess all your sins and weep for the forgiveness that is of course already yours. This Earth Mother sees your secret heart and forgives all. Come back home, prodigal sons and daughters.

Williamson's music wraps around you like a warm blanket, and in the safety of its embrace, your pretensions melt like butter on a hot bran muffin. Don't even try to mount your arguments to her liberalism, just go with it. You know that beyond the differences, she probably knows you better than you know yourself. So what if she wears her sexual orientation like a brand? Who cares if she uses the word "mystery" too much? As sure as rain, she isn't faking any of it. And that's what makes it work. Records like this often falter on their own vanity. But Williamson strikes just the right pitch of poise and abandon. Art without artifice. An endless seeker and world traveler, as honest as she gracious, Williamson wears her years well. They don't call them laugh lines for nothing.

Sounding like a less depressed Shawn Colvin, Williamson has carved out a long career on the women's music circuit. With 16 albums under her wallet chain, her smooth expertise and deeply rooted writing are a welcome change from the often overwrought, self-important work that passes for folk music these days. One can only speculate that she might exorcise her demons in her lectures and workshops so that when it comes time to sing she chooses to celebrate rather than denigrate. With a garland of nature imagery, neo-paganism, Rumi references (and even some recurring "red room" themes that sound like outtakes from the *Vagina Monologues*), Williamson drapes the world with flowers and never looks back to see those in pursuit. If she saw them, she would just hug them and laugh anyway. Available at www.criswilliamson.com



Little Big Men

Live at Jimmy Duke's

by Simeon Flick

A live album is usually a dicey proposition; it's all too easy for a band to make mistakes and not deliver a good performance due to nervous sentience of the show being recorded. A live set is usually only something a band attempts after accruing many studio albums and years of stage experience. It is a benchmark of a band whose long life on stage has honed their performing and writing chops to a superlative degree. That's why this CD is such a joy to hear — it's resplendent with the sound of three old pros completely relaxed and in their element. The songwriting is there, the musicianship is there, and the crowd is there too, following them through every poignant twist and turn, every life-affirming dynamic shift, every whimsically clever turn of phrase.

Who needs a full band when a versatile, sagacious three-piece will do? Virtuosity is endemic across the board, whether it's the soothing vocals and deft guitar work of Dan Connor, the soulfully prodigious harmonica of Dan Byrnes, or the crack percussion of "Bongo" Bob Goldsand. The sound is remarkably full considering there's no bass guitar, and any band that can captivate an audience while occasionally engaged in the dying art of improvisational soloing are masters indeed.

Stylistically, the music itself is acoustic based, and the ever idiomatic harmonica lends an otherwise quintessentially American feel to the proceedings. However, you'll be flummoxed at how they manage to blend in so many other styles so seamlessly, often in the same song. "American Wake" is an instrumental that pairs a Zydeco beat with Revolution era snare work. "Busted Love" is an admixture of New Orleans Dixie blues backed by calypso congas.

What comes through most on this release is the exhilaration of three performers who revel in the joy of entertaining an audience well and are still going strong. Perhaps the album art concept, coupled with the first song, says it best; the Little Big Men liken themselves to a photo of three bristlecone pines, a species of ancient and grizzled yet wildly expressive trees that are in for the long haul."



APRIL CALENDAR

friday • 1

Burt Turetzky & Mark Dresser with the sidea/sideb ensemble, Dizzy's, 8pm.
Brian Goodwin/Matthew Jordan/Campaign for Quiet/Keri Highland/Midnight Rooster, Twiggs, 8:30pm.
Gregory Page, Lestat's, 9pm.

saturday • 2

Modern Rhythm, Humphrey's Backstage Lounge, Shelter Island, 6pm.
Steve White/Fabulous Pelicans, Avo Theater, 303 Main St., Vista, 6:30pm.
Jim Earp, Upstart Crow, Seaport Village, 7:30pm.
Muddy Waters B-Day Tribute, Dizzy's, 8pm.
Berkley Hart/Jennifer Spector, Bamboo Yoga, 1127 Loma Ave., Coronado, 8pm.
Roy Ruiz Clayton/Just John & the Dude/Dave's Son/The Westgoing Zax/Kristen Axel, Twiggs, 8:30pm.
Robin Henkel, Lestat's, 9pm.
Young Dubliners, Belly Up, 9:15pm.

sunday • 3

Randi Driscoll & Friends, Dizzy's, 8pm.
Augustana/Andrew Foshee, Lestat's, 9pm.

tuesday • 5

The Brombies, NCBFC meeting, Round Table Pizza, 1161 E. Washington, Escondido, 7pm.
Matt Curreri & Ex-Friends/Paul Curreri/Gregory Page/Joanie Mendenhall/Angela Correa, Casbah, 9pm.

wednesday • 6

Simon Flick, O.B. Farmer's Market, 4pm.
Drive By Truckers, Belly Up, 8:30pm.

thursday • 7

Siren Open Mic for Women, Korova Coffee, 4496 Park Blvd., 8pm.
Chris Carpenter/Proper Jive/Kellis David/Davida, Twiggs, 8:30pm.
Pete Thurston, Lestat's, 9pm.
High Grass Rollers, The Dog, Pacific Beach, 9pm.
21 Grams, Acoustic Lounge @ Dreamstreet, Ocean Beach, 9pm.

friday • 8

Vance Gilbert/Coyote Problem, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.
Sue Palmer Trio, Bookworks/Pannikin, Del Mar, 8pm.
Death Valley Pizza CD Release, Metaphor Cafe, 258 E. 2nd, Escondido, 8pm.

Derek Evans/Until John/Gabriella Lalicata w/ John Randolph/Jamie Crawford/Jimmy A'to/Bologna Ponies, Twiggs, 8:30pm.
Acoustic Campaign for Quiet, Lestat's, 9pm.

saturday • 9

Jeff McCauley, Earth Arbor Day, Old Poway Park, 11:30am.
John Bosley & Greg Campbell, Crossroads Cafe, 169 E. Main St., El Cajon, 7pm.
Molly's Revenge, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm. Info: 858/566-4040.
Duelling Keyboards: Music for Piano & Organ, Unitarian Church, 4190 Front St., 7:30pm.
Eve Selis, Valley Music, 530 E. Main St., El Cajon, 8pm.
Holiday & Adventure Pop Collective/Martin Storrow/Michele Rae Shipp/Jimmy A'to, Twiggs, 8:30pm.
Candy Cane CD Release/Sue Palmer & her Motel Swing Orchestra, Tio Leo's, 5302 Napa St., 9pm.
Isaac Cheong B-Day Bash, Lestat's, 9pm.

sunday • 10

Cowboy Jack Johnson, Del Dios Country Store, 20154 Lake Dr., Escondido, 5pm.
Marti Lynch CD Release, Dizzy's, 7:30pm.
The Coyote Problem, Lestat's, 9pm.

tuesday • 12

Muzik3 Festival, The Other House, 7813 Esterel Dr., La Jolla, 7:30pm. 858/405-0413.
7th Day Buskers/The Mammals, Casbah, 9pm.
Lou's B-Day Bash w/ Anya Marina/Greg Laswell/Gregory Page/Fai, Lestat's, 9pm.

wednesday • 13

Muzik3 Festival, The Other House, 7813 Esterel Dr., La Jolla, 7:30pm. 858/405-0413.
Anna Troy/Nathan James/Billy Watson/Robin Henkel/Ben Hernandez, Lestat's, 9pm.

thursday • 14

Eric Hutchinson/Proper Jive/Eddie Anthony, Twiggs, 8:30pm.
The Samples, Belly Up, 8:30pm.
Jack the Original/Tim Corley, Lestat's, 9pm.
Michael Tieman, Martini Ranch, Encinitas, 9pm.

friday • 15

Stacey Earle/Mark Stuart, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.
Afro-Cuban Jazz Extravaganza, Dizzy's, 8pm.

Terra Naomi/Jennifer Lee/Alex Esther/Aaron Bowen/Ted Ehr, Twiggs, 8:30pm.
The Big Provider/Jackie Daum, Lestat's, 9pm.
The Joey Show, Tio Leo's, 5302 Napa St., 9pm.
21 Grams, O'Connell's, 1310 Morena Blvd., 9pm.
Yonder Mountain String Band, Belly Up, 9:30pm.

saturday • 16

Festival Del Mar w/ Macy Gray/Etta James/Taj Mahal/Jason Mraz & more, Del Mar Fairgrounds. Info: 619/220-8497.
Celebrating Women's Voices w/ Judy Fjell & Peggy Watson, Swedenborgian Church, Campus/Tyler Sts., Hillcrest, 10am-9:30pm.
Truckee Brothers CD Release, M-Theory, 3004 Juniper, 3pm.
Allison Lonsdale, Lestat's, 6pm.
Simon Flick, Hot Java Cafe, 11738 Carmel Mountain Rd., 7pm.
Border Radio, Templar's Hall, Old Poway Park, 7pm. Info: 858/566-4040.
Tribute to Great Ladies of Jazz, Dizzy's, 8pm.
Terra Naomi/Borne/Jen Knight/Curtis Peoples/Kat Parsons/Low Flying Mosses, Twiggs, 8:30pm.
Eve Selis, Lestat's, 9pm.
Bodeans, Belly Up, 9:15pm.

sunday • 17

Festival Del Mar w/ Macy Gray/Etta James/Taj Mahal/Jason Mraz & more, Del Mar Fairgrounds. Info: 619/220-8497.
Sheila Jordan w/ Rick Helzer, Gunnar Biggs, Duncan Moore, Dizzy's, 8pm.
Atom Orr/Lisa Sanders/Andy Stochansky, Lestat's, 9pm.

monday • 18

Toots Thielemans/Kenny Werner/Oscar Castro-Neves, Neurosciences Institute, 10460 Hopkins Dr., 8pm.

wednesday • 20

Not So Silent Film Festival presents "Phantom of the Opera" w/ the Teeny Tiny Pit Orchestra for Silent Films, San Diego Museum of Art, Balboa Park, 6:30pm.
Sue Palmer & Blue Largo, Patrick's II, Fifth Ave. & F St., 9pm.
The Sorrow Band/Greg Laswell/Brian Mitchell, Lestat's, 9pm.

thursday • 21

Ellis Paul, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.
Proper Jive, Twiggs, 8:30pm.
Cash Only (tribute to Johnny Cash) w/ 21 Grams/Coyote Problem/Almighty Bros. Men in Black/Deadline Friday, Winston's, 9pm.
Acoustic Underground, Lestat's, 9pm.

friday • 22

Clare Muldaur/Lisa Moscatiello, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.
Fred Benedetti & George Svoboda, Dizzy's, 8pm.
Gordon Lightfoot, Sycuan Casino Theatre, 8pm. 619/659-3380.
Pete Stewart/Rheanna Downey/Kat Jones/Todd McCloughlin/Campaign for Quiet, Twiggs, 8:30pm.
The Album Leaf, Belly Up, 9pm.
Biddy Bum s/Emerson Band, Lestat's, 9pm.

saturday • 23

Jeremy Serwer & Acoustic Minds/Kim DiVincenzo/Tim Mudd/Dominic Castillo & the Rock Savants/Masayo & Robert Twiggs, 8:30pm.

WEEKLY

every sunday

7th Day Buskers, Farmers Market, DMV parking lot, Hillcrest, 10am.
Connie Allen, Old Town Trolley Stage, Twigg St. & San Diego Ave., noon-5pm.
Traditional Irish Music, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 8:30pm.
Irish Dance, Dublin Square, 554 Fifth, 3pm.
Celtic Ensemble, Twiggs, 4pm.
Traditional Irish Music, R. O'Sullivan's, 188 E. Grand Ave., Escondido, 4pm.
Traditional Irish Music & Dance w/ Cobblestone, 5-6:30pm/Boxty Band, 6:30-10pm., The Field, 544 Fifth Ave.
Jazz Roots w/ Lou Curtiss, 8-10pm, KSDS (88.3 FM).
Open Mic Night, Blarney Stone Pub, 5617 Balboa Ave., 9pm.
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.
Tango Dancing, Tio Leo's, 5302 Napa St., 8pm.
Open Mic Night, Lestat's, 7:30pm.

every tuesday

Connie Allen, Old Town Trolley Stage, Twigg St. & San Diego Ave., noon-5pm.
M-Theory New Music Happy Hour, Whistle Stop, South Park, 5-7pm.
Zydeco Tuesdays, Tio Leo's, 5302 Napa, 7pm.
Open Mic Night, Cosmos Cafe, 8278 La Mesa Blvd., La Mesa, 7pm.
Open Mic Night, Crossroads Cafe, El Cajon, 7pm.
Traditional Irish Music, The Ould Sod, 7pm; Blarney Stone, Clairemont, 8:30pm.
Comedy Night w/ Mark Serritella, Lestat's, 9pm.

every wednesday

Ocean Beach Farmer's Market, Newport Ave., 4-7pm.
Joe Rathburn, The Galley, 550 Marina Pkwy, Chula Vista, 6:30-9:30pm.
Clay Colton/Craig Yerkes, Monterey Bay Cannery, Oceanside, 7pm.
Pride of Erin Ceili Dancers, Rm. 204, Casa del Prado, Balboa Park, 7pm.
High Society Jazz Band, Tio Leo's, 5302 Napa St., 7pm.

sunday • 24

Peter Puppington Quartet, Bistro Soleil, 641 S. Coast Hwy. 101, Encinitas, 4:30pm.

monday • 25

Palomar College Jazz Ensembles, Dizzy's, 7:30pm.
Toots & the Maytals, Belly Up, 9pm.

tuesday • 26

Edie Carey/Amber Rubarth, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.

The Parting Glass (Celtic ensemble), Turquoise Cafe-Bar Europa, 873 Turquoise St., 7:30pm. (every Wed. except Feb. 23.)

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

Open Mic Night, Twiggs, 8:30pm.

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

Pat Molley, Egyptian Tea Room, 4644 College Ave., 9:30pm.

every thursday

Acoustic Cafe Open Mic/Open Jam, Milano's Pizza, 6830 La Jolla Blvd., 7-10pm.

Irish Music Class, Acoustic Expressions, 2852 University Ave., 7-8pm.

Sue Palmer, Martini's, 3940 4th Ave., 7pm.

Open Mic Night, Crossroads Cafe, 169 E. Main St., El Cajon, 7-10pm.

Open Mic Night w/ Timmy Lee, The Packing House, 125 S. Main, Fallbrook, 8pm.

Traditional Irish Music, Acoustic Expressions, 2852 University Ave., 8:15pm.

Joe Byrne, Blarney Stone, Clairemont, 8:30pm. (also Fri. & Sat.)

Clay Colton/B.J. Morgan, R. O'Sullivan's, 188 E. Grand Ave., Escondido, 8:30pm.

Swing Thursdays, Tio Leo's, 5302 Napa St., 9pm.

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

Jazz, Latin Jazz, Bossa, & Blue, Turquoise Cafe-Bar Europa, 873 Turquoise St. Call 858/488-4200 for info.

every friday

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

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

Irish Folk Music, The Ould Sod, 9pm.

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

Jazilla, Turquoise Cafe-Bar Europa, 873 Turquoise St., 9pm.

every saturday

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

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

Clay Colton Band, Tom Giblin's Pub, 640 Grand Ave., Carlsbad, 90pm.

Christian/Gospel Open Mic, El Cajon. Info: J.D., 619/246-7060.

wednesday • 27

Keltik Khamra, Dizzy's, 7pm.
Samantha Murphy/Andrew Foshee/Little World, Lestat's, 9pm.

thursday • 28

Jen Chapin, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.
Anna Troy/Proper Jive, Twiggs, 8:30pm.
Annie Bethancourt/Dustin Shey, Lestat's, 9pm.

friday • 29

David Wilcox, Acoustic Music San Diego, 4650 Mansfield St., 7:30pm. 619/303-8176.
Jim Earp, Bookworks/Pannikin, Del Mar, 8pm.
Band in Black, Cask & Cleaver, 3757 S. Mission Rd., Fallbrook, 8pm.

Lila Nelson/Casey Connor/Lauren DeRose/Paper Saloon, Twiggs, 8:30pm.
The Blasters w/ Eve Selis, Belly Up, 9pm.
Bushwalla CD Release, Lestat's, 9pm.

saturday • 30

ADAM'S AVENUE ROOTS FESTIVAL, 10am-9pm.
Simon Flick, Cosmos Cafe, 8278 La Mesa Blvd., 7pm.
Jim Earp/Tom Boyer, San Dieguito United Methodist Church, 170 Calle Magdalena, Encinitas, 7:30pm. Info: 858/566-4040.
Sam Kang/Brian Goodwin/Just John & the Dude/Kyle Phelan/The Night After, Twiggs, 8:30pm.
Holiday & Adventure Pop Collective/Bastard Sons of Johnny Cash, Belly Up, 9pm.
Travis Larson, Lestat's, 9pm.
Big Sandy & his Flyrite Boys/Levi Dexter & the Rebel Sermon, Casbah, 9pm.

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Saturday, April 9, 7:30 p.m.
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Photo: Tim Woods



Mark Foxworthy at Just Java Open Mic



Spur of the Moment at Just Java

Photo: Tim Woods



Monty MacIntyre at Just Java Open Mic

Photo: Tim Woods



Patty Hall at Just Java Open Mic

Photo: Tom Walke



Mark Jackson Band CD release at Acoustic Expressions

Photo: Lois Bach



Robin Nolan Trio w/ Patrick Berrogain from Hot Club of San Diego at Acoustic Music San Diego

Photo: Tim Woods



Dennis Lane at Just Java Open Mic

Photo: Tim Woods



Suzie Reed and son Mike at Just Java Open Mic



Coyote Problem w/ Jeff Berkley at Hooley Fest

Photo: Tim Woods



North Forty at Just Java

Photo: Millie Moreno



Jonny Lang (Vector Mgmt.) at 4th & B



Jack Johnson performs at his Hank Show

Photo: Tom Walke



Shadowdogs opens for Mark Jackson Band at Acoustic Expressions

Photo: Tom Walke



Bruce Fitzsimmons

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Friday, April 29, 7:30pm
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TICKETS AND INFORMATION:
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Schedule and performers subject to change.

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