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August 2006

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

Cover Design: Chuck Schiele

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# Peggy Claire: A Remembrance

by Bart Mendoza

Born September 30, 1952, Truth or Consequences, New Mexico; Died San Diego July 17, 2006.

It's been a rough year for San Diego. We lost legendary guitarist/writer Buddy Blue earlier this year, and now comes word that jazz singer Peggy Claire (Nelson), 53, known for her whiskey-voiced torch songs, passed away on July 17 after a long battle with small-cell lung cancer.

It's an immense loss. Not only was she an incredibly talented musician and a tireless supporter of local performers, but she had an unparalleled knowledge of vocal jazz music. Another irreplaceable treasure lost.

Claire fronted numerous groups during her more than three decades on local stages, but she was not a native San Diegan. She was born in Truth or Consequences, New Mexico, on September 30, 1952, spending her teen years in New Orleans. But from the moment she first arrived in San Diego in 1973 (Ocean Beach to be specific), she became an integral part of the local music community.

Although best known as a jazz vocalist, Claire was initially more folk and rock influenced. A multi-instrumentalist who began



Peggy Claire

studying classical piano at the age of five, she took up guitar during her days as a "wandering minstrel," traveling the West Coast. On one of those journeys she fell in love with San Diego. Passing through town, she met up with like-minded musical companions, forming a trio on the spot and touring for the next three years. Later, she fronted a seven-piece band called Opaleye.

It was while playing with that group that she turned to jazz. She credited drummer Barry Farrar for steering her into the genre. Discovering a love for Billie Holiday, Lester Young, and other icons, the transformation was quick and complete. Claire put away her guitar as well as her own material, choosing instead to delve into jazz standards.

She performed every opportunity that arose, putting together a new group and also sitting in with other acts. Taking her craft seriously, she studied with Jimmy Cheatham at UCSD, while completing a four-year program in comparative literature. Nelson then spent two years in private studies with Berklee School of Music instructor and renowned trombonist Hal Crook.

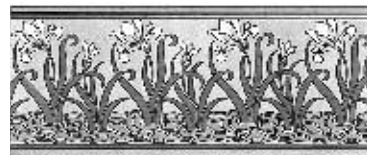
Although best known as a singer, Claire was also host of two radio shows. The "Vocal Spotlight" was a Monday night staple on KSDS Jazz88 for 15 years, influencing a generation of local artists in the process. Through her work

with the radio station, as well as with the events she organized, Claire was instrumental in helping keep jazz alive in San Diego during the 1980s and especially in the lean years of the 1990s. Following her time with KSDS, she also hosted the vocal jazz show, "Standard Time," on Sirius Satellite Radio.

It's a testament to Claire's standing in the community that 40 musical friends, including Charles McPherson, Holly Hoffman, and Sue Palmer, held a benefit for her on April 4, 2005. Although she was too ill to perform that night, she gave her last performance a few weeks later on April 19. Ironically, though Nelson was completely at home on stage, she never spent much time in the studio. At the time of her death, she had just begun to explore the possibility of releasing an album, recording 17 songs with producer Sven-Erik Seaholm.

She is survived by her husband Michael Paul Keogh, of Crown Point; mother, Noemi J. Nelson and sister, Judy Katherine Nelson, both of Ojai. In keeping with Claire's wishes there will be no funeral, although a memorial may be held at a later date. In lieu of flowers, Claire requested that donations be made in her name to the ACLU.

I considered Peggy Claire a good friend and had the great fortune of seeing her many times in performance as well as chatting about music with her over the years, something I will greatly miss. In the weeks before her passing we spoke regularly, and her bravery in the face of this terrible disease was inspiring. Despite knowing that her time was growing short, the news of her passing still hit like a ton of bricks. In truth it seems surreal. It's almost impossible to comprehend that someone who had such an impact on so many of us is gone. It might be a cliché to say there will never be another person like Peggy Claire, but in this case it's true. San Diego is much poorer because of her loss.



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# Kenny Weissberg: Music Has Boundless Possibilities

by Steve Thorn

Where are you going to find new hills once you've reached the summit?

This might be the collective question expressed by the movers and shakers of the local arts and entertainment community upon hearing the surprising news that Kenny Weissberg, producer for Humphrey's, was bidding adieu to the successful concert series held under the stars at Shelter Island.

True, the 58-year-old Weissberg will soon be parting ways with an institution/venue that is as synonymous with warm months as carnival rides at Del Mar and OMBAC tournaments on Fiesta Island.

But will Weissberg be removing himself from music altogether? Not a chance.

"There's an old Bonnie Raitt song, written by Joel Zoss, called 'Stayed Too Long at the Fair.' I've been booking the Humphrey's series for 23 years and I feel I've been at the venue for too long," says Weissberg. "When I started this job in 1984, I had come from a combined career in print journalism, free form radio, and leading a rock 'n roll band—all creative pursuits. The transition to being a concert producer forced me to abandon a lot of my right brain and focus on business, details, and pragmatics.

"Not that there weren't a lot of creative aspects about orchestrating a concert series, but I finally felt a compelling need to get out of the office, stop making phone calls, and dive into the vortex of creativity. I'm leaving Humphrey's on top of my game with all of my faculties in tact and that's a powerful feeling."

Along with a full sense of his bearings, Weissberg may wish to look back with satisfaction—that's over 2,000 shows produced over more than two decades. The roster is impressive by any standard. Rock and roll hall of fame members Ray Charles, Fats Domino, Jerry Lee Lewis, and Roy Orbison; soul icon the Rev. Al Green; and avant garde

comedy legends Firesign Theater are but a mere sampling of the plethora of talent that has performed before the paid and non-paid (boating "fans") on Shelter Island.

The relationship between Weissberg and music was solidified long before Humphrey's, however. Weissberg began the courtship when he was a seven year old growing up in South Orange, New Jersey, discovering the joys of singles, affectionately called 45s at the time.

"The first record I bought was Elvis Presley's 'Love Me Tender,'" says Weissberg. "I was very influenced by New York City radio and listened fanatically to WINS, WMGM, WABC, and WMCA, four transcendent top-40 stations. I used to listen to and write down the top-40 countdown every Wednesday night. I told my parents and friends that I wanted to be a disc jockey when I was seven! My early record collection included mainly 45s by Elvis, Fats Domino, Jerry Lee Lewis, Ricky Nelson, Sonny James, Buddy Knox, and Santo and Johnny. When I was 10 or 11, I got into doo-wop and started buying sides by the Marcells, the Crests, the Silhouettes, the Jarmels, and Dion and the Belmonts.

"When I started collecting LPs, I was the first person in South Orange to buy *Meet the Beatles*. I hiked a couple of miles each way in a near-blizzard to buy it the first day it was released. When [then] underground-FM radio hit in the late 1960s, I went in an entirely different direction and quickly weaned myself from top-40 radio."

Radio markets around the country soon picked up on the underground format, which emphasized song sets, album tracks over singles, and informative commentary from radio personalities no longer speaking in the machine gun staccato approach of top-40 jocks. In San Diego, the original KPRI was the prototype for underground radio in this market.

Boulder, Colorado was also receptive to progressive radio. Not surprisingly, Boulder was following the footsteps of Berkeley and Madison (where Weissberg graduated with a

B.A. in sociology from the University of Wisconsin) as a university city embracing the growing counterculture.

Weissberg moved to Boulder in the summer of 1971, where "it seemed like everyone in town was tuned to KRNW, a 1,000 watt monaural station located above a donut shop downtown. I listened obsessively and noticed that all the deejays had their own personalities and played whatever they wanted. There was no format and no continuity . . . and that was the charm of the station. I applied for a job and was put on the bottom of a very long waiting list, but through a series of fortuitous circumstances, I became the morning man (6-10 a.m. Monday thru Friday) in September 1971."

It was the period of the cosmic cowboy, a music era that was to the 1970s what alternative country [the Jayhawks, Wilco] is to today.

"Quickly relating to the Rocky Mountain lifestyle, my show was top heavy with country rock. The Byrds, Dylan, the Dead, Mason Proffitt, Cowboy, Uncle Jim's Music, the Flying Burrito Brothers, and Poco. I interviewed all the acts that came through town to play [legendary club] Tulagi's, including the Eagles, Tom Waits, Gram Parsons and Emmylou Harris, Richie Furay, Jim Croce, Roger McGuinn, Gene Clark . . . the list was endless."

Boulder in the 1970s also appeared to be under the influence of Jack Kerouac's ghost, judging by the number of his contemporaries in the vicinity.

"My show also showcased the Beat poets who were on the faculty of Naropa Institute, such as Allen Ginsberg, Gregory Corso, Peter Orlovsky, and Anne Waldman. Allen Ginsberg would literally hijack my show once a month and do whatever he wanted to for an hour or two while I just sat at the console adjusting levels," recalls Weissberg. "And, as Boulder was seemingly the spiritual center of the U.S. at the time, I interviewed guests from every movement, such as Werner Erhard (EST), breatharians, followers of the Guru Maharaji, rolfers,

Photo: Anna Angler



Kenny Weissberg, beside a portrait his wife, Helen Redman, painted in 1972

Chogyam Trungpa Rinpoche, and born-again Christians. It was pretty heady stuff."

The period of self-realization was soon replaced by glitter rock and the DIY (do it yourself) ethos of punk. Weissberg was able to adapt to (cue David Bowie) all the "ch-ch-changes."

"As musical trends started to change, so did my show. For reasons I still can't explain, I got swept away by the glam rock movement and David Bromberg got replaced by David Bowie on my playlists. My listeners almost mutinied when I started playing Mott the Hoople, Roxy Music, Velvet Underground, the New York Dolls, Kiss, Slade, and Iggy and the Stooges. In 1977 the station was sold and became KBCO, which eventually became a pioneer of the Triple-A [Adult Album Alternative] format. The new owners fired everyone but me and stuck me on Sunday nights from 6pm-midnight. While the station played a bland hybrid of Jimmy Buffett, John Denver, and Dan Fogelberg, I introduced the Rocky Mountains to the Sex Pistols, Graham Parker and the Rumour, and the Clash. I had guest deejays like Elvis Costello [on his first U.S. tour] and Bill Murray; instituted the KBCO Communal Bathtub, sort of a "Dating Game" for radio; and got heavily into interviewing blues musicians like Son Seals, John Lee Hooker, Willie Dixon, and Hound Dog Taylor."

Weissberg's legacy in Boulder was being "hired to be a co-founder of Boulder's first public radio station, KGNU, which recently celebrated its 28th birthday. At KGNU, I expanded upon everything I did at KRNW and KBCO and experienced the joy of commercial-free radio. When I moved to San Diego in 1984, I changed careers to become the producer of the fledgling Humphrey's Concerts Series and I thought my radio days were over."

For nearly a decade, Weissberg's radio days were over. However, in August 1993 an opportunity to return to those "heady" Rocky Mountain radio days presented itself when Weissberg launched "Music Without Boundaries" on KIFM. After a three-year run at the smooth jazz station, MWB would be heard at KUPR (1996), XHRM (1997), and KPRI (1998-2005) until moving to its current home, 91X, last year. As of mid-July 2006, Weissberg has logged 426 episodes of

MWB, which now takes the 7 to 9 time slot Saturday mornings on 91X.

From its inception, MWB has taken listeners on a journey into the Weissberg record library as well as an opportunity to hear artists they've forgotten, artists they've probably never heard of, and artists outside the geographic realms of North America and Europe. MWB's format is no format, a veritable musical smorgasbord that is often surprising and never dull. For those members of the audience born after the progressive radio years of the 1960s and 1970s, this is as close to frequency modulated déjà vu as it gets.

As its title suggests, MWB allows Weissberg carte blanche to "play music from all around the world, encompassing all genres except the bad ones, and to introduce the listeners to music they might not be able to hear elsewhere or discover on their own. I probably spend more waking hours than most listening to recorded music, and it may take me ten hours of listening to discover two or three songs exotic or unique enough to merit airplay on MWB."

"I decided at the onset of the show's history to incorporate music from other lands (thus 'Music Without Boundaries') as the world is such a global society, yet American radio ignores music in foreign languages [with the exception of a handful of college and public radio stations]. The fact that this show has been on five commercial stations in San Diego is a phenomenon that still puzzles and amuses me," says Weissberg. "Most adventurous radio shows are usually isolated on non-commercial, low powered frequencies . . . yet here I am entering my 14th year on San Diego airwaves, now on a 100,000 watt station.

"I often say the transitions on the show make little sense and that can be evidenced on a recent show that, during one 24-minute segment, went from Brook Benton to the South African gospel singer Rebecca Malope to a French cabaret song by Pink Martini to a 1967 album cut from Love [Arthur Lee] to the Klezmer sounds of a Dutch band named Nikitov to a raunchy new rocker from Oklahoma's Flaming Lips to a throat-singing elegy from Tuva's Huun-Huur-Tu. A set like that is the essence of

Continued on page 16.

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Photo: Bill Richardson

Lou Curtiss

## MUSIC ON THE WEB

One of the best ways to review music — to find out if you like it — is on line. However, with all the clutter it's sometimes hard to sort things out. This is especially true with roots music. Here are a few good places to start.

**The Roots Music Listening Room** (<http://juneberry78s.com/sounds/>)

This is a fabulous listening experience, ranging from a couple thousand vintage blues tunes from the 1920s through the 1950s and sections on black rural fiddlers, old time country music from the 1920s and 1930s, Louisiana Cajun music, Irish music, Mexican music, Calypso, vintage hot jazz, fiddle tunes recorded for the Library of Congress, vintage gospel music, and Cape Breton fiddle music — all this from the 78rpm record era. I don't know of a better way to listen to or be introduced to the golden era of roots music than on this site. If you like what you see and hear, you can support this site by buying some of their extensive library of early blues, gospel, and old timey music available on MP3 files. The Listening Room is part of a far larger site called [juneberry78s.com](http://juneberry78s.com), which includes discographies and links to a lot of other interesting stuff.

**Honking Duck** ([www.honkingduck.com](http://www.honkingduck.com))

This website, run by a guy named Jim Reidy, contains 701 recordings — in real audio format — of vintage old time country 78s, including skits, sacred harp

music, ballads, dance tunes, hoedowns, and popular songs of the 1920s, 1930s, and 1940s. There's a great deal here for the fledgling and experienced performer who wants to learn some new tunes (new old tunes, that is) and for the old timey collector who just wants to listen.

**The Red Hot Jazz Archive** ([redhotjazz.com](http://redhotjazz.com))

For collectors and fans of old time jazz on 78s, this website is the place to start. Not only are many of the good and rare jazz 78s available to listen to and download but there is also all the discographical and biographical information that would make anyone who can read an expert on the birth of jazz and what happened with it during the 1920s. There are some excursions into the 1930s

and even the 1940s, but not much. Expect to spend some time with any of these websites, but Red Hot Jazz has over 6,000 listenable sides and a number of vintage film clips of musicians. You can't go wrong.

**Internet Archives** ([www.archive.org](http://www.archive.org))

This is a really expansive site. I've spent a lot of time browsing the old 78s category, which is a collection of vintage vaudeville recordings from the acoustic horn era of the 78rpm (1890s-mid-1920s), with a little opera, marches, and concert band stuff that you have to wade through to get to the more worthwhile songs. You'll find gems like Al Jolson's "When the Growned Up Ladies Act Like Babies" and Aileen Stanley and Billy Murray's "I'm Gonna Dance Wid de Guy

Wot Brung Me" and about a thousand more. I've always been interested in how songs came out of vaudeville and wound up as country songs or folk songs or even blues. All of this stuff is connected. The Internet Archives also contains a blues site, old time radio clips, spoken word recordings, and lots more. The site aims to be an online library, with complete audio access to public domain material and donat-



material that they have obtained permission to list. The musical portions of this archive are phenomenal and I imagine that the other material on this site is too.

**The Red Ferret Journal** ([www.redferret.net/pmwiki/pmwiki.php](http://www.redferret.net/pmwiki/pmwiki.php))

Perform an Internet search on "one million free and legal music tracks" and you'll find the best set of links to just about anything you're looking for. Of course, you'll have to get past the rock band stuff to get to the roots music sites, but it's usually worth it. There are some really unusual international music sites here. Check out the Australian country music and the various Celtic sites along with everything else.

**The Library of Congress** ([loc.gov](http://loc.gov))

There's so much here, you could start with the Todd-Sonkin collection, recorded in the farm labor camps in California's central valley during the late 1930s and early 1940s. This is music of the Dust Bowl refugees that Woody Guthrie sang about and right out of Steinbeck's *Grapes of Wrath*. You could move on to the field recordings of John A. and Ruby Lomax,

collected in the South in 1939; the Alan Lomax Collection; the recordings of the great fiddler Henry Reed; the Sidney Robertson Cowell Collection of California traditional music from the Gold Rush areas in northern California, made in the early 1930s; Hispanic field recordings and culture of the northern Rio Grande from the Juan B. Rael Collection; and so much more. There's enough to spend a couple of weeks just browsing.

**The Kiddie Record King** ([www.kiddierecordking.com](http://www.kiddierecordking.com))

This site includes all those sets of 78s, recorded primarily in the 1940s and early 1950s — *Genie the Magic Record*, *The Churkendoose*, *Tubby the Tuba*, *Little Orley*, *Mighty Mouse*, all the *Bozo the Clown* sets, *Little Toot*, and lots more. You folks my age might remember some of these and kids would get a kick out of them.

**Nugrape** ([www.nugrape.net](http://www.nugrape.net)) includes more vintage blues and old timey music.

There might be things here the other sites missed.

**Jim and Marianne's Turtle 78 Jukebox** (<http://turtleservices.com>) is a collection of various kinds of recordings from 1911-1928.

**Cajun Music mp3** ([www.npmusic.org](http://www.npmusic.org)) is one of the most comprehensive cajun music sites I've come across, featuring recordings from the 1020s to the 1970s at least. There are lots of early recordings as well as later live recordings.

**Tyrone's Record and Phonograph Links** ([www.proaxis.com/~settle/record/links.htm](http://www.proaxis.com/~settle/record/links.htm)) has one of the most complete label discographies I've seen as well as some

interesting listenables. If you want to know who, when, why, or even how a roots recording was made, Tyrone is the place to start.

**Truckin mp3s**

([www.angelfire.com/ny5/andysgirl](http://www.angelfire.com/ny5/andysgirl)) is a good 'un if you like Red Sovine, Dave Dudley, C.W. McCall, and all those big rig songs.

**Am I Right?** ([www.amiright.com](http://www.amiright.com)) is a website of song parodies that makes fun of music one song at a time.

**Robert's Old Schmaltz Archives** ([www.raeproductions.com/music/](http://www.raeproductions.com/music/)) includes more vintage recordings from the age of Ziegfeld shows and bathtub gin.

**Martin's 78 Turntable** ([www.geocities.com/78turntable/](http://www.geocities.com/78turntable/)) features more hot tunes from the golden age of jazz (the 1920s).

Well, that gives you a lot of listening options. I hope it gives you performers a source from which to learn a tune or two. Please note that I didn't get too much into some of the more modern blues, bluegrass, or folk music this time. You might try [Bluegrass Links](http://BluegrassLinks.org) or [folktunes.org](http://folktunes.org). Another good blues link is [Honey, Where You Been So Long?](http://HoneyWhereYouBeenSoLong.org) ([www.prewarblues.org/](http://www.prewarblues.org/)). I'd like to hear about any sites you might know about that aren't listed here. Today I found a remarkable country boogie and rockabilly site called [Rockin' Country Style](http://RockinCountryStyle.com) (<http://rcs.law.emory.edu/rcs/>) and I just finished listening to some Australian western swing by the Toe Sucking Cowgirls. Good music just goes on and on whether it's listened to by way of turntable, the Internet, or good live pickin'.

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# Rathburn's Artist-Themed Collaborations a Hit at Hot Monkey Love Café

by John Philip Wyllie

Veteran singer/songwriter Joe Rathburn has been a fixture in the San Diego music scene for many years, but his current gig at the Hot Monkey Love Café on College Ave. near SDSU might just be his all-time favorite. On Thursday nights since December, Rathburn has been teaming up with an impressive list of local artists to present his Folkey Monkey acoustic shows to an enthusiastic and loyal following. Unlike his regular Tin Fish Gaslamp and Barefoot Bar gigs, this one is literally right down the street from his house, but that is not the only reason he finds it appealing.

"All the elements are there for a successful and satisfying acoustic show," Rathburn said while gulping down a quick meal prior to departing for his regular Petco Park pre-game gig at the Tin Fish. "It's a comfy, cozy environment in a comfortable room with a good sound system. The audience that comes in knows how to behave and respond and they are into the music. [Unlike many venues] They are not there to have conversations and hang out with their friends. They are there to hear the music and listen to the musicians talk about it. The owners [Rick and Alma Felan] are very cooperative and tuned into what is going on. All that and its convenient location combine for what has been a very pleasant series of Thursday nights."

Rathburn has made many friends over the years in the thriving San Diego acoustic music community. And there is

nothing he loves more than joining forces with some of his musical buddies on stage. His guest list reads like a *Who's Who* of top local talent. In the past few months alone Rathburn has teamed up with the likes of Dave Howard, Lisa Sanders, and Shawn Rohlf.

Each week a different guest is invited to accompany Rathburn on stage, having chosen a favorite artist's music to serve as the "theme" and to provide inspiration for the evenings' entertainment. Rathburn's guest will begin by playing a song by the chosen artist and Rathburn follows suit in what turns into a song swap. Sometimes they play unaccompanied and sometimes together, which can produce some amazing improvisational surprises. As the show progresses, both Rathburn and his guest delve into their own original material. Rathburn will often draw from his award winning albums *Little Suns* and *Rockwells and Picassos*.



Rathburn with Steve White

Rathburn and his guest du jour do not rehearse beforehand, so the collaboration is completely spontaneous. While that could cause problems, Rathburn

sees it as part of the fun.



Rathburn with Dan Connor

"I look at it as an interesting opportunity and challenge. The guests I invite are usually pretty confident on their instruments. Most of them are guitarists and if they don't feel confident enough to play along on [unfamiliar material] they will just sing. Usually, I will play along with them and they will play along with me. It always turns out to be a great exchange regardless of whether they are the greatest guitar players in the world or just know enough to accompany themselves. They always add something to the mix."

While each show has been memorable, several stand out in Rathburn's mind.

"We had the greatest turnout the night Calman Hart was my guest. He's a very popular and likable guy. Calman is, of course, half of the Berkley Hart duo, but folks rarely get to see him on his own. He selected James Taylor as his theme artist and [Taylor] is just a universally appealing artist." Taylor also happens to be a personal favorite of Rathburn, so he particularly enjoyed

that evening. Another stand out was his performance with Jim Earp.

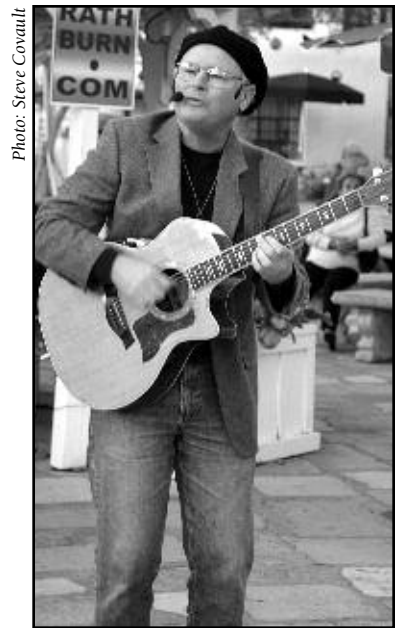
"There is something to be said for every one of [the performances in the series]. There have been so many great nights, I don't want to just name one person who was more interesting than the others because they have all been good. But the night that Jim Earp surprised me by playing my arrangement of the Beatles' "Eleanor Rigby" was just great. That was a highlight."

Sometimes the guest artist will select someone well known such as Jackson Browne, the Kingston Trio, or Neil Young. Other nights a lesser known musician might be selected. Dave Howard, for example, chose Nick Drake. Thanks to the theme artist concept, the audience is exposed to the music of three different songwriters in the same evening: Rathburn, his guest, and the theme artist. The variety offered is part of Rathburn's secret of success.



Rathburn with Peggy Watson and David Beldock

"[The theme artist concept] can be a growing thing. When they suggest somebody I haven't heard of, I have to go out and listen to the music [and learn it]." By the time Thursday rolls



Joe Rathburn

around, Rathburn, himself a quick study on guitar, makes it sound like he has been playing the material for years.

Rathburn clearly loves what he is doing and would love to see it expand. And now it just might be possible. Although Hot Monkey Love Café left its current location on El Cajon Blvd. at the end of last month, it will soon reopen in a new, much larger (5,000 square feet, including an auditorium!) facility, just blocks away from their previous location at 6875 El Cajon Blvd. Grand Opening week begins August 19. Rathburn is planning a Folkey Monkey Reunion Concert on August 24 to mark the transition.

"I'd like to bring back as many of the previous Folkey Monkey guests as I can and do it as a benefit to help with Hot Monkey Love's move. For specifics regarding upcoming performances consult: [www.joerathburn.com](http://www.joerathburn.com) or [www.acousticpie.com](http://www.acousticpie.com).

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# Anna Troy Follows her Bliss

by Bart Mendoza

There's no doubt about it. It's really hard keeping up with blues singer Anna Troy. Already four or five shows in to the week, and there's still the weekend to go. A constant blur of activity, it's a late Friday night in a La Jolla restaurant, a last minute booking. With little chance to let anyone know about the gig, there will only be a small crowd of regulars present this evening. But no matter. For Troy, any time spent making music is better than any time not. It's a drive that can lead her to play up to three gigs a day, while fitting her day job of teaching guitar lessons at El Rayo Guitar Works in between.

Okay, so maybe it's a bit of an oxymoron — the blues in La Jolla — but it works with both the diners and staff clearly enjoying themselves. A group of older surfer types seem particularly taken with some storming slide guitar work on an intense version of the standard "In My Time of Dying" and pay Troy the ultimate compliment for anyone playing a venue that serves food as its main offering. They stay and listen, post-meal.

"I definitely consider myself a blues artist, but I don't limit myself to one genre," she said after the show. "I just play whatever style of music seems to be working for me and inspiring me at the moment. I want my music to be soulful, with songs that people will remember because of a catchy phrase and melody or intriguing lyrical content. And I believe the blues accomplishes this with its powerful rhythm and melodies."

On August 13, Anna Troy will host a CD release party at Dizzy's for her debut solo album, *Ain't No Man*. The culmination of multiple studio sessions with such musical luminaries as bassist Robin Henkel, drummer Brian "Nucci" Cantrell and harmonica player Billy Watson, Troy delivers a superb disc full of self-penned tunes that shine in both melody and delivery. This show promises to be a notch above the usual release party concert, with a one-time-only line-up of special guests including Henkel and Watson as well as Gregory Page, Bushwalla, Nathan Jamieson, and Jeff Berkley.

Only 22 years old, Troy has spent a lifetime immersed in music. It's evident in her confidence and her brash, playful stage presence. Born in National City, in 1984, she's become known for her stand-

out guitar work but actually started out as a pianist. "I do remember being four and sitting at our 100-year-old upright grand piano that we had and tinkling away at the keys," Troy recalled. "And that is when my mom thought, 'We need to give her piano lessons.'" Troy played for eight years and has rarely touched a keyboard since, although she did take away one valuable lesson from the experience. "We had recitals a few times a year, so I got used to being on stage at a very early age," she mused.

At the age of 12, she switched to guitar. "I never really had a passion for the piano. It wasn't until I picked up a guitar that everything instantly started to click," said Troy. It was her father, Grateful Dead chronicler Sandy Troy, who provided her first musical direction. "Once I showed an interest in the instrument, my dad began to show me little things here and there." Not surprisingly, the first songs she played were originally performed by Jerry Garcia's band. "I think I learned 'Sugar Magnolia,' 'Ripple,' and a few others," she laughed. Once she mastered the basic chords, she took lessons from several respected local teachers including David Beldock and John Katchur; however, Ani DiFranco was a big influence. "During all of my teenage years, I was obsessed with Ani DiFranco. I spent hours upon hours with my guitar, figuring out her songs. I believe a lot of my guitar playing chops came from the time I put into mastering that playing style. She is a virtuoso in so many areas, especially rhythm and melody," she recalled.

Troy soon began to perform alongside her sister, Lindsey, occasionally joined by Eden Harrison or Lisa Sanders for a song at their shows. The pair became perennials at open mic nights at Miley's Coffeehouse in Poway and Java Joe's Ocean Beach location. Eventually, their brother, Sol Turpin, joined on bass. "He was my hero at that point. He is the one who made us practice and actually made us get our act together before a gig. Like making sure our harmonies sounded good," she said.

Interestingly, like most budding performers, their sets at the time consisted largely of covers. Perhaps uniquely however, the trio performed songs by other local artists, such as Sanders, Jewel, and Gregory Page. "I always leaned toward local music," Troy explained. "I wanted

something I could relate to. I wanted to listen to artists that I could actually go see play at a coffee house and then talk to them afterwards. I wanted to be like them." She proceeds to name a *Who's Who* from the local club scene, including the much missed Bug Guts, Candy Kane, and others. "[It was] their album, I would sleep with next to my pillow and listen to every night before I went to bed." These days, Troy cites notables like Blind Boy Fuller, Memphis Minnie, and Chuck Berry as influences, but she still spends any time that she's not playing herself, checking out other local gigs.



Troy with friend and mentor Robin Henkel

Troy worked next with Cindy Lee Berryhill, who secured the two sisters a demo deal with Warner Brothers. While they recorded three tracks, nothing came of the sessions. But the pair (only 13 and 15 at the time, respectively) soon attracted producers Harlan Lansky and Craig Bartok of the production company called Matrix Music Works. The Matrix soon secured them a deal with Elektra. In 2002

the Troys scored a minor hit with their song "What Do You Do?" and shooting a big budget video in Los Angeles (with Fleetwood Mac working next door), which was aired on MTV's TRL. They even started turning up in the pages of magazines like *Teen* and *Vogue*.

"It was very surreal," she recalled. "Honestly, I was really scared of losing my identity and individuality. I think my biggest fear was to be influenced into becoming something that I didn't want to be. All the glitz and glam we experienced during that time was meaningless to me." She describes a time spent riding around in limos and wardrobe budgets, walking down the red carpet at industry parties, and appearing in all the teen mags. The recording even garnered their producers a Grammy nomination. Luckily, when it comes to the music business, her cynical nature kept her from losing perspective. "The whole ass-kissing thing was so prevalent in this business, it seemed to be everyone's favorite way of getting things done," she laughed. "It was so amusing to my sister and me, that we titled our album, *Massaging Your Ego*. Sadly the union with Elektra Records was short lived, but Troy went solo and kept at her craft. It was a chance meeting with Robin Henkel at an open mic that led her to the blues. "He became my mentor," she said. "He has given me the foundation of understanding the fundamentals of what blues is all about. I have just taken those ideas and run with them."

For Troy, *Ain't No Man* is a labor of love. "I pretty much spent almost two years preparing this thing, from the time



Anna Troy

I started writing the songs for it," she remarked. "I wrote the songs for this album with a very specific purpose in mind. I wanted these songs to be powerful enough — and fun enough — to drive an audience crazy with excitement!" Taking a page from her blues heroes, Troy knows that her chosen genre is more about feeling than technique, though she has plenty of both. "When I listen to old blues artists like Memphis Minnie, T-Bone Walker, or Billie Holiday, I get so excited. My body instantly gets filled with all kinds of emotions, from sadness and happiness to longing and passion. Those old records make me want to fall madly in love and other times, they just make me want to party and have fun." Her love for both performing and blues is evident. "I want my audience to get from my music all the amazing emotions I feel from this powerful art form," she remarked. "If I can even come close to doing this, then I have accomplished my goal."

*Ain't No Man* is reviewed in this issue. See page 17.

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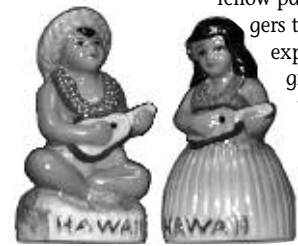




# UKULELES CELEBRATED AT THIRD ANNUAL FESTIVAL

by Liz Abbott

Although the ukulele is practically synonymous with Hawaiian Islands, the instrument is not Hawaiian at all; its origins are Portuguese, a descendant of the braguinha. In 1879 the diminutive instrument arrived on the shores of Honolulu along with a boatload of immigrants from the Portuguese island of Madeira who had come to work in the sugar cane fields. In celebration of the difficult four-month journey, one of the passengers jumped off the ship with his instrument and began playing folk songs on the wharf. Although his playing was primarily intended for his fellow passengers to



express gratitude for their safe journey.

ney, the natives present were nevertheless captivated by the sound of the instrument and how quickly and nimbly the man played it. The Hawaiians nicknamed this instrument the ukulele — or jumping flea — to describe the flying movement the hand makes when playing it.

It wasn't long before the ukulele became absorbed into the native culture, thanks largely to King David Kalakaua who loved the the instrument and became adept at playing it. Within 10 years the ukulele became Hawaii's most popular instrument. By the year 1900, practically every islander owned a one and more and more instrument makers were establishing themselves to meet the growing need.

In 1915, the year of the Panama-Pacific International Exposition in San Francisco, the ukulele really hit it big on the mainland. As one of the most popular attractions at the Exposition, the Hawaiian Pavillion featured several shows a day, highlighted by hula

dancing and native music played on the ukulele by the Royal Hawaiian Quartet. With 17 million visitors passing through, the instrument became an instant hit, eventually spawning a number of fads and crazes. Soon Tin Pan Alley songwriters were writing novelty songs about the instrument, record companies were releasing a flood of Hawaiian records, and instrument makers were cranking out inexpensive versions of the uke, barely keeping up with the demand.

Leading guitar makers from the mainland would soon jump on the band wagon and start building ukuleles, beginning with the Harmony Company of Chicago. Gibson and Martin followed suit, with fine, hand-crafted instruments. A variety of styles began to emerge: banjo ukes, metal ukes in the dobro style, bell-shaped ukes, mando ukes, and the curious ukelin.

Although the Hawaiian craze began to die down in the 1930s, the ukulele remained an important cultural icon. Ukuleles popped up in the design of dozens of labels, print ads, menus, and travel brochures. Ukulele manufacturers began to get more creative with their instruments, sporting images of popular comic strip characters or western movie stars on them. Between 1949 and 1969 more than nine million plastic ukes were sold.

Since its heyday, the ukulele has had several comebacks. During the 1960s Tiny Tim made a name for himself by accompanying himself on a ukulele as he sang ditties from the Vaudeville era. Today Hawaiian musi-



cians and entertainers keep the stringed instrument vital to the musical culture of Hawaii. The Internet is a veritable treasure trove of information about the ukulele, accessible just by typing in "ukulele" and hitting the search button.

Ukulele aficionados here in San Diego will have a chance to celebrate all aspects of the instrument at the Third Annual San Diego Ukulele Festival on Saturday and Sunday, August 19-20 at Shoreline Park on Shelter Island. Beginning at 10 a.m. on Saturday, attendees can choose from a variety of workshops, have the opportunity to play their instruments; and enjoy non-stop entertainment, featuring Henry Kaleialoha Allen, one of Hawaii's premier musicians and educators, Kimo Hussy, and Victoria Vox, a rising new star of the ukulele. A special highlight of the festival is a perform-

ance by the San Diego Ukulele Festival Orchestra, which made it into the *Guinness Book of World Records* last year for having the largest number of ukulele players. Kids can also enjoy a puppet show and hear the All Children's Ukulele Band play.

The Festival is organized by Earth Vision Productions, a non-profit organization. Part of the proceeds will go toward the donation of ukuleles and music instruction to Monarch School, a school for homeless children.

For more information, visit their website: <http://2shana.com/pages/uke-fest/2005.htm>.



Happy strummers at last year's Ukulele Festival



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by Yvonne Tatar

# California and Blue Highway Headliners at this Year's s u m m e r g r a s s

California and Blue Highway, two highly acclaimed bluegrass bands, will be the headliners at this year's Summergrass San Diego Bluegrass Music Festival, which takes place Friday through Sunday, August 25 – 27 at the Antique Gas and Steam Engine Museum in Vista. Let's take a look at these two prestigious bands.

Reuniting for this fourth annual festival California's appearance is sure to be a milestone event. From 1990 to 1996 the band's stellar sound was legendary when they were together full

Hickman on banjo, John Moore on mandolin, and Steve Spurgin on bass.

During the 1980s Berline, Crary, and Hickman formed B-C-H, a powerhouse trio although considered controversial at the time. They were not the traditional bluegrass band that was normally comprised of only fiddle, guitar, and banjo. "We were on the fringe," says Crary, describing the group's sound.

In 1990 they added Spurgin on bass and Moore on mandolin to round out the band. At that time they changed their name to California and became a "legitimate" bluegrass band, recognized worldwide for their bluegrass talent. In addition to being the three-time International Bluegrass Music Association's Instrumental Band of the Year, their distinctive style has been described as "driving bluegrass at

its finest" by the *Desert News*, "peerless, boggling" by the *Independent Weekly*, and "just jawdropping amazing" by the

*Salt Lake Tribune*.

Each of the band members have remained active in the music industry and they really enjoy it when they can get together. Summing up the band's feelings about reuniting this way, Crary offers, "When I get up on stage with California and take my trusted position on the far right, I look down and see that familiar Mt. Rushmore of noses there, and something clicks. We're together again and have found our groove." That groove is the band members of California reuniting one more time at this year's Summergrass.

Speaking of groove, the world-class bluegrass band Blue Highway, straight from the heart of Nashville, will also perform at Summergrass. Currently one of most esteemed and influential groups in contemporary bluegrass, the five-piece ensemble features Tim Stafford on guitar and vocals; Wayne Taylor on bass and vocals; Shawn Lane on mandolin, fiddle, and vocals; Jason Burleson on banjo, guitar, and mandolin; and Rob Ickes on Dobro.

Formed in 1994, Stafford first met Taylor when writing an article about him. From that time on they became friends and eventually, after Taylor freed himself from other commitments, the two formed a collaboration. A short time later Lane left Ricky Skaggs' band, and Ickes and Burleson joined to complete the group. Loaded with heavyweight songwriting talent in Taylor, Stafford, and Lane, the band's prestigious CD, *Still Climbing Mountains*, and their most recent CD, *Marbletown*, were nominated for a Grammy award. Both CDs feature original material for the most part.



Blue Highway (l. to r.): Wayne Taylor, Rob Ickes, Tim Stafford, Jason Burleson, Shawn Lane

Born in California, Ickes has written some instrumentals himself, such as "Mr. Goodbar," "Like Water," and "Monroe Bro." Rob, who grew up in the Bay Area, moved to Nashville in 1992, is a much sought after session artist, having played with numerous bluegrass, country, and jazz notables. He also won the IBMA's "Dobro Player of the Year" award seven times and brings a great energy to Blue Highway.

Good energy will be abundant not only from headliners California and Blue Highway but also from the other bands performing at Summergrass. The Stringdusters, the David Thom Band, Chris Stuart and Backcountry, Lighthouse, the Brombies, 117 West, Sheri Lee and Blue Heart, and Second Delivery will be on hand to contribute

to the three full days of great bluegrass music.

Aside from the performances, additional planned activities include the three-day Bluegrass Music Camp for Kids, workshops, instrument raffles, on-site camping, jamming, terrific food, and a vendor village — all this in the nostalgic outdoor setting at the Antique Gas & Steam Engine Museum in Vista.

For detailed information about Summergrass, including schedules, driving directions, camping, and tickets, call 858-679-4859 or visit the festival website at [www.summergrass.net](http://www.summergrass.net). This is an event not to be missed!



California (l. to r.): John Moore, Steve Spurgin, John Hickman, Byron Berline, Dan Crary

time. All bluegrass icons, band members include Byron Berline on the fiddle, Dan Crary on guitar, John

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Story and photos by Paul Hormick

As the heart of the rhythm section, the bass is the center of any jazz ensemble and, in ways, the most important of the jazz instruments. It is, therefore, something of an irony that jazz bassists are known not so much for their own performances as for the horn players and pianists with whom they share the spotlight. With this measure in mind, Bob Magnusson must be counted as one of today's most successful jazz bassists. He has performed with the likes of Art Pepper, Slide Hampton, and some of the other greatest names in jazz. In addition, he has performed occasionally with such pop stars as Natalie Cole, Neil Diamond, and Linda Ronstadt. An examination of his discography alone, with more than 150 recording credits, would be exhaustive. Magnusson speaks of these achievements in an almost off hand manner as though it were a commonplace thing to perform with Benny Golson or Mark O'Connor.

He remains a sought after bassist for performing and recording. Last year Magnusson performed for a concert recording in Mountainview, California, with pianist John Hicks and drummer Roy McCurdy. He recently recorded with tenor saxophonist legend Bud Shank, Dave Evans, and fellow San Diegan and pianist Mike Wofford. He is also featured on a 2005 live recording release, *Bouncing With Bud and Phil*, featuring Shank and fellow saxophone great Phil Woods. This year brings dates with Shank in Portugal and other places in Europe. At the time of this interview he was in the process of recording, along with Sue Rainey, Terry Harrington, and Jack Sheldon, with screen star Wilford Brimley. "He sings!" says Magnusson, revealing the surprise he found in the movie star's other talent. "And he just charms you to death."

The bass came to Magnusson in high school when he picked up an electric bass to play in his brother's blues band. The double bass was his next instrument after he heard Miles Davis' sublime classic, *Kind of Blue*, and fell in love with jazz. Soon thereafter Magnusson accompanied jazz euphonium player Gus Mancuso to Las Vegas. In this Disneyland for adults Magnusson shared the stage with Mancuso and began performing with other top jazz artists, including trumpeter Bobby Shew, and played in a number of show bands that are heavily featured in the entertainment capital.

At the age of 21, Magnusson got an opportunity that older, more experienced, performers would gladly line up for. Buddy Rich hired him as his bassist. "It wasn't because of my knowledge of jazz, but I could read every chart he had," he says, explaining how he, as such a greenhorn, secured the position.

His relationship with Rich was to turn

into the equivalent of an intensive college curriculum in rhythm. "Buddy didn't say anything for six or seven performances. Then he let me have it. 'Where's the fire?' 'You're dragging the beat!' he'd yell. And he'd throw in some of those expletives that he was famous for," Magnusson recalls. "He came from a military background and for me, coming from such a warm and caring family, a lot of that was hard to take. I wound up with a real love-hate relationship with him. I so admire him and have to thank him. He made me so aware of how to play good time."

If playing with Rich was like a college course in rhythm, the next three years — when he toured with Sarah Vaughn — were graduate school for the young bassist. Vaughn's drummer was Jimmy Cobb, the legendary drummer whose incredible time, musicality, and restraint were part of *Kind of Blue*, the jazz album that inspired Magnusson in the first place. "If I can get my beat where he is, that's what I need to do," Magnusson says as he recalls the challenge of working with such a master of time.

He also learned more about the art of creating more functional and musical bass lines from Vaughn's pianist, Carl Schroeder. "Sarah would have the band go off on this vast, long, blues that we would play for all the performances. Well, one day I was sitting down with Carl and said that I was getting tired of some of the things I was playing in the blues. Carl turned to me and said, 'Me too!'" Magnusson laughs as he remembers. "Carl said to me, 'What you're playing is just a bunch of finger crap.'"

That marked the beginning of Magnusson's master class into jazz theory while Schroeder helped him to understand the functionality of the jazz bass. Magnusson says, "What he had me do was to outline all the seventh chords — major seventh, minor seventh, minor seventh flat five, and all of their inversions. He also had me formulate a lick book, stuff I'd stolen from other players and stuff I came up with on my own. It brought me to a whole new level of playing. Until then I'd been flying by the seat of my pants."

All of these jazz experiences were laid upon a foundation of the classics. Magnusson had studied the French horn for 12 years, and his father was the principal clarinetist with the San Diego Symphony. He studied the double bass with local treasure and all around good guy Bert Turetzk as well as with bassist and conductor Ami Porat, Barry Lieberman, and Peter Rofe. And he has performed in the bass sections of both the Las Vegas and San Diego Symphonies.

On stage or in a club, Magnusson seems to be one of the most relaxed of performers. He sits and leans his instrument back in such



a way that his left arm hangs down from the neck as he plays. "It's something I learned from a classical bassist. I get all the pressure on the strings from the weight of my arm." In addition, he works efficiently in the execution of his jazz bass lines. He says, "The emphasis in my playing is on the contour of the line. Years ago I was working with Victor Feldman. He's got this book, which was basically one of those *Piano for Idiots* books. I had been playing piano, moving my left hand around to change the chords. And he shows you how, with one note change, the whole color of the chord changes. Instead of moving your hand, you just move one finger." Magnusson calls this economy of motion and applies it to the bass. "I realized that I don't always have to start a measure on a root, that if the line I'm playing is not taking me there, I can start with another note. Seventy-five percent of the time I wind up on the root, but about 25 percent of the time I'm starting the measure with something else."

Magnusson tells one story in particular story about how he learned to play with such ease. He was taking lessons from Frederick Hughart and also performing with him in the San Diego Symphony. "I was the last bass in the section, and Fred, who was a great bass player but who was semi-retired, was reading

off the same stand with me. We had this difficult passage of ascending fifths E-flat, B-flat, and F, a fast *ostinato* that we played over and over. Well, out of the corner of my eye, while we bassists were moving our arms up and down the neck, I see Fred, and there's nothing — no movement at all. What he'd done was move his thumb position down to play the E-flat on the A string, which made it possible to reach the other notes easily. At my next lesson I asked him about it and he said, 'I'm just naturally lazy,'" Magnusson laughs as he remembers. "That was the starting point where I built my concept of economy of motion."

In 1975 Art Pepper told Magnusson that he wanted to work with the bassist and asked him to move from San Diego to Los Angeles. Magnusson jumped at the chance, although he admits it was a financially risky venture. He says, "I was married with two children, and all I had was enough money for the first and last month's rent." The venture nonetheless

"I want [my] recognize the experience of and falls. For the command of your a command of and your ability line





# Walking the Beat with Bob Magnusson



proved fruitful. He recorded, toured, and performed with Pepper through 1980. In a town where every musician will tell you about his or her latest recording project or studio work, Magnusson was unusual in that his focus was on performing. "If I had wanted to record, I would have used my electric bass a lot more," he says. "But mostly it stayed in its case

underneath the bed. I just wanted to play jazz, this music that I love." His reputation grew by playing with jazz notables Pat Williams and Johnny Mandell at some of Los Angeles' hottest jazz spots, such as Dante's.

Although he was performing regularly, by 1983 Magnusson

felt that his quality of life would be better if he returned home. Life in San Diego is a lot slower and sleepier than in L.A., but he would keep busy as soon as he and drummer Jim Plank formed the house rhythm section at Elario's, the nightspot that kept La Jolla jumping for years. Week after week Magnusson and Plank backed up Art Farmer, Hank Jones,

recorded with all of them. Lately he can most often be found — usually three times a week — playing with Latin guitarist Jamie Valle.

When he's not playing music you might find him in Ocean Beach, down past Newport Avenue on his surfboard, catching some waves. He first took up the sport in junior high school and rediscovered the fun of shooting the curl on a recording trip with Sprague to Hawaii.

All the knowledge Magnusson has accumulated over the years — through his rough and tumble work on stage and the dressing down that he received from his elder musicians — has been passed along to the next generation of jazz bassists. For close to 20 years he has been a faculty member at the Musicians Institute in Hollywood. He teaches part time at San Diego Community College and is an adjunct professor at Point Loma Nazarene University. "I try to get [my students] to work on their evenness of time," he

explains. "I want them to recognize that the human experience of rhythm rises and falls. For that you need a command of your instrument, a command of your faculties, and your ability to choose lines." He has compiled this knowledge in the instruction book he wrote titled *The Art of Walking Bass*. Understanding that the beginning jazz bassist is often intimidated by *semiquavers* and *glissandi*, Magnusson kept the notation simple. "The whole book uses quarter notes," he says. "I want them to concentrate on the contour of the line."

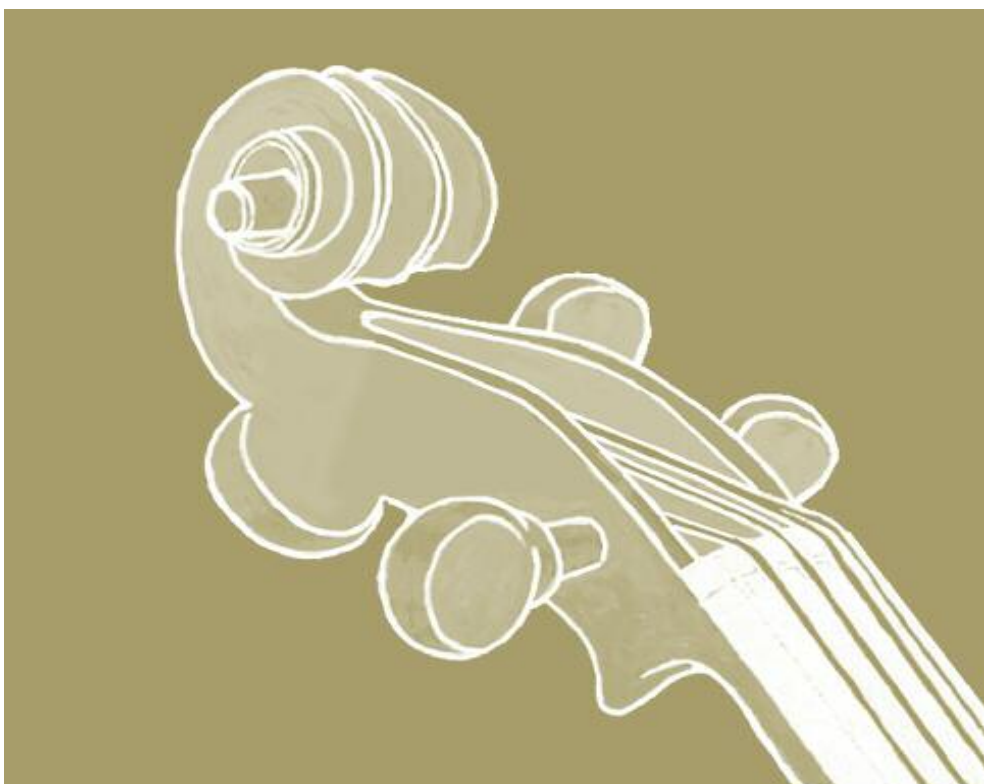
Because most of his students are interested in popular music and jazz, their emphasis is on *pizzicato*, but Magnusson believes that they need a better understanding of their instrument. "To this day I won't take students if they don't play with the bow. The bow is the heart of the instrument. If they can hear those notes from an arco, their jazz playing becomes more articulate," he says. He adds that much of what he emphasizes regarding the concept of tone and supporting the sound of the instrument came from his study of the French horn.

As he talks about his teaching style, Magnusson notes that his study of the jazz bass was unique and that he was lucky to learn from the best by performing with them. He claims, "I learned how to make the rhythm feel good, to have that bounce, and to play music that makes people want to tap their feet."



Kenny Barron, and Joe Pass, to name a few.

Since the early 1980s Magnusson has been involved in Road Work Ahead, an aptly titled organization for touring musicians. Finding the idea of a band leader an anathema, Magnusson, along with drummer Plank, guitarist Peter Sprague, and pianist Bill Mays, formed the band as a leaderless cooperative in which all members share in composing and arranging. *On the Road Again*, their most recent disc, was released last year. A similar recording cooperative agreement with Sprague and others, in which the musicians agreed to give each other free studio time, made it possible for Magnusson to produce his own CD, a rare offering for a jazz bassist. Line up all the great local jazz talents, from Holly Hoffmann to the Hot Club of San Diego, and Magnusson has either performed or







# Bluegrass CORNER

by Dwight Worden



## SUMMERGRASS

Summergrass San Diego, Southern California's premier bluegrass music festival, will take place over Friday, Saturday, and Sunday, August 25-27, at the Antique Gas and Steam Engine Museum in Vista. Look for headliners **California**, three-time International Bluegrass Music Association instrumental band of the year, and **Blue Highway**, this year's grammy nominee for Best Bluegrass Album, to really knock out the audience.

**California**, which includes Byron Berline on fiddle, Dan Crary on guitar, John Moore on mandolin, and Steve Spurgin on bass has been described as "driving bluegrass at its finest" (*Desert News*); "peerless, boggling" (*Independent Weekly*); and "just jaw-dropping amazing" (*Salt Lake Tribune*). Featuring Tim Stafford on guitar, Shawn Lane on fiddle and mandolin, Jason Burleson on banjo, Wayne Taylor on bass, and Rob Ickes on dobro, **Blue Highway** has won many awards, including IBMA, SPGMA, DOVE, and Grammy, and boasts three top songwriters



Blue Highway's Rob Ickes at the Grand Ole Opry

(Wayne Taylor, Tim Stafford, and Shawn Lane) as well as multiple winner of the Best Dobro Player of the Year Rob Ickes. This band can do it all, from great traditional bluegrass to stunning

originals, firecracker instrumentals, and moving gospels. Blue Highway "can make your heart soar even as it's breaking." (*Entertainment Weekly*).

Summergrass will also feature the **Stringdusters**, without a doubt the hottest bunch of young pickers out of Nashville. Chances are that years from now you will say, to the awe of your friends, "I heard the Stringdusters up close way back in '06 at Summergrass." Other top talent includes San Diego local **Chris Stuart and BackCountry**, who will present their outstanding music that regularly scores well on the national bluegrass charts. Rounding out the lineup is **Sheri Lee and Blue Heart**, featuring Sheri Lee's beautiful vocals; the **David Thom Band** from San Francisco, featuring Paul Shelasky on fiddle; the **Brombies**; and top local bands **117° West**, **Second Delivery**, and **Lighthouse**.

Summergrass will also offer its usual appealing complement of on-site camping, food, craft and music vendors, a three-day Music Academy for Kids, tractor parades, an instrument raffle, and other fun activities. Order your tickets and camping on line at [www.summergrass.net](http://www.summergrass.net). If you only go to one blue-

grass event each year, this is the one!

## TELLURIDE UPDATE

Last month I wrote to you from Telluride, Colorado, where my band, **Second Delivery**, was entered in the band contest. There were 10 bands who competed from all over the country and Canada, and some very hot pickers and singers. The top four bands went on to the finals and Second Delivery finished fifth so we just missed the cut. We had a great time and met some wonderful friends and will be trying our luck again this month at the Rocky Grass band competition in Lyons, Colorado. Wish us luck!

## SUMMER POPS PRESENTS RICKY SKAGGS AND KENTUCKY THUNDER

On August 4 and 5 the San Diego Symphony, through its Summer Pops series, will present **Red, White, and**



Ricky Skaggs

**Bluegrass**, featuring **Ricky Skaggs and Kentucky Thunder**.

For tickets and info surf to: <http://www.sandiegosymphony.org/summerpops/event.php?id=7>. Of local note, two of our own San Diego bands, both scheduled to appear at Summergrass this year, will also perform at the Pops event; **Second Delivery** will be playing on Friday, August 4, and **117° West** will be playing on Saturday August 5.

## WANT INFO ON LOCAL BLUEGRASS?

For information on all the local bluegrass happenings, be sure to check out the new San Diego Bluegrass Society web page at [www.socalbluegrass.org](http://www.socalbluegrass.org) where you will find info on local weekly bluegrass events, special concerts, band info, membership info, and more, including an easy-to-use on line process to submit your gig to the calendar. And, check out the North San Diego County Bluegrass and Folk Club at [www.north-countybluegrass.org](http://www.north-countybluegrass.org), for all their happenings.

While you are at it, stop by Wayne Rice's **KSON Bluegrass Bulletin Board** at: <http://www.waynerice.com/kson/bgevents.htm> and you will know everything there is to know about local happenings.

Keep pickin' and see you at Summergrass!



# The Zen of Recording

by Sven-Erik Seaholm

## WHAT IS ZEN?

Sven, Sven  
Where have you been?  
Back in the studio  
Practicing Zen

— Carlos Olmeda

Ah, yes...the time honored tradition of the summer cold. Its inconvenience is eclipsed only by the utter irony of its timing. I mean, it's not like I was herding 40 third graders through driving rain in the middle of March. Or standing in an inhumanely crowded subway car, pressed up against some unfortunate soul with bloodshot eyes, whooping cough and a runny nose in late October. Or even touching a suspicious looking doorknob at an urgent care clinic in the dead of winter. No...I was simply minding my own business, working full time on (fellow *Troubadour* staffer) Simeon Flick's upcoming album, squeezing in work on my own record in the off days, and running around with my wife Gail, rehearsing and playing with The Wild Truth, practicing and performing solo/acoustically, partying with my friends, and working some more for other clients in whatever remaining time that was left over. Pretty much the usual. So what gives? Well, at least I have a little time for introspection in between marveling at the seemingly alien nature of the things coming out of my lungs this week.

Don't get me wrong: This month's column is NOT about ME. Nor has any other been. Rather, all this "sage" advice, observation, and commentary are rendered from the perspective of someone who has devoted his musical career not only to songwriting and performing, but also (most applicable to this column's readers) to the art of record production and recording. That said, this month's informational dissemination will probably appear to be a bit more "me" centric than others, so let me offer my sincerest apologies for any apparent conflicts of interest that might arise from the following navel-gazing contemplations and (attempted) explanations. If after reading this entire article you still feel as if you've been had, well... you probably have. I'm sure you'll get over it sooner than I will this awful cold, anyway.

Let's start with the title. Why is this column called "The Zen of Recording"? Am I a Buddhist? No. In fact, although I consider myself to be a deeply spiritual person who believes that we are all a part of some uni-

versal intelligence, I'm pretty much religion free. Or maybe I'm omni-religious in the sense that I'm pretty much in favor of whatever helps folks become better people without bringing harm to anyone.

Why Zen then? One definition of Zen I found on the Internet had this to offer:

**Zen** (*noun*): a Buddhist doctrine that enlightenment can be attained through direct intuitive insight.

Hmmm...okay, we've already addressed the Buddhist part, so let's stay with the dictionary for now and hit some of these other words:

**doctrine**: (*noun*) a belief (or system of beliefs) accepted as authoritative by some group or school.

**enlightenment**: (*noun*) education that results in understanding and the spread of knowledge.

**intuitive**: (*adjective*) spontaneously obtained through intuition or prompted by a natural tendency.

**insight**: (*noun*) clear or deep perception of a complex situation.

So how is Zen's doctrine of "enlightenment through direct intuitive insight" attained? Well, to REALLY oversimplify things, primarily through meditation.

**meditation**: (*noun*) continuous and profound contemplation or musing on a subject or series of subjects of a deep or abstruse nature.

Ooh, now THAT'S a cool word:

**abstruse**: (*adjective*) difficult to penetrate; incomprehensible to one of ordinary understanding or knowledge.

I can even use that one in a sentence: Since the dawning of my interest in recording, there have always been **abstruse** situations that have arisen. It has been at these times that the creative process has been effectively halted and whatever pursuits this



Sven-Erik Seaholm

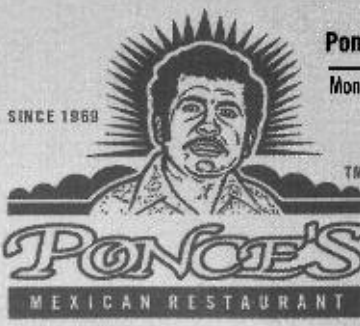
creativity has been in service of essentially halted. In my personal experience, the solution to these problems has been arrived at through a combination of meditation, education and communication. After 25+ years of working to overcome such obstacles on a near daily basis, I feel compelled to share this enlightenment with my fellow artisans and craftsmen. I do this because I see the world (or the previously mentioned universal consciousness) as a simultaneously ugly and beautiful place, and I'd like to decisively tip the scales toward the latter. Helping other like-minded individuals to get there faster and easier just seems the most logical path.

This is not meant to infer that I know it all. I've said before that the further you get, the further you see there is to go. Consequently, the proverbial grain of salt is always encouraged to be in the reader's possession when attempting to glean definitive answers from this column.

So it is by my definition that the Zen of recording is the ability to directly bridge the artist's vision to listener's ears. In essence, to become so intuitive with the art of recording that it actually becomes part of the creative process itself, thereby rendering all the instruments, wires, plugs, hardware, software, etc. invisible and meaningless to the end result.

Now don't you feel just a little bit enlightened?

Sven-Erik Seaholm is an award-winning independent record producer ([www.kaspro.com](http://www.kaspro.com)), an award-nominated singer-songwriter ([www.svensongs.com](http://www.svensongs.com)), and a full-on rock & roller ([www.thewildtruth.com](http://www.thewildtruth.com)) who will sleep when he's dead.



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# Hosing Down

by José Sinatra

## THE LAST LENNON (FOR NOW)

I had wished from the start, upon accepting the role of John Lennon in the musical *Rock and Roll Heaven*, that my labors would lead me to a new and profound understanding of Lennon, the Man. I wasn't after recognizable character traits and mannerisms or tossing the audience obvious, familiar facets of an admired artist — I took the role for the selfish thrill of actually being able to *become* John Lennon for two hours or so, several times a week in the very town where John lived his legendary 18-month "lost weekend."

I'm pleased to report that my wish has come true. Not only that, but *Rock and Roll Heaven* has just won Best Staged Musical at the Los Angeles Music Awards (to be presented in November).

Now please, I'm not saying that my current understanding of the actual leader of the Beatles is entirely complete, that I now know John Lennon better and understand him more fully than anyone else on earth. I'm just saying that I know and understand him better than you.

Reaching this point involved careful planning as well as a willingness to discard many of the activities that have made the life of José Sinatra so thrilling, so enviable, so delicately and deliriously putrescent. (My apologies to Barbarella.)

Your average actor would no doubt rent some videos like *Yellow Submarine* or *Beatlemania* because your average actor is usually illiterate, preferring to formulate a character through obvious visual cues, the sort that a potato would easily manage had it but eyes. *No*, I decided that in this case (as in life), the Truth would stem from the Word, and so I set aside many precious hours and days to actually *read* about the long-dead superstar whose message of peace, love, and narcissism is as potent today as it has always been to Madonna, whom Lennon seems to have shamelessly stolen it from.

Finally, I had the opportunity to read for the first time many of the books that have lined my walls for up to 40 years while serving their intended function as interestingly decorative, three-dimensional wallpaper. What a bonus now! I thrilled, to glean knowledge from them!

Invaluable in my education was Tony Sanchez's *Up and Down with the Rolling Stones*, a tell-all diatribe from a disgruntled dealer and confidant to the real Bad Boys of Rock and Roll (or, truth be told, in this case, primarily Roll). John Lennon is mentioned briefly a few times in the text, and there could be no greater gift for the modern-day researcher: a chance to take these brief mentions of the man and isolate them, interpret them, expand upon them in the mind until a clear picture forms and the truth is revealed. I realize now that I owe Mr. Sanchez far more than that money, which must have slipped my mind when I left New York so long ago. (If he happens to read this, hey Tony, please contact me. I've still got the cash and more, if you catch my drift.)

Not clear on exactly which Dakota Lennon was living in when he decided to quit recording, I spent a week each in North and South Dakota, walking and meditating



Photo: Jesse Egan

The allegedly stable Mr. Sinatra (left)

through the hills and houses after dark until I was arrested for breaking and entering (an activity I recall Mr. Lennon had some personal knowledge of *vis a vis* his one-time secretary May Pang. You see, it's *all* relative . . .).

I flew to New York where I skipped along a section of Central Park known as Strawberry Fields, a location that obviously inspired not only the Beatles' *Penny Lane* but probably also the Cowsills' *The Rain, the Park, and Other Things* and Thugmaster JZ's haunting *Gimme Yo Wallet, Crackuh*.

I planned a trip to Liverpool, England, but didn't want to have to get any shots (in this day and age, you never know where those needles have been!), so instead I spent 48 hours or so with a delightful young Beatle fan named Zina at her cottage on Liverpool Court down in Mission Beach. By this time, the Lennon persona had so overtaken my own, that Zina insisted that I start calling her Yoko, which I finally did upon my departure for what I assured her was merely an 18-month weekend to find something I had lost.

Which I did find rather quickly, as it turns out. Contemplating the somewhat raw cover of Lennon and Ono's album *Two Virgins* one Saturday evening when *Cops* and *America's Most Wanted* were pre-empted, I suddenly saw the missing piece staring me in the face. So cruelly and traumatically shorn . . . from my own infant body, now Lennon proudly displayed his own English foreskin as an adult as if taunting me with something I could never again have. And it was now something I knew I must have on stage, even if hidden from the audience, if I were ever to do Mr. Lennon justice.

I considered surgery and avidly perused the modern weekly yellow pages of cosmetic alteration (*The Reader*) to no avail.

What would José do, I wondered and that lost Hose part of me came up with a perfectly practical solution. A condom, snipped twice with a pair of scissors, and a bit of paint, and soon enough I'm on stage with a secret that might bring tears to the real Yoko's eyes.

All this, my sweethearts, is about the secret of dedication. Clarity of vision, the ruthless pursuit of fame.

Once it catches you, it's got you for good. If someone someday comes up with a musical about Britney Spears, I've got some really nifty ideas. Note: *Rock and Roll Heaven* has transferred to the Stella Adler Theater on Hollywood Blvd. at Highland in Los Angeles. Show are



# RADIO DAZE

by Jim McInnes

## THE JAZZ SINGER

I just found out that Peggy Claire passed away on July 18 after a two-year battle with lung cancer. And again I thought, "Only the good die young." It was just a few months ago that another of my musician friends, Buddy Blue, checked out. Ironically, it was at Buddy's memorial that I last saw Peggy.

I met Peggy at the 2001 San Diego Music Awards, where she was a presenter for one of the jazz categories. We hit it off that evening and over the next few years I'd run into her at various night spots where Modern Rhythm was playing or we'd exchange emails about music and the people we knew in the music scene.

She was a real night owl. She told me she never got up until 3 in the afternoon! That's living the legendary jazz lifestyle. And Peggy Claire was a jazz fanatic. Her business card featured a picture of her dressed like a torch singer, clutching one of those old RCA ribbon mics. It could have been taken in the 1940s. The card said: Peggy Claire, Jazz Singer. For 15 years she did a show called "Vocal Spotlight" on KSDS, Jazz 88.3. Unfortunately, I never got around to listening.

I did get to see her perform, though. I saw Peggy with a band of crack jazz players when she performed last year at one of her own benefit concerts at Humphrey's Backstage Lounge. I remem-



Jim McInnes

ber thinking how delicate she looked. She spoke barely above a whisper when introducing the songs, and she couldn't quite hit some of the notes, but that's to be expected when you have an incurable lung disease. What really rattled me, though, was that the crowd just jabbered on, almost yelling in some cases, while poor Peggy struggled to get through her set. It was the most egregious display of bad manners I've ever experienced. If it's a rock band playing, that's one thing, but to watch this poor, terminally ill woman struggle to get her songs across to a room full of boorish madmen, my blood boil. She deserved much, much better.

My last contact with her was a couple of months ago. I sent her an email and asked her how she was doing. Her reply was a simple, "I'm real tired, darlin'."

Bye-bye, Jazz Singer. We'll miss you, darlin'.



Peggy Claire

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# ACROSS THE INTERNET & AROUND THE WORLD

BY RICHARD F. BURRELL

Two months ago the *San Diego Troubadour's* June issue featured an article about the radio industry in San Diego and the relation of that industry to local songwriters, musicians, and independent artists. Unfortunately, the response from local radio stations was less than enthusiastic with regard a topic that comprises the very premise of the *Troubadour*, i.e., to showcase the wonderful diversity of local talent within myriad music genres.

As the new kid on the block within Southern California's radio broadcasting industry, RadioASB is extremely committed to local talent and independent artists, and we feel very strongly about fostering an environment that supports and encourages the creativity of emerging artists within our community.

As RadioASB marks the midway point of our first year "on the air," the importance of our sense of community has most certainly become quite clear. RadioASB has embraced local talent right from its very first broadcast last December, and it was shortly thereafter that one of San Diego's finest artists, jazz musician extraordinaire Chris Klich, facilitated an introduction that led to a liaison with the *San Diego Troubadour*. This liaison subsequently led to a joint effort with the Troubadour in support of the 33rd Annual Adams Avenue Roots and Folk Festival last April. The collaboration also provided considerable exposure for many gifted local, regional, and national artists, which in turn led to RadioASB coverage of music events and artist performances well beyond the borders of San Diego County.

And so it has gone throughout the first half of this year, initial local introductions and events leading to an ever expanding horizon of opportunities across the U.S. As we now focus on opportunities that will take American Songbook Radio into myriad new communication channels, we would like to take a moment to express our sincere appreciation and reaffirm our commitment to the San Diego music scene's "best of the best."

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# Letters from the Road, Part 3

by Will Edwards

What Will Be, Will Be

Soon, it will have been over three months since I returned from my West Coast tour. In my spare moments since then I've been focused on my third full-length CD release. I was optimistic about finishing it in May. But, already June is upon me and I see more road ahead of me than behind me. The passing of time has a way of shaping my enthusiasm into raw determination. It's really the only way I get anything done. Besides, I don't want to put this record out until its been given a fair chance to mature. That will take time.

Art takes time because it requires expression and eloquence. The process of expression is at the heart of this final installment of my Letters from the Road trilogy. During my recent tour and throughout my five-year music career, each experience has imparted a little piece of knowledge that promises new and better results if I can rework my strategy and just try again. I hope to present some new ways of thinking about the process of making art. For me, the very process of becoming an artist is now what gives me the inspiration for my art. It seems like a very subtle joke sometimes. Other times, it seems like a masterful design.

Someone told me that the major labels have never signed a new act over the age of 32. This, along with the fact that the average lifespan of a pop star is only a year or two, makes fame seem like an unlikely long-term goal. At the same time, more and more artists are popping up every day so there are more people to compete with for gigs, studios, producers, radio stations, and press. Everyone tells you that it's who you know, not what you know. But, I ask you, does that sound like expression? Perhaps the industry is a diversion rather than an opportunity?

## The New Industry

There are, however, new opportunities taking shape. There is a new industry and it's much more conducive to expression and creativity. It is an industry that is made up of lots of individual artists working independently. This new industry is analogous to one of its most important cornerstones: the Internet. The Internet is, after all, a collection of ideas that are assembled in no particular order. The Internet isn't owned by anyone or supervised by any individual, firm, or agency. It is simply the result of people's contributions and it is always becoming something else. This kind of environment is a greenhouse for expression.

Because of the Internet, there have been dramatic and irreversible changes

in the old recording industry, an industry that has grown so fat that, like the Roman Empire, they are immobilized by their own possessions. The Internet has upset the old distribution chains (read \$\$). It has also upset the established paradigm regarding music production, copyright, and artist rights. Napster has already been invented, destroyed, and reborn. iTunes is a household name. Everyone has their own mp3 player. In the near term, it would appear that the changing of the guard has more or less happened.

But, I think we've just started to scratch the surface of this new industry. A few minds out there see the future of the Internet unraveling. But the ultimate destination is completely unclear in the collective conscious – where it will do its best work. We are witnessing this new industry in its embryonic stage. The ways in which the Internet will change music distribution and sales is important. But it's almost incidental as to how it will change the availability of not just music and art but of information and ultimately, if I may be so bold, our ability to subjectively determine our own "truth." We have a ways to go before the new industry has even matured into its infancy. Now is a good time to get on board. Don't worry, there's still time.

## The Undiscovered Country

All of this is good news for the independent musician and music fan alike. We are empowered in amazing new ways. The old paradigm for an independent artist involved recording an expensive demo and then trying to get it onto the desk of an industry fat cat. If you wanted to tour, it involved trial and error, as there was no way to find a gig in a town you'd never been to. But these days a person can make a great demo, dirt cheap. They can find out where to play by sitting down at the local library computer and logging onto the Internet. Then, they can setup a website or a myspace page and start selling and distributing their music right away. It still takes time to make the art but there are almost no barriers to making it available to the public.

The true potential of this new approach to music production remains largely undiscovered – a frontier. The unknown usually has to gain a bit more ground before everyone's on board and new technologies always breed new challenges. After they invented the car, suddenly we had to start setting up streetlights. One of the most difficult challenges in the new industry is getting

heard (an age-old problem). Just because you've got a myspace page doesn't mean that anyone will visit it. However, this question is not unique to the music industry. It is the case in all professions that rising above the crowd is always difficult (and only a few people manage to succeed). This is true whether you are a politician, a travel agent, or a coffee shop.

However, these new challenges don't negate that fact that in the old industry, music became homogenized, sterilized, and predictable. Power rested in too few, incapable, hands. In this new era independent musicians undoubtedly have more room to find their natural voice and expose their creativity, unhampered by omnipresent commercial "interests." Those hungering for art can find it more readily because the critical tools of exposure are inherently shared and practically free.

## Community Manifesto

In America so many people long for music that moves them and takes them down the road less traveled. Sometimes they want to be thrilled or understood. Everyone wants to be inspired. Music is one of the vehicles that makes all this possible. The new industry is taking shape around the artist-listener connection. For the first time in 50 years art is the commodity rather than the ability to put it on a fat cat's desk. This is because it is cheaper and easier to record, manufacture, and distribute music than any other time in history. Also, for the first time in 50 years, our listening options aren't limited to the limp offerings approved by a few jaded record or radio executives. With Internet radio and podcasting, your options are expanding without limits practically by the hour.

So, with knowledge and power comes responsibility. Far be it from me to obligate anyone to do anything. In fact, I really don't like being told what to do, so I don't like to give instructions either. But, I do see a bright future for art and music based on the synergy between creative people and the Internet. I see a future where more singers travel from place to place sharing their stories, art, and songs. They aren't necessarily pop stars and they don't have endorsement deals from big-name manufacturers either. Instead, they are well respected by people who are actually hungry for their unique creations. And that connection will help facilitate the flow between disparate groups of people. Over long periods of time this will contribute to people from one place knowing and understand-



Will Edwards

ing people from other places better.

Homer (of Iliad fame) used to recite the Odyssey from memory. His stories were filled with nuance, adventure, passion, and danger. The themes in the Odyssey are common and understandable to most people. I hope that many of my friends and comrades redefine their potential outside the old paradigm and find the opportunity to connect with their audiences with the kind of social influence that Homer had. I hope that, as the power and influence of the sales-minded record industry diminishes, musicians will escape the yoke of expectation and discover their unique voices.

Consider this hypothesis – society really only needs so many celebrities. Just like it only needs so many high-profile politicians. Maybe, like politicians, we have an obligation, as artists, to use our talents in the best way possible – for social gain not just personal gain. Art and celebrity are not synonymous. I was

in a grocery store line with a friend of mine recently and the tabloids at the counter captured our attention. They were all about the hunt for just one good photo of Brad Pitt and Angelina Jolie before the birth of their child. My friend said to me, "I'd hate to live that life. I'd like to be well-respected among reasonable people." I thought that was a good way of putting it. Not every message is for the same audience.

Will Edwards built Tangled Records in 2003 in order to help more artists find their voice and their audience. He also started 3dB Studios where he records and produces independent music. You can find out everything you might want to know about Tangled Records online at <http://www.tangledrecords.com>. You can find more about Will Edwards as an artist at <http://www.willedwards.net> or email him at [wil@willedwards.net](mailto:wil@willedwards.net).





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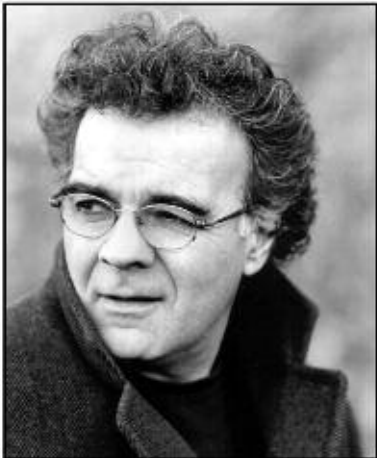
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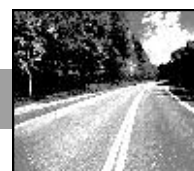
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# Asleep at the Wheel: Swinging through the West

by Raul Sandelin

The story of American music reads much like a story from the Bible. In the beginning, nothing was really parted or separated or fit into impenetrable compartments to be forever marketed as such by some corporate Yaweh. Music simply crept along innocently, absorbing itself from time to time, morphing as it blindly bumped into new regionalisms and other styles. Yet, especially after World War II, the seas were parted and the various charts, e.g. the country charts, the pop charts, the R&B charts were hardened into isolated entities much like the animals on the Ark. Ironically, this all comes a scant two decades after the Great Flood in the Mississippi Delta, an event that caused many to think that, maybe, Jesus really was about to make his sophomore descent.

By the 1960s, the divisions in American

music were drawn like warring nations on either side of the River Jordan. You may not find this comparison fair. But, I was channel surfing a while back, and, flipping through the channels, I first stopped on the almost stiff image of John Coltrane in clear-as-a-bell black and white. It was the JC Quartet on the Steve Allen Show. With all intentions of returning soon, I continue flipping forward, landing soon on a rerun of the Beverly Hillbillies, featuring the whole Clampett Clan in full musical glory- Jed on fiddle, Jethro on washline bass, Ellie May on spoons, and Granny blowing into a jug with three Xs on it.

The two images, the two quartets seemed so different. On one hand, there was the reserved elegance of Trane's band — Tyner, Davis, and Jones — all in their suits, but-toned down yet brooding as the punched their way through "Afro Blue."

On the other hand, you had the cracker

combo yuckin' it up as if celebrating the fact that they were the first of their gens to be walking upright while not dragging pollywog tails behind them.

Filmed at the same time — the mid-1960s — these two segments symbolize how far jazz and country music had grown apart from each other. At this time, Nashville had scooped up any echoes of regional dissent and repackaged the music of the country much like Disney had culturally redone antebellum Dixie with "Song of the South." Country music was whiter than a sun-bleached Saltine and cultivated its image with the sophistication of lemonade in a mason jar. Jazz had followed the militancy of Miles' generation. It was revolutionary and subversive. It was also starting to pose a bit as it helped redraw the lines of a post-Civil Rights nation. Jazz was left-wing. Country was right.

Yet, there was a time when the two musics merged freely while falling in front of and behind each other on early-radio's song lists. Charlie Parker for one had a well-known, jukebox fondness for country music's whiskey-soaked, love-lorn story-lines. And, lest we forget that Huddie Ledbetter, the ol' Ledbelly who gave us the blues ballad and the prototype for skiffle, was billed as the first "country" musician to tour Europe. Both genres in fact were borne of the South. And, whether it was a honky-tonk or a toe party, both of these musical styles knew how to swing, swing, swing. And, no one this side of New Orleans swung more than Bob Wills and the Texas Playboys.

Thanks to the apocalypse we call hip-ppiedom; *The Partridge Family* on TV; and the various early hybrids of indie and alt artistic movements, not to mention the fact that Willie and Waylon kissed off Nashville for Luckenback, Texas; the rigid categorization of American music started to soften by the 1970s. And, as walls fell, and a new-found taste for regional flavor again flourished, so too did the search for the roots of American music.

It was in the early-1970s then that Bob Wills' spirit was revived as the outlaws and anti-Nashville Texans made it possible for a band like Asleep at the Wheel to emerge. Truly Wills' disciple, if not BW's ghost altogether given the uncanny resemblance, Ray



Asleep at the Wheel; left to right Elizabeth McQueen, Ray Benson, David Sanger, John Whitby, David Miller, Jason Roberts, and Eddie Rivers

Benson was primed to take center stage and lead a new generation along the trail of Western Swing.

Asleep at the Wheel started out in 1969, the same year that Ritchie Havens and the Who appeared on the same stage at Woodstock. It first cut vinyl in 1973, and, by 1975, AATW had landed on the country charts with "The Letter That Johnny Walker Read." The band has gone on to garner eight Grammy Awards since. In the 1990s, Ray Beson, now the only original member, came full-circle with an homage to Wills and his Playboys with *Ride With Bob*, which featured a *Who's Who* of country music including the Dixie Chicks, Tim McGraw, Reba McEntire, Merle Haggard, Dwight Yoakam, Shawn Colvin, and Lyle Lovett.

More though than just a Bob Wills tribute band, however, AATW truly brings us back to an Americana that didn't know the modern genres and boundaries. Benson can throw jazz voicings atcha that are closer to George Benson than they are to the lulling jazz swing that provided the undercurrent of the Wills sound. In addition, there's a "heapin' helpin'" (and you thought I forgot all about the Beverly Hillbillies) of boogie, blues, and East-of-the-Ozarks plain ol' honkin'. Benson has even gone out on his own to record with the likes of Suzy Bogguss whose 2003 album *Swing*, a partial tribute to jazz' golden age, features songs by Duke Ellington, Nat King Cole, and Billy Holiday. It's musical gestures like this that show not only the cosmopolitan nature of Benson and Bogguss, but also of Austin, Texas, where Asleep At The Wheel now hangs its hat and where Benson holds court in his own studio.

So, 22 albums after their 1973 debut, AATW is still going strong and breaking

down false barriers at every two-step. But, after some 80 personnel changes (Benson again is the only original member) one must ask if it is AATW that is going strong or simply the magnanimous musical presence that is Ray Benson. And, then, maybe, it really doesn't matter. After all, we really don't remember every Playboy who passed through Wills' band either, even though the band itself became a singular entity beyond just the presence of Wills himself.

The current lineup includes Cindy Cashdollar (dobro), Michael Frances (sax), Dave Miller (bass), Jason Roberts (fiddle), Chris Booher (piano), Dave Sanger (drums), and, of course, Benson out in front on guitar and vocals.

You won't want to miss the fun on August 10 when Asleep at the Wheel will appear at the Belly Up Tavern, 143 S. Cedros in Solana Beach. San Diego Music Award Winning band Whiskey Tango opens.



Bob Wills and his Texas Playboys

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# Checking In With Danielle LoPresti

by Simeon Flick

Danielle Lo Presti has a lot on her mind these days. Things have changed over the course of the past year; obstacles have arisen, some recently, most of which have been overcome with the kind of fierce grace and incessant dignity for which she is becoming renowned.

It all began last November at the San Diego Indie Music Fest, where her partner and collaborator Alicia Champion collapsed on stage from dehydration, malnutrition, and exhaustion due to overextending herself in preparation for the event. This led the two founder-organizers of the increasingly successful SDIMF to begin cutting back on the roster of other events in order to put more stock in — not to mention ease the strain of — their growing annual festival.

One of the first happenings they may remove from their calendar is the Celebrating Women's Herstory Month event, which took place earlier this year at Kung Food, possibly for the last time. It featured a packed, day-long bill of female performers who appeared on two stages in the confines of the vegan health food restaurant/market's premises on Fifth Avenue. The artists and festival-goers were surrounded by several captivating photo exhibits that focused on women who have had a strong impact on suffrage, art, and/or society.

On Sunday, June 25, Danielle and the Masses performed at the Belly Up Tavern as part of her new Outloud CD release show. (Rounding out the bill were Jenn Grinels and Saucy Monkey of L.A.)

Many elements are consistently present during a Danielle LoPresti do, and her CD release concert was no exception. At her events, there's an overall sensation of being in the presence of galvanized liberal activism with a feminist undercurrent. There's usually a representative from one or more nonprofits, doing everything from registering voters to filling up petitions. Present also are independent artisans of every ilk vending their wares, everything from jewelry to leather-work to temporary henna tattoos.

Lo Presti shares a close association with the Eveoke Dance Theater, of which her sister is a key member. There is usually at least one dancer present at shows, doing interpretive dance to her predominantly feminist yet unabashedly erotic music. The CD release show was exceptionally well rehearsed and meticulously choreographed; there were several engaging interludes wherein Danielle executed interactive dance moves with male and female Eveoke counterparts.

At one point, LoPresti mentioned she was having trouble with her voice and to bear with her (she strives to maintain an honest connection with her audiences). She later revealed her next obstacle: the presence of nodes — hindering scar tissue created by

Photo: Steve Covault



Danielle LoPresti

persistent, excessive strain — on her vocal chords. At press time it is not certain whether or not she will undergo the lamentably necessary surgery to correct the condition. But considering Danielle's dedication to her life as a musician and activist, one can be assured she will do what she must to stay on her path.

Look for SDIMF III in November.  
www.danielleandthemasses.com

Kenny Weissberg, continued from page 4.

Music Without Boundaries and judging from the response I get every week, people are hungry for this kind of diversity and unpredictability on the radio."

Singer-songwriters past and present are featured prominently on MWB. "[I mix] legends like Bob Dylan, Leonard Cohen, Richard Thompson, and Joni Mitchell with emerging artists like Amy Rigby, Josh Ritter, Jenny Lewis, or Damien Rice. There's no other show I've heard that segues from Phil Ochs to India.Arie . . . for better or worse!"

The Foolish Pleasures segment of the show may elicit from the listener a nostalgic sigh or frozen disbelief. If anything, it reveals Weissberg's sense of humor. "My Foolish Pleasure segment [usually] dips back into chestnuts from the 1950s and 1960s, which can range from the Browns' 'The Three Bells' to the Jarmels singing 'A Little Bit of Soap.' I take great pleasure in resurrecting the likes of Perry Como, Hot Chocolate, Gene Pitney, or Ferlin Husky. I can picture the audience cringing and cracking up when I play Kiss, Herman's Hermits, Slade, and Brenda Lee. Yet as wacky as some of the foolish pleasures are, listeners know I won't go Helen Reddy or Britney Spears on them."

Like any music fan, Weissberg has his favorites, and regular or semi-regular segments on MWB allow Weissberg to play his heroes and heroines. Byrds Droppings salutes Roger McGuinn and company, who in Weissberg's opinion are "the most influential American rock band in history. I also have a passion for the psychedelic jazz-rock band Spirit [a recurring segment is The Spirit Offering of the Week], Joe Tex ('The

Tex Tile of the Week explores the musical mosaic of the late Joe Tex), and Otis Redding, who gets more airplay on MWB than any other soul singer."

Redding's death nearly 40 years ago had a profound impact on Weissberg. He says he was "first in line for Otis Redding concert on December 10, 1967, when Otis' plane went down in Lake Menona outside of Madison, killing the 26-year old soul singer. I felt Otis' spirit enter my body that night and decided on the spot to devote my life to music."

"I have never had a job in my adult life that wasn't music-related."

MWB also pays tribute to the musically rich city on the Mississippi. The Nawlins Nugget reminds listeners about a century's worth of recorded brilliance from the Crescent City. "I certainly played a lot of New Orleans music before Katrina, but now it's a weekly featurette."

Continuing to host MWB is one of the many post-Humphrey's projects Weissberg wishes to fulfill. "I'll continue producing my weekly 'Music Without Boundaries' shows as long as 91X is happy with the content, audience response, and ratings. I hope to have time to make the show more entertaining by including interviews and other features that my full-time responsibilities at Humphrey's have kept me [due to time constraints] from doing."

When asked what his plans are now, Weissberg said, "There are two musical priorities in my life after Humphrey's. One is to finish a book I started several years ago that began as a memoir about my life in music, which has included attending Woodstock in 1969, having a long stint as a deejay on several FM stations in Colorado during the free form radio era of the 1970s,

publishing a monthly arts/entertainment magazine called *Cake Eaters*, starting my first band on a lark at age 32 and having it take off for the next three years, and excerpting highlights from the hundreds of interviews I've done for radio and print publications. The book has recently changed focus to a series of humorous random vignettes [think David Sedaris] that capture my musical interactions from the mid-1960s to the present. I'd like to finish the book by next summer if my muse is in good working order."

The second musical priority is to return to the performing stage himself. Could there be a return of Kenny and the Kritix, Weissberg's Boulder group that counted among its members Mark Andes [Spirit, Jo Jo Gunne, Firefall, Heart]? It's an open book for Weissberg at this juncture.

"My main regret about moving to San Diego in 1983 is that I was forced to break up my band in order to relocate and take the job producing the Humphrey's series. Not that we were on the verge of greatness or anything, but it derailed my musical momentum as a player and singer and left an emptiness inside of me."

"Over the years in San Diego, I've taken guitar lessons sporadically from Marc Intravaia [Eve Selis Band], Jon Katchur, and Robin Henkel and now that I don't have to report for duty every day of my existence, I plan on carving out more time as a musician again."



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## Hullabaloo Sing Along with Sam

by Craig Yerkes

Steve Denyes and Brendan Krem er started the group known as Hullabaloo in order to tackle the very noble goal of making kids' music that would actually resemble, um m m ... music. As a parent of two young boys, I have been exposed to all sorts of children's music. I have endured stuff so hideous that I felt like driving my vehicle off a cliff (while simultaneously pulling the pin on a hand grenade and washing down a handful of horse tranquilizers with a bottle of Jægermeister, laced with arsenic). To those parents who have been forced to listen to Barney or the Wiggles, my analogy may actually seem a little weak. Moving to the other side of the spectrum of kids' music, there is also stuff so inspired that parents totally dig it ("Schoolhouse Rock" comes to mind). Then, there is music that lands somewhere in the middle ground between music from hell itself and the truly classic "fun for all ages" material. Sing Along with Sam, by Hullabaloo, falls somewhere on the better side of that middle ground.

I enlisted the help of my sons in reviewing this disc, although they are a bit older than the ideal target listener (they are nine and 11, and I would say this music is perfect for the two- to seven-year-old group). We all agreed that track one, "Mama Llama," is the coolest track with its clever lyrics and catchy chorus. One thing I liked immediately was the upbeat, bluegrass/country flavored folk style employed by Hullabaloo. "Run Bunny Run" made all of us chuckle, and my 11-year-old conceded that if he were five years old, he would ask to hear that song again and again, and again... "Hey Johnny-O" is another particularly catchy offering that will have you tapping your feet, and the surfing/skateboarding references will make this track irresistible to the surf/skate-rats in training. "If It Were Up To Me" and "What a Week It's Been" are Raffi-esque, cute and silly fantastical tunes that will have kids giggling and using their imaginations. Three classic folk songs turned kids' favorites—"Eric Canal," "Buffalo Gals," and "Mama Don't Allow"—end the disc with a good dose of nostalgia, but I think "Mama Don't Allow" has simply been overdone recently, hence my kids said they were sick of the song before it was even halfway through.

Bottom line, though, if you have young children, Sing Along with Sam will provide some good, silly fun. Perhaps you can strike a bargain with your kids that you need to throw away a Wiggles disc to make room for this one.

See Hullabaloo at noon on Saturday, August 26, at the Artisans Market, 101 Artists Colony, 90 N. Coast Hwy 101, Encinitas.



## Greg Laswell Through Toledo

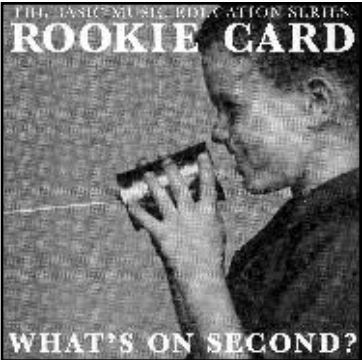
by Tom Paine

San Diego singer-songwriter Greg Laswell has beaten the odds and gone national. Written after a sudden divorce, this self-produced album (he played all the instruments too) got picked up by Vanguard Records. It's easy to see why. Laswell's seamless integration of emotional power and sonic depth leave a lasting glow in the ears, like summer warmth rising up off the driveway into the soles of your bare feet long after the sun's gone down. Fans of Radiohead and Coldplay will hear those echoes here but Laswell stakes his own terrain in the modern rock landscape. His voice honestly conveys the small and big truths of loss, disintegration, and that indestructible core of iron ore that runs unseen beneath it all, confounding all the compasses. Laswell chronicles the world's subtle beauties, passing away and emerging. He leaves us in a thoughtful reverie where out of our own dream some of the nameless truths we did not even know to look for. Here is the short circuit from tear-blurred murk to revelation.

There is an electrifying emptiness, pregnant with power, behind and between every note. With rapt attention we are drawn ever deeper into the world. Laswell weaves with a deft and loving touch. Drawing memories, images, and longings from the dustbin of our own consciousness, Laswell blends them into portraits of emotional magnitude that are both concrete and ethereal. Never gimmicky, never obtrusive, the production and instrumentation only serves to convey the indefinable humanity of these heart-rending songs. He keeps it simple. Laswell has the confidence and faith to not oversell. Nor does he feel the need to hide behind some stance, some pose. He's going for transcendent beauty and he gets it.

From whispering piano ballads to full-blown, soaring rock, Laswell runs the range. Around every corner is a surprise, a delight so fitting you're shocked it isn't already a tired rock cliché: it will be when the imitators line up to copy it. Fresh but accessible, Laswell is making thoughtful rock music for the masses that never talks down to us—it's just smart enough to challenge us, but it's never grating or pointlessly difficult. Laswell trusts his audience, and he seems to genuinely like them too. He communicates a feeling of respect in these dialogues and comes off as a likeable friend, an impossible persona to fake. It must be real. In the wash of the swells and the wake left by this remarkable album, Laswell creates the most elusive experience of all: intimacy.

Through Toledo is available in stores and at [www.greglaswell.com](http://www.greglaswell.com).



## Rookie Card What's on Second?

by Ray Luna

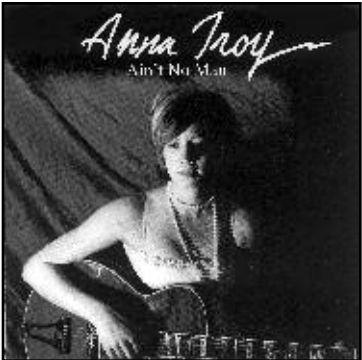
Rookie Card stands at a fork in the road. One road leads to comedy, the other to rock. They seem to be waiting for a signal before fully committing to either: Lyricist and frontman Adam Gimbel wears his wit on his sleeve. Tackling such timely issues as how annoying people on cell phones are, how annoying name-droppers are, how annoying sceneresters are, how annoying ex-girlfriends are, and how vapid, shallow, and dull other people are. Rookie Card, like party magicians, never reveal anything about themselves. Gimbel is an ecstatically charismatic performer with untold gifts to give. But very little of Rookie Card's wildly entertaining live show ends up here. Without the visuals of Gimbel's manic presence, the music seems oddly staid. There is, however, a bracing, childlike sense of play in these Vaudevillian skits. Rookie Card could become a brilliant purveyor of theatrical rock if they committed to evoking more than wry grins from their audience.

Sounding like the Replacements, Crazy Horse, and 101 W heezer, Rookie Card gets it mostly right on "Rave Up," "Hell Toupee (get it?)," and "Motor City... Earn Your Angst." However, the flow is otherwise marred by precious puns, dismissive barbs, clever word play, and a free-wheeling meanness. Wielding sarcasm like a blade, Gimbel skewers his mark with drive-by precision. No doubt, a little skewering is in order—and entertaining as well. But too much of good thing leaves you longing for the other shoe to drop. An occasional palate cleanser of humility, introspection, or self-revelation would surely pique our appetite for the next platter of thinly veiled rage.

The infinite promise and unharnessed energy of Rookie Card leaves us hoping that they find a focal point toward which they can direct their manifold talents. But What's On Second falls to the level of "mildly entertaining," when Rookie Card is capable of greatness.

Do yourself a favor: Make a point of catching Rookie Card's next show. It will be amazing. They always are. Bring your friends. Stand in the front row and scream along with the rest of their legion of fans. Show this great band that you believe in them. Then maybe they'll start believing in themselves.

You can find Rookie Card online at [www.rookiecardthemovie.com](http://www.rookiecardthemovie.com).



## Anna Troy Ain't No Man

by Anthony Barrow

The problem with many blues recordings today is that, too often, they can be formulaic, based on tired covers and basic chord progressions that were cliché decades ago. Anna Troy's excellent debut disc solves that problem, displaying a knack for songwriting that takes all the blues, adds a touch of pop, then closes the deal with all parties involved performing with manic abandon and fervor. The end result is songs that come across like long lost standards.

Opening strong with the title track, through the 11 songs on offer here, Troy doesn't let up for a moment. The secret is in the variety. On Ain't No Man she avoids the trap of formula by mixing things up between band outings and acoustic picking. Style wise, electric blues, country folk blues, even rhythm and blues tunes make an appearance here, with each song showing off both her skills at songcraft as well as guitar playing.

But the first thing that will catch your ear is her voice. "The Best Damn Lover" is a particular tour de force, placing her vocals, strong and clear, with just the right amount of growl, against an acoustic slide guitar.

She does perform one classic on the disc: the evergreen "In My Time of Dying." While the song has been covered by dozens of artists from Janis Joplin and Led Zeppelin, Troy's intense delivery makes the song her own.

Troy saves the best for last: "Fool for Tryin'" comes across like a manic mix of classic Allan Toussaint and Ray Charles, with a keyboard solo, courtesy of Martin Greaves, that would have made the 1965 Rod Argent-led, Zombies proud. The track dissolves into a mayhem that reminds me of Bowie's *Aladdin Sane* album, but rather than being an homage, it just sounds like the band is having fun.

Although in concert she performs solo or with her band, on *Ain't No Man* she uses local luminaries to good effect. Robin Henkel is the lone band member to make the recording, with both bass and slide credits, while drummer Brian "Nucci" Cantrell, guitarists Kyle Jester and Adrian Demain, and harmonica wiz Billy Watson are also aboard.

But this is Troy's show, and she is completely in command. Even those who have been following her career trajectory since she first started haunting open mics, through the teen pop wars and the singer-songwriter scene, will be impressed by the confidence in the grooves of this recording. Having paid her dues (and then some) over the past decade, Troy has delivered a disc that's melodic, well recorded, and well worth seeking out.

Robin Henkel, Nathan James, and Ben Hernandez will be joining Troy for her CD release at Dizzy's, 344 7th Ave. in downtown San Diego on Sunday, August 13, 7pm.



## A.J. Croce Cantos

by Chuck Schiele

*Cantos* is a 12-song collection featuring the impeccable talents of A.J. Croce in what results as a pop/rock record fitting neatly into the record bin alongside Elvis Costello (circa the Attractions), Squeeze, Crowded House, and Paul McCartney. If you like these artists, you are bound to like this record.

Croce writes the bulk of the material, with occasional co-writes from pals Steve Poltz, Gregory Page, and Tony Scalza whose contributions fall right in line with the center of this effort, while pushing lightly at the boundaries of the overall scope of style. Ben Harper is credited with guitar work on the second track, "Play."

(Note: Recording buffs will find added benefit in the fact that all the gear used is listed by model name and year of issue, i.e., 1920 Weissenborn, as opposed to listing it generically, i.e., vocals, guitars, etc.)

Also included is a cover of "Maybe I'm Amazed" (hence the Paul McCartney reference), which I must admit it is tremendous. I heard it begin and immediately started thinking, "Uh-oh... super tall order there, A.J. Good luck on this one, buddy..." Hm... Had to flick my Bic after just one listen and my thought changed to, "He should send Paul a copy." Respectful of the original, Croce nails the piano part and vocal but also manages to find room for himself in the take. This track is stellar; superb, bitchin', and all that. While we're on the subject, "One and Only" pays homage to another McCartneyism or two, sounding like a hybrid of, say, "Rocky Raccoon" and "I Will," with the production handling from something like *Beatles '66*.

Along with the obvious influence of his favorite pop singers, there's more to the scope of this CD than that. While this is, indeed, a very "singable" CD, it remains a very "musical" record as well, as the writing, arranging, and craftsmanship is excellent. Slyly so, however, in that nothing is overdone or excessive, thanks to the clean production approach of Croce and co-producer, Michael Vail Blum. Poltz and Page also lend wonderful vocal efforts, with further contributions from Paul Smith on vocals, Brian MacLeod on drums and percussion, and Greg Leisz, Michael Bizar, and Nick Kirgo on guitars. (Recording buffs will have to obtain a copy to see the actual instruments played and the groovy gear that was used.)

While all things are wonderful with this record, I do find myself distracted in that I have to occasionally remind myself (not too much) that it isn't Glen Tillbrook, a Finn, or Mr. Costello singing. While Croce assimilates those sensibilities flawlessly, my favorite parts of the CD happen when he jumps off the deep end—"inventively" into the music that is his own and free from influence.

Very special stuff, indeed.





# AUGUST CALENDAR

## Tuesday • 1

**Michael Tiernan**, Earth Song Bookstore, Del Mar, 6pm.  
**Boz Scaggs/James Hunter**, Humphrey's, Shelter Island, 7:30pm.  
**Virtual Strangers**, NCBFC Mtg., Roundtable Pizza, 1161 E. Washington Ave., Escondido, 8pm.

## Wednesday • 2

**Hank Williams Jr./Lee Greenwood/Sean Hannity**, Coors Amphitheatre, Chula Vista.  
**The Rippingtons/David Benoit**, Humphrey's, Shelter Island, 7:30pm.  
**Tara Lee/Tim Corley**, Lestat's, 9pm.

## Thursday • 3

**Tokeli & the Ensemble**, Tapenade, 7612 Fay Ave., La Jolla, 5:30pm.  
**Robin Henkel**, Terra Restaurant, 3900 Block of Vermont St. in Uptown District, 6pm.  
**Joe Rathburn & Steve White**, Hot Monkey Love Cafe, 6875 El Cajon Blvd, 7pm.  
**Alex Esther**, Twigg's, 8:30pm.  
**Film Noir Trailer Festival**, Whistlestop, 2236 FernSt., 9pm.  
**Pete Thurston**, Lestat's, 9pm.  
**The Wild Truth**, Humphrey's Backstage Lounge, Shelter Island, 9pm.  
**Jump Jones**, Tio Lio's, 5302 Napa St., 9pm.

## Friday • 4

**Whiskey Tango**, Prescott Promende, E. Main St., El Cajon, 4pm.  
**Peter Sprague & Pass the Drum**, Point Loma Park, 1049 Catalina Blvd., 6pm.  
**Lady Dottie & the Diamonds**, Trolley Barn Park, Adams Ave. @ Florida St., 6pm.  
**Ricky Scaggs & Kentucky Thunder**, Summer Pops, Embarcadero Marina Park, 7:30pm.  
**Robert Parker**, Bookworks, Flower Hill Mall, Del Mar, 8pm.  
**Beth Preston/Joey Person**, Twigg's, 8:30pm.  
**Richie Blue & the Boogiemen/J.D. Boussard**, Lestat's, 9pm.  
**The Joey Show**, Tio Leo's, 5302 Napa St., 9pm.  
**Stripped: Singer-Songwriter Showcase**, Whistlestop, 2236 FernSt., 9pm.  
**Sara Petite & the Sugardaddies**, Ould Sod, Adams Ave., 9pm.

## Saturday • 5

**Jimmy Patton**, Artisan's Market, 101 Artists Colony, 90 N. Coast Hwy. 101, noon.  
**Working Cowboy Band**, Bird Park, 28th & Thorn Sts., 5:30pm.  
**Kaedmon**, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.  
**Ricky Scaggs & Kentucky Thunder/117° West**, Copley Symphony Hall, 750 B St., 6pm.  
**Hank Show**, Pine Hills Lodge, 2960 La Posada Way, Julian, 7pm.  
**Skelpin**, Templar's Hall, Old Poway Park, 14134 Midland Rd., 7pm.  
**Rockola performs the Beatles' Revolver**, North Park Theatre, 2891 University Ave., 7:30pm.  
**Ricky Scaggs & Kentucky Thunder**, Summer Pops, Embarcadero Marina Park, 7:30pm.  
**Ian Anderson & the Skywalker Orchestra**, Pechanga Resort, 45000 Pechanga Pkwy, Temecula, 8pm.  
**Peter Sprague Trio w/ Leonard Patton**, Del Dios Bar & Grill, 20154 Lake Dr., Escondido, 8pm.  
**Randi Driscoll**, Seaside Concert Hall, Encinitas, 8pm.  
**World Music Concert Series w/ Iran H. Omoumi**, Neurosciences Inst., 10640 Hopkins Dr., La Jolla, 8pm.  
**Michael Tiernan/Steve Ybarra**, E St. Cafe, Encinitas, 8pm.  
**Abby/Rob Deeze/The Father**, Twigg's, 8:30pm.  
**Sue Palmer/Candy Kane**, Tio Lio's, 5302 Napa St., 9pm.  
**Chad Farran Band/Luke Temple/Megan Connelly**, Lestat's, 9pm.

## Sunday • 6

**Cowboy Jack**, Pine Hills Lodge, 2960 Posada Way, Julian, 9:30am.  
**Barbara Jamerson & Two Deep**, East Plaza Gazebo, Seaport Village, W. Harbor Dr. @ Pacific Hwy., 1pm.  
**Sue Palmer & her Motel Swing Orchestra**, La Jolla Cove, 2pm.  
**Guitar Society Meeting w/ Brian Henke/Steve White**, Acoustic Expressions, 2852 University Ave., 4pm.  
**Chet & the Committee**, Viejas Outlet Shopping Center, 5000 Willows Rd., Alpine, 4pm.  
**Ramblin' Jack Elliott**, Acoustic Music S.D., 4650 Mansfield St., 7:30pm. 619/303-8176.  
**Acoustic Underground w/ Brian Henke/Steve White**, Lestat's, 9pm.

## Monday • 7

**Ian Anderson**, Humphrey's, Shelter Island, 7:30pm.

## Tuesday • 8

**David Grisman & the Bluegass Experience**, Belly Up, Solana Beach, 8pm.  
**Blue Tuesday Blues Jam**, Humphrey's Backstage Lounge, Shelter Island, 8pm.

## Wednesday • 9

**Lomax the Songhunter** (Alan Lomax documentary facilitated by Patty Hall), 3rd Floor Auditorium, Central Library, 820 E St., 6:30pm.  
**Randy Newman**, Humphrey's, Shelter Island,

8pm.  
**Robin Henkel Band**, Tio Leo's North, 10787 Camino Ruiz, 8pm.  
**Brian Levy/Mikan Zlatkovich**, Dizzy's, 344 7th Ave., 8pm.  
**Cash Kings**, Lestat's, 9pm.

## Thursday • 10

**Roots Rock Reggae w/ Ziggy Marley/Sinead O'Connor/Sly & Robbie/Ozomatli**, Viejas Casino Concerts, 5005 Willows Rd., Alpine, 6:30pm.  
**Joe Rathburn & Suzanne Reed**, Hot Monkey Love Cafe, 6875 El Cajon Blvd, 7pm.  
**Album Night (Carol King: Tapestry/The Police: Synchronicity)**, Brick by Brick, 1130 Buenos Ave., 7:30pm.  
**Asleep at the Wheel/Whiskey Tango**, Belly Up, Solana Beach, 8pm.  
**Elise Levi/Taran Gray**, Twigg's, 8:30pm.  
**Michael Miller/Meiko**, Lestat's, 9pm.  
**SmokeStaxx**, Tio Lio's, 5302 Napa St., 9pm.

## Friday • 11

**Clyde & the Moonlighters**, Trolley Barn Park, Adams Ave. @ Florida St., 6pm.  
**Sue Palmer Motel 5 w/ April West**, Prescott Promenade, E. Main St., El Cajon, 6pm.  
**Hinton Hootenanny**, Birch Aquarium, 2300 Expedition Way, La Jolla, 6pm.  
**Randy Phillips & Friends**, Rebecca's Coffeehouse, 3015 Juniper, 7:30pm.  
**North County Cowboys**, Del Dios Country Store, 20154 Lake Dr., Escondido, 8pm.  
**Catatonic/John Hull**, Twigg's, 8:30pm.  
**Tyrone Wells/Annie Bethancourt/Micah Dahlberg**, Lestat's, 9pm.  
**Liquid Soul**, Dizzy's, 344 7th Ave., 9pm.  
**BHG/High Grass Rollers/Red Channel Revue**, Tio Lio's, 5302 Napa St., 9pm.

## Saturday • 12

**Steve White**, Artisan's Market, 101 Artists Colony, 90 N. Coast Hwy. 101, noon.  
**Adam Miller**, Acoustic Expressions, 2852 University Ave., 2pm.  
**Robin Henkel Blues Trio**, Miramonte Winery, 33410 Rancho California Rd., Temecula, 5pm.  
**The Brombies**, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.  
**Cowboy Jack**, Aquaterra Restaurant, Pala Mesa Resort, 2001 Old Hwy 395, Fallbrook, 6pm.  
**Sue Palmer Trio w/ Deeja Marie/Sharon Shufelt**, L'Auberge, 1540 Camino Del Mar, 7:30pm.  
**Creedence Clearwater Revisited**, Viejas Concerts in the Park, 5005 Willows Rd., Alpine, 8pm.  
**Jazz Mestizo**, Dizzy's, 344 7th Ave., 8pm.  
**Aaron Bowen/Allyssa Jacey/Amy Ayres**, Twigg's, 8:30pm.  
**See Spot Run**, Metaphor Cafe, 258 E. 2nd Ave., Escondido, 8:30pm.  
**Peter Bolland/Peggy Watson/Dave Beldock**, Lestat's, 9pm.  
**Swing Sindikit/Boogie Men**, Tio Lio's, 5302 Napa St., 9pm.

## Sunday • 13

**Hillcrest Cityfest w/ Bayou Bros., Theo & Zydeco Patrol/Sue Palmer/Ruby & the Red Hots/Michele Lundeen/Candy Kane**, Fifth Ave. & Robinson, 10am-7pm.  
**Nitelife**, East Plaza Gazebo, Seaport Village, W. Harbor Dr. @ Pacific Hwy., 1pm.  
**Coyote Hills Jazz Band**, Lafayette/Inn Suites Hotel, 2223 El Cajon Blvd., 1pm.  
**S.D. Folk Song Society Meeting**, Acoustic Expressions, 2852 University Ave., 2pm.  
**Lighthouse**, Lake Pavillion, 1035 Bonita Rd., 2:30pm.  
**Band in Black**, Hennessey's, 2777 Roosevelt St., Carlsbad, 3pm.  
**Anna Troy CD Release w/ Nathan James/Robin Henkel/Ben Hernandez**, Dizzy's, 344 7th Ave., 7pm.  
**Ben Harper**, Embarcadero Park South, downtown, 8:30pm.  
**Lonestar**, Humphrey's, Shelter Island, 7:30pm.  
**Hal Ketchum w/ Working Cowboy Band**, Belly Up, Solana Beach, 8pm.  
**World Music Concert Series w/ India K. Sridhar**, Neurosciences Inst., 10640 Hopkins Dr., La Jolla, 8pm.  
**Tyron Wells/Josh Hall**, Lestat's, 9pm.

## Tuesday • 15

**Tokeli & the Ensemble**, Tapenade, 7612 Fay Ave., La Jolla, 5:30pm.  
**Neville Brothers**, Belly Up, Solana Beach, 8pm.  
**Glowfriends/Jeremy Morris**, Twigg's, 8:30pm.  
**Chet & the Committee**, Patricks II, 428 F St., 9pm.

## Wednesday • 16

**Buddy Guy/Robert Cray**, Viejas Casino Concerts, 5005 Willows Rd., Alpine, 7:30pm.  
**John Jorgenson Quintet**, Acoustic Music S.D., 4650 Mansfield St., 7:30pm. 619/303-8176.  
**Los Lonely Boys**, Embarcadero Park South, downtown, 7:30pm.  
**Adrienne/Molly JensonSaba/Dustin Shey**, Lestat's, 9pm.

## Thursday • 17

**Robin Henkel**, Terra Restaurant, 3900 Block of Vermont St. in Uptown District, 6pm.  
**Poco/Pure Prairie League**, Humphrey's, Shelter Island, 7pm.  
**Joe Rathburn & Carlos Olmeda**, Hot Monkey Love Cafe, 6875 El Cajon Blvd, 7pm.  
**Randi Driscoll**, Athenaeum, 1008 Wall St., La

Jolla, 7:30pm.  
**Rale Micic Quintet**, Dizzy's, 344 7th Ave., 8pm.  
**Bologna/Dan's Benefit Concert/Derek Evans**, Twigg's, 8:30pm.  
**Steve Poltz/Jon Dee Graham**, Lestat's, 9pm.  
**Citizen Band/Experiments/Big Fellas**, Tio Lio's, 5302 Napa St., 9pm.  
**Michele Lundeen & Bluestreak**, Patrick's II, 428 F St., 9pm.

## Friday • 18

**Sue Palmer & her Motel Swing Orchestra**, Trolley Barn Park, Adams Ave. @ Florida St., 6pm.  
**Open Mic w/ Mark Kinney**, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.  
**Peter Bolland, Sven-Erik Seaholm & Michael Tiernan/Hot Rod Harris & Dr. Dave**, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7pm.  
**Delancey/Jon & Noah/Josh Hall**, Twigg's, 8:30pm.  
**Peter Sprague Trio w/ Leonard Patton**, Ki's, 2591 S. Coast Hwy. 101, Cardiff, 8:30pm.  
**Robin Henkel**, Golden Acorn Casino, 1800 Golden Acorn Way, Campo, 9pm.  
**Gilly Leads/Sam Shaber/4 Way Free**, Lestat's, 9pm.  
**Blue Rockit/Janet Hammer**, Tio Lio's, 5302 Napa St., 9pm.

## Saturday • 19

**SD Folk Heritage Wing Ding, a day of pickin', singin', & dancin'**, Old Poway Park, 14134 Midland Rd., 10am.  
**Encanto Int'l Music & Arts Festival w/ L'il Jimmy Reed/Sherman Robertson/S.F. Fillmore Review/Caravan of Allstars/Michele Lundeen & Blues Streak/Ron Joseph & Steppin Stone/Guitar Mac & Blues Express/Brian Augar Oblivion Express/Chuckie McPherson/Diane Witherspoon**, 62nd-68th Sts., Encanto, 10am-8pm.  
**San Diego Ukulele Festival**, Shoreline Park, Shelter Island, 10am-5pm.  
**Steve Mendoza**, Artisan's Market, 101 Artists Colony, 90 N. Coast Hwy. 101, noon.  
**Big Rig Deluxe**, Bird Park, 28th & Thorn Sts., 5:30pm.  
**Howling Coyotes**, Wynola Pizza Express, 4355 Hwy 78, Julian, 6pm.  
**Sue Palmer & her Motel Swing Orchestra**, Humphrey's Backstage Lounge, Shelter Island, 6pm.  
**Baja Blues Boys/Billy Watson**, Ramona Oaks Park, Ramona, 6pm.  
**Las Rubias del Norte**, Acoustic Music S.D., 4650 Mansfield St., 7:30pm. 619/303-8176.  
**Jen Knight/Tim Mudd/Dino**, Twigg's, 8:30pm.  
**See Spot Run**, Winston's, 1921 Bacon St., 8:30pm.  
**Gilbert Castellanos Quintet**, Dizzy's, 344 7th Ave., 8:30pm.  
**Allison Lonsdale/Greg Laswell**, Lestat's, 9pm.  
**Shelle**, Tio Lio's, 5302 Napa St., 9pm.

## Sunday • 20

**Encanto Int'l Music & Arts Festival w/ Bobby Rush/Phil Guy/Carl Weathersby/Cafe R&B/Caravan of Allstars/Hollywood Jenkins/Aunt Kizzy's Boyz/Laycee Baker & Black Diamond/Deacon Jones & Bucket of Blues/Stars of Glory/Endurance/Oakland Silvertones/Dorothy Morrison/Cleveland Jones & Temptation Revue**, 62nd-68th Sts., Encanto, 10am-8pm.  
**San Diego Ukulele Festival**, Shoreline Park, Shelter Island, 10am-4pm.  
**Blue Rockit**, East Plaza Gazebo, Seaport Village, W. Harbor Dr. @ Pacific Hwy., 1pm.  
**Sue Palmer Quartet**, Hornblower Yacht Barefoot Cruise, 3pm.  
**Peter Sprague & Pass the Drum**, Quail Botanical Gardens, 230 Quail Gardens Dr., Encinitas, 6pm.  
**Cici Porter/Dave Beldock**, Dizzy's, 344 7th Ave., 7pm.  
**Dave Brubeck Quartet**, Humphrey's, Shelter Island, 7:30pm.  
**Marina V/Derren Raser Band/Rusty Jones**, Lestat's, 9pm.

## Monday • 21

**Gary Numan/New Skin**, Belly Up, Solana Beach, 8pm.  
**Chet & the Committee**, Patricks II, 428 F St., 9pm.

## Tuesday • 22

**Earth, Wind & Fire/Chris Botti**, Embarcadero Park South, downtown, 7pm.  
**Etta James**, Humphrey's, Shelter Island, 7:30pm.  
**117° West**, SDBS Mtg., Boll Weevil, 7080 Miramar Rd., 8pm.

## Wednesday • 23

**Toad the Wet Sprocket/Big Head Todd & the Monsters**, Humphrey's, Shelter Island, 7pm.  
**Jane Lui/Jen Knight/Michelle Lewis**, Lestat's, 9pm.  
**Scott Wilson Band**, Canes, 3105 Ocean Front Walk, Mission Beach, 10pm.

## Thursday • 24

**Folkey Monkey Guest Reunion w/ Joe Rathburn**, Hot Monkey Love Cafe, 6875 El Cajon Blvd, 7pm.  
**Al Jarreau/George Benson**, Viejas Casino Concerts, 5005 Willows Rd., Alpine, 7:30pm.  
**Semisi/Fula Bula**, 101 Artists Colony, 90 N. Coast Hwy. 101, 8pm.  
**David Negrete/Josh Nelson/Danny Weller/Brett Sanders**, Dizzy's, 344 7th Ave., 8pm.  
**I Am an Island/Chris Carpenter**, Twigg's,

# W E E K L Y

## every sunday

**Shawn Rohlf & Friends**, Farmers Market, DMV parking lot, Hillcrest, 10am.  
**7 Minete Jazz Duo**, Kung Food, 2949 Fifth Ave., noon.  
**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., 12:30-4:30pm.  
**Celtic Ensemble**, Twigg's, 4pm.  
**Traditional Irish Music & Dance**, The Field, 544 5th Ave., 5:30pm.  
**Open Mic Night**, Milano Coffee Company, 8685 Rio San Diego Dr., Ste. B, 7pm.  
**Open Mic Night**, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7:30pm.  
**Jazz Roots w/ Lou Curtiss**, 8-10pm, KSDS (88.3 FM).  
**Hot Fudge Sunday Open Mic**, O'Connell's, 1310 Morena Blvd., 9pm.  
**José Sinatra's OB-oke**, Winston's, 1921 Bacon St., 9:30pm.  
**The Bluegrass Special w/ Wayne Rice**, 10-midnight, KSON (97.3 FM).

## every monday

**Open Mic Night**, Lestat's, 7:30pm.  
**Blues Jam**, O'Connell's, 1310 Morena Blvd., 7:30pm.  
**Tango Dancing**, Tio Leo's, 5302 Napa St., 8pm.  
**Jazz 88 presents the Rebirth of Cool**, Air Conditioned Lounge, 4673 30th St., 9pm.

## every tuesday

**Blues Jam**, Blind Melons, 710 Garnet, 7pm.  
**Zydeco Tuesdays**, Tio Leo's, 5302 Napa, 7pm.  
**Open Mic Night**, Cosmos Cafe, 8278 La Mesa Blvd., La Mesa, 7pm.  
**Irish Music Jam**, The Ould Sod, 7pm.  
**Listen Local Acoustic Showcase**, Jumping Turtle, 1660 Capalina Rd., San Marcos, 8pm.  
**Hot Club of San Diego**, Prado Restaurant, Balboa Park, 8pm.  
**Comedy Night w/ Mark Serritella**, Lestat's, 9pm.  
**Mojoley Jazz Quartet**, Taylors, 721 Grand Ave., 9:30pm.

## every wednesday

**Music at Ocean Beach Farmer's Market**, Newport Ave., 4-7pm.  
**Dan Papaila** (solo jazz guitar), The Lodge at Torrey Pines, 5pm.  
**Jaime Valle Quartet w/ Bob Magnusson**, Tuto Mare, 4365 Executive Dr., La Jolla, 6pm.  
**Old Timey Night**, Folk Arts Rare Records, 2881 Adams Ave., 7pm.  
**High Society Jazz Band**, Tio Leo's, 5302 Napa St., 7pm.

**Tomcat Courtney**, Turquoise Cafe Bar Europa,

873 Turquoise St., 8pm.  
**Listen Local Acoustic Showcase**, O'Connell's, 1310 Morena Blvd., 8pm.  
**Open Mic Night**, Twigg's, 8:30pm.  
**Ocean Beach Open Mic w/ Jefferson Jay**, Portugalia, 4839 Newport Ave., 8:30pm.  
**Open Mic Night**, Dublin Square, 544 4th Ave., 9pm.

## every thursday

**Dan Papaila** (solo jazz guitar), The Lodge at Torrey Pines, 5pm.  
**Open Blues Jam**, Downtown Cafe, 182 E. Main, El Cajon, 6pm.  
**Joe Rathburn**, Folkey Monkey Thursdays, Hot Monkey Love Cafe, 6875 El Cajon Blvd., 7pm.  
**Sue Palmer**, Martini's, 3940 Fourth Ave., 7pm.  
**Moonlight Serenade Orchestra**, Lucky Star Restaurant, 3893 54th St., 7pm.  
**Wood 'n' Lips Open Mic**, Borders Books & Music, 159 Fletcher Pkwy, El Cajon, 7pm.  
**Open Mic Night**, Hot Java Cafe, 11738 Carmel Mtn. Rd., 7:30pm.  
**Thursday Club**, Portugalia, 4839 Newport, OB, 8pm.  
**Open Mic/Family Jam**, Rebecca's Coffeehouse, 3015 Juniper St., 8pm.  
**Listen Local Acoustic Showcase**, Tiki Bar, 1152 Garnet Ave., 8pm.  
**Swing Thursdays**, Tio Leo's, 5302 Napa St., 9pm.

## every friday

**Sam Johnson Jazz Duo**, Cosmos Cafe, 8278 La Mesa Blvd., 3pm.  
**California Rangers**, McCabe's, Oceanside, 4:30-9pm.  
**Dan Papaila** (solo jazz guitar), The Lodge at Torrey Pines, 5pm.  
**Jaime Valle-Bob Magnusson Jazz Duo**, Harry's Bar & American Grill, 4370 La Jolla Village Dr., 6:30pm.  
**Basin Street Band**, Lucky Star Restaurant, 3893 54th St., 7pm.  
**Open Mic Night**, Egyptian Tea Room & Smoking Parlour, 4644 College Ave., 9pm.  
**Turiya Mareya & WorldBeat Jazz Ensemble**, WorldBeat Cultural Center, 2100 Park Blvd., 9pm.

## every saturday

**Connie Allen**, Old Town Trolley Stage, Twigg St. & San Diego Ave., 12:30-4:30pm.  
**Dan Papaila** (solo jazz guitar), The Lodge at Torrey Pines, 5pm.  
**Christian/Gospel Open Mic**, El Cajon. Info: J.D., 619/246-7060.  
**Tijuana Latin Jazz Project**, Ave. Gustavo Diaz Ordaz #14109 Col. Guadalupe Victoria, Tijuana, 9pm.

**'Dave' Alvin' & 'Guilty Meh/Hacienda Brothers'**, Belly Up, Solana Beach, 9pm.

## Sunday • 27

**Summergrass w/ The Brombies/California/Blue Highway/Stringdusters/Lighthouse/Second Delivery/ David Thom Band**, Antique Gas & Steam Engine Museum, 2040 N. Santa Fe Ave., Vista. 9am-6pm.  
**Chet & the Committee**, San Marcos Summer Festival, KPRI Stage, 1pm.  
**The Catillacs**, East Plaza Gazebo, Seaport Village, W. Harbor Dr. @ Pacific Hwy., 1pm.  
**Chet & the Committee**, Coo Coo Club, 8203 Winter Gardens, Lakeside, 4pm.  
**Sue Palmer & her Motel Swing Orchestra**, Spreckels Park, Coronado, 5pm.  
**Peter Sprague Group**, Coyote Bar & Grill, 300 Carlsbad Village Dr., 5pm.  
**Christopher Dean**, Summer Concert Series, 12122 Cuyamaca College Dr. West, Rancho San Diego, 6:30pm.  
**Anna Troy & the Paperboys/Delta Spirit/Dynamite Walls**, Casbah, 7pm.  
**Jamie Davis Quintet**, Dizzy's, 344 7th Ave., 7pm.  
**Gordon Lightfoot**, Humphrey's, Shelter Island, 7:30pm.  
**Louisiana Red**, Acoustic Music S.D., 4650 Mansfield St., 7:30pm. 619/303-8176.  
**Erika Davies Band**, Lestat's, 9pm.

## Monday • 28

**Roseanne Cash**, Humphrey's, Shelter Island, 7:30pm.

## Tuesday • 29

**John Fogerty**, Viejas Casino Concerts, 5005 Willows Rd., Alpine, 8pm.

## Wednesday • 30

**Reggae Sunsplash**, Viejas Casino Concerts, 5005 Willows Rd., Alpine, 6pm.  
**Little River Band**, Belly Up, Solana Beach, 8pm.  
**Amber Rubarth CD Release**, Lestat's, 9pm.

## Thursday • 31

**Robin Henkel**, Terra Restaurant, 3900 Block of Vermont St. in Uptown District, 6pm.  
**Greg Brown**, Belly Up, Solana Beach, 8pm.  
**Alex Esther**, Twigg's, 8:30pm.  
**Anya Marina**, Lestat's, 9pm.





BEATLE'S WHITE ALBUM NIGHT



Berkley Hart & Friends



Dave Howard



Marie Haddad



Erica Mantone sings with Tefflon



Podunk Nowhere



Christopher Dale w/ the Citizen Band



SweetTooth



Barbara Nesbitt & Mike Spurgat



Scott Wilson Band

ELSEWHERE



Fairport Convention's Chris Leslie at AMSD



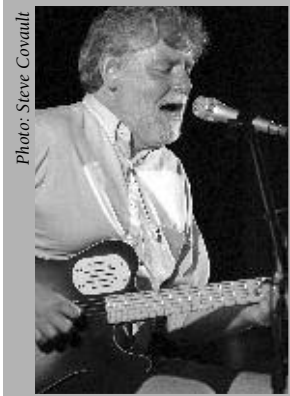
Fairport Convention's Ric Sanders



The Grams



Mike Head of Bad Science Fiction



Fairport Convention's Simon Nicol



Jesse-San, host of Think & Drink Trivia



Shawn Colvin



Robin Henkel at Terra Restaurant



Joey Harris



Phil Harmonic @ OB Farmers Market



Danny Cress



Sven-Erik Seaholm @ Lestat's



Sara Watkins @ Meeting Grace



Steve Peavey & Sara Petite



Keltic Karma @ Acoustic Expressions



Tom Brosseau & Gregory Page @ Meeting Grace



Peter Bolland @ KNSD-TV's Concerts on the Square



Al Franken w/ Jeff Berkley, Marcia Claire, Cindy Lee Berryhill



Danielle LoPresti CD Release



Amy Garcia



Guitar built by Owen Burke at the Del Mar Fair



Steve Poltz



Grace Potter @ Belly Up



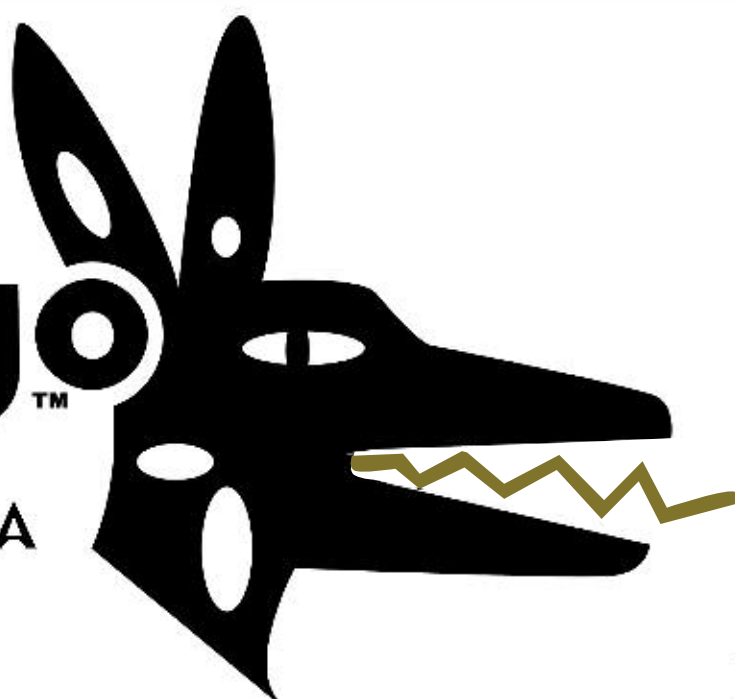
Sweet Joyce Ann @ Boat & Ski Club



Chelsea Flor & Bill Fritz @ 4th&B



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## Anna Troy's CD release party

On August 13, Dizzy's will be the site of a special CD release party for **Anna Troy's** latest album Ain't No Man. She will be joined by musical friends, Gregory Page, Robin Henkel, Billy Watson, Bushwalla, Lindsey Troy, Nathan James, Bart Mendoza and Jeff Berkley. Join the elRayo bros. at the show!



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